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Abbreviations

The primary sources quoted in the text are abbreviated as follows:

- F Dickens, Monica. *The Fancy*. Harmondsworth: Penguin, 1943.
- MF Greene, Graham. *The Ministry of Fear*. 1943. London: Vintage, 2006.
- OS Lodge, David. *Out of the Shelter*. 2nd ed. London: Penguin, 1986.
- POMF Waugh, Evelyn. *Put Out More Flags*. 1942. New York: Back Bay, 2002.

1. Introduction

“One gets used to anything: that is what one hears on many lips these days [...]”
(Greene, *Essays* 447).¹

The London Blitz constituted a massive reality shock for the British population, superseding the long and exhausting Phoney War, which was characterised by the absence of combat operations. After May 1940, though, the Home Front was no longer a symbolic term. The horror which had been prophesied for months became reality and struck people deeply by the devastation of their homes, schools, shops, cafés and monuments (Rawlinson 68). Unsurprisingly, this extraordinary event of contemporary history and its profound disillusioning effects on society found entrance into British literature. The novels, which focus on the topic of the London Blitz, however, differ considerably in method and perspective. Hence, in an analytical-comparative approach, various questions arise: How are the war and wartime London presented to the reader? In which ways do autobiographical experiences influence the author? And which topics are dominant in the novels?

In contrast to the commonly accepted historical course of the London Blitz and the Second World War, a fictional account of this very event, combined with the individual experiences, the personal style and a preferred genre, provides the reader with a unique viewpoint of this period of time. For everyone experiences an event, such as the London Blitz, individually. Consequently, everybody’s memory is bound to be subjective and thus differs inevitably from the memory of every other person. Even if two people witness the very same incident, their account would still inevitably differ. The same is true for the authors of the four novels selected for analysis. All of them digest individual experiences in their novels; how they are applied and the degree to which they are employed to influence and shape the story, though, depends on particular personal decisions. In fact, the setting during the London Blitz does not automatically evoke a detailed account of this time of war. In contrast, the focus of the story is usually not on the depiction of the London Blitz but on an “action [...] within the overall action of the war” (Klein 25).

A comparison of novels which differ in genre and focus, but cover approximately the same period of time, gives an understanding of the huge impact of the London Blitz on

¹ Graham Greene states that ‘these days’ were in October 1940, when the London Blitz was well underway.

British authors and the entire literary scene. Material was produced, which is, according to Alan Munton immensely “varied in content and [...] massive in quantity” (1). The four selected novels also vary significantly in content, belong to different genres, describe different characters from different social classes, but deal with the same historical event. Whereas Evelyn Waugh avails himself of the prelude to the London Blitz, accompanying Basil Seal on his escapades, which results in a bitter satirical novel, Monica Dickens’ intention is rather to honour the commitment of mothers, wives and daughters who endured the deprivation of London Blitz in her wartime novel of manners. Graham Greene, on the other hand, creates a spy thriller, which focuses on the fictitious experiences of a civilian who gets caught in the web of Nazi espionage. And David Lodge takes the London Blitz as a starting point for Timothy Young’s apprenticeship in a novel of initiation. The only common topic of the four novels is the London Blitz and its historical context. It is therefore the aim of this thesis to provide a comparative analysis of the presentations of the war in the selected texts.

2. Coming to terms with the London Blitz: The relevance of autobiographical experiences

The experience of exceptional situations, especially if they bear relevance for a whole society, can shape an author's writing during or after the respective period. The situation of the London Blitz can certainly be classified as such an event which motivated numerous novelists to digest personal experiences in fictitious stories. A novel which takes place in the time of air raid sirens, roaring planes, incendiary bombs and shattered streets will in most cases contain some elements which represent the author's own perception and discernment of the relevant time – even if it is merely the description of a plane, a shelter or a destroyed building. Often, however, much clearer reference to the author's biography is visible, when for instance the story of the novel is built around an incident based on the author's real life.

The persistently present element in Monica Dickens' *The Fancy* is the war-work at an aircraft factory. After having served her country as a nurse, Monica Dickens was employed at a factory which specialised in the reparation of Rolls-Royce Spitfire engines for fighter planes. Like Edward Ledward, the overall sympathetic and pitiful supervisor, Monica Dickens started out in the production and changed into the inspection branch after a short period of time. The inspection of an engine was a monotonous and dull work, for every engine was inspected by a team (in the novel metonymically called "the bench"), among which the different parts were distributed. Consequently, a worker had to do over and over again the same part of an engine, which meant repetitive work, which again led to sheer boredom. Monica Dickens exploits her knowledge of a factory, which can be understood as representative of similar wartime factories in England, in the novel, projecting her own experience of boredom onto the factory girls of Canning Kyles. Monica Dickens states that her colleagues sought to alleviate the monotony of factory work by gossiping and making jokes, which inspired her account of the factory girls in *The Fancy* (Dickens, *Open* 76-77). Dickens' intention to draw on her own experiences during the war is not restricted to the overall atmosphere of the story, but also affects the conception of individual characters. Her personal observation of the other female workers influenced the creation of diverse and interesting figures. So is the fictional character Madeleine Tennant modelled on an old factory veteran from the First World War, who worked in Dickens' team. Maddie is the oldest 'girl' in the aircraft engine factory, who can, due to her experience, cope far

better with the inconveniences of factory work than her mainly young and struggling colleagues (Dickens, *Open* 77-78). Although Maddie is a minor character in the story, she constitutes an important counterpart to the other women of the factory, for her character is obviously implemented to suggest an overall commitment to the war effort, which even transcends age classes.

Her own habits and characteristics Monica Dickens obviously assigns to several figures, like the routine of riding to work by bike, as Kitty does in the novel, or her own ineptitude at work, which is projected into the figure of delicate Wendy. Also the main character, Edward Ledward, is generated from a person of Monica Dickens' real life. The characteristics of her own foreman very much resemble those of Edward: "Our foreman was Frank. He was quite proper, and the women used to tease him. He hated what he called a dirty mouth, which amused Jean, who had one" (Dickens, *Open* 78). Like Frank, Edward tries to keep the girls from "taking a mike" (Dickens, *Open* 78), to steal away for a few minutes to wash their hands (or as Dickens reports in her autobiography to wash their hair in the lavatory) before lunch time actually starts.

Apparently, Dickens creates a fictitious aircraft factory with fictitious workers, which very much resembles her own work place during wartime, using it to apply jolly experiences to it as well as unpleasant ones. The characters in her novel *The Fancy* struggle through their lives as she herself struggled during wartime, as a nurse and a factory worker, and by depicting the life and endeavour of women during wartime, she simultaneously illustrates her own effort in the Second World War.

Evelyn Waugh's personal connection with the story of *Put Out More Flags*, which is the only book he has written entirely for reasons of enjoyment (Phillips 43), goes far beyond the simple self-references of Monica Dickens in *The Fancy*. His work is a personal reckoning with various aspects of his life during war. Primarily he ridicules the army, its regulations, commanders and its cronyism with aristocracy, extending his criticism to upper-class members in general. He mocks bureaucracy, especially the Ministry of Information and Britain's counter-espionage measures during wartime.

At the outbreak of the war, Waugh tended to resume his literary work and combine it with bureaucratic tasks at the Ministry of Information. But, soon having dropped the idea, he applied for a job in the armed forces, an occupation which should fulfil his wish of being a man of action (Heath 210). He desperately tried to find a place somewhere in the National Service, but his offers were rejected, until, on 5 September 1939, he was informed by the Ministry of Information that he was registered at their institution and

that he should not apply to any other National Service until they would contact him. A contact person, however, was long in coming. Evelyn Waugh noticed in his *Diaries* that there “seems to be no demand for cannon fodder at the moment” (Waugh, *Diaries* 440). Most entries of September show Evelyn Waugh fretting about the negative news regarding his applications to the Services.

In *Put Out More Flags* Waugh creates his main character Basil Seal in accordance with his own endeavour during the war, yet gives the story another spin. Basil is eager to avoid boredom and is looking forward to being accepted by the army, but does not intend to accept just any job which might present itself. Everybody else in Basil’s circle of friends is already engaged or on active search for employment. Peter Pastmaster serves in the regular army, Freddy has joined the yeomanry and others have become members of ambulance parties, fire fighters or civil servants, but “[n]one of these honourable occupations ma[kes] much appeal to Basil” (POMF 58). He accepts his mother’s suggestion to meet her old friend Sir Joseph Mainwaring, who manages to arrange a luncheon with the Lieutenant-Colonel of the bombardiers, but before long Basil explains his intention to use the regiment only as a stepping stone to a more interesting career. In contrast to Evelyn Waugh, Basil Seal decides to wait until some interesting occupation arises. Waugh, however, besides his obligation to house refugees in his own home, submitted applications for an employment at various services until the end of November 1939. Most of the institutions were not interested, and several times he went to London, trying the Welsh Guards, the yeomanry and others, always receiving a refusal. Finally, on 25 November, he was accepted by the Royal Marines with the help of Winston Churchill (Waugh, *Diaries* 439-451). He started out at the Marines as a second lieutenant and in July 1940 became captain. And, like Cedric Lyne in *Put Out More Flags*, who was promoted “[b]ecause he was thirty-five years of age, and spoke French and was built rather for grace the smartness” (POMF 213), he was made Battalion Intelligence Officer in August (Waugh, *Diaries* 457). Evelyn Waugh, though, was dispirited and disappointed by the obvious imperfection of the army. He expected a faultless machinery of armed forces to such a degree which no other modern army could have reached. His anger and discontent grew steadily from 1940; being hindered from serving at the front line and being in action only four times, he lost interest in the army. He had joined the armed forces at 36 – an age at which it was uncommon to still be serving in active combat –, completed exhausting parachute and commando trainings, and excelled at perilous operations, an accomplishment everybody

else would have been proud of (Heath 210-12). Nevertheless, he writes in his *Diaries* in an entry from 29 August 1943:

I have got so bored with everything military that I can no longer remember the simplest details. I dislike the Army. I want to get to work again. I do not want any more experiences in life. [...] I have succeeded, too, in dissociating myself very largely with the rest of the world. I am not impatient of its manifest follies and don't want to influence opinions or events, or expose humbug or anything of that kind. I don't want to be of service to anyone or anything. I simply want to do my work as an artist. (547-8)

Put Out More Flags, however, was completed before the desperation of his later days. He still must have been eager enough to let his characters mature within the story, concluding the narration with the characters' final adoption of responsibility – their application for Special Service.

The service for one's country is a major topic within the novel and illustrates Evelyn Waugh's understanding of correct and loyal behaviour in times of nationwide threat. He perceives the fulfilment of a citizen's duty in wartime to be an indicator of adulthood and concedes this maturity to his own fun-loving Bright Young People. He himself took it for granted to fulfil his duty during wartime in one or the other way and after having served in the regular army, was recruited by a friend for Special Service. He thought that “[m]ost of the war seems to consist of hanging about” so “[l]et's at least hang about with our own friends” (POMF 284), like Peter Pastmaster, who invites Basil and Alastair to join Special Service with him (Hastings 415).

Apart from the overall story, which is built around the character's preparation for war, especially in terms of employment, other elements of Waugh's biography influence the novel. Evelyn Waugh, coming from the upper middle class, was obliged to house evacuees from major British cities. The class difference, also ventilated in *Put Out More Flags*, obviously led to a caginess and mistrust towards the evacuated lower class members from cities, which seems to have been prominent in the country upper middle class. Waugh states that, before the arrival of mothers and children, he took all valuable items out of the rooms he intended to leave to them (Waugh, *Diaries* 439). Additionally, the information flow seems to have been malfunctioning. The evacuees did not even seem to know about the circumstances leading to their evacuation; Waugh observed that some people, taken away from their familiar surroundings believed that they were persecuted by the IRA and therefore hiding in the country. Generally, no interconnections seemed to take place between the lives of the villagers and the refugees. Boys and girls were lingering around, having nothing to do and looking

awfully bored, while other evacuated urban citizens “spen[t] their leisure time scattering waste paper round my gates”. Others had already left again “amid general satisfaction” (Waugh, *Diaries* 441). Waugh is annoyed by his uninvited guests and gladly lets them leave when they decide to return to their homes. His experience and his personal inconveniences in connection with the evacuees surely gave him the idea to make Basil Seal a troublesome nuisance to the wealthy inhabitants of Malfrey.

Evelyn Waugh makes use of his acquaintances to create the characters which match his intention of a satirical novel. Hence, Olivia Plunket Greene’s – his first love’s – obsession with clothes and appearance as well as her tendency towards depressions and alcoholism can be traced in Angela Lyne (Hastings 435). Ambrose Silk is, as Waugh has admitted, based on Brian Howard, “a notoriously degenerate homosexual acquaintance” (Phillips 46) from his days at Oxford. Like Ambrose, the “pansy[, the] old queen” (POMF 46), Howard is homosexual, partly Jewish and driven by a deeply melancholic mentality (Hastings 436). Howard, though, felt deeply insulted by Waugh’s artistic (but none the less malicious) portrayal of not only himself, but also of the figure of Hans, whom he recognised as his own German friend Toni. After having read the novel, he wrote to his German lover: “Evelyn Waugh has made an absolutely vicious attack on me in his new novel *Put Out More Flags*. You come into it, too!” (qtd. in Hastings 436).

The ridiculous figures of Parsnip and Pimpernell, two cowardly artists who flee to America a year before the war has even started, are based on Christopher Isherwood and Wystan Hugh Auden, who left just when the internationally strained situation intensified (Rossi 298-299). Waugh, having been eager to join the army, disapproved of their spineless behaviour. Very few writers left England to flee to America or Ireland (Hewison 15) but those who did were scorned by Waugh and accordingly transformed into bizarre and cowardly figures in his novel.

However, Waugh does not only satirise the features of his acquaintances, but, especially with respect to Basil Seal, his own characteristics. He leaves his mark in the story of *Put Out More Flags* not merely by printing his name onto the cover, but leaves dominant traces of his own life and personality in his characters. The relationship between Basil, the cunning rogue, and Ambrose, the sensitive artist, who is thrown off the scent by his pseudo-friend, is a major topic in the novel. Not only Basil, the main character, carries distinctive features of Waugh, but also Basil’s misguided friend Ambrose Silk. Ambrose is “a contemporary of Basil’s, with whom he had maintained a shadowy,

mutually derisive acquaintance since they were undergraduates” (POMF 36) and who, next to Basil, plays a major role in the novel. According to Heath, the two of them can be considered as “similar opposites” (153). Both are haunted by their individuality, a nature which is neither required nor desired in wartime, when all “are just *men*” (POMF 22), deprived of individuality, as Basil’s mother states; neither of them is able to acquire a stable position within the mess of wartime bureaucracy; and both, Basil and Ambrose, represent a different facet of Waugh himself, Basil corresponding to his active and Ambrose to Waugh’s artistic character.

Over the years, Basil and Ambrose have lost track of each other, but in times of war and danger Ambrose “hunger[s] for his company” (POMF 70), despite or rather because of their dissimilarity. Different intentions lead them both to the Ministry of Information, the centre of ridiculousness, where the delicate man of the arts and the ruthless adventurer are reunited. In *Put Out More Flags*, Evelyn Waugh elaborates his assumption that war has always brought together people of action and of the arts with examples from history: “Socrates marching to the sea with Xenophon, Virgil sanctifying Roman military rule, Horace singing the sweetness of dying for one’s country, the troubadours riding to war, Cervantes in the galleys at Lepanto, Milton working himself blind in the public service” (POMF 44). World War Two, however, interrupts this union and can be seen as the present lowest level of decline in history. The artist and the man of action no longer work together, because art is repudiated in this war (Heath 153). In *Put Out More Flags* art is personified by Ambrose Silk, who is tricked by Basil Seal, the man of action, and sent into exile. Their separation seems to be the terminal stage in the theory of descent, which Waugh apparently has applied to his characters.

Randolph Churchill, son of Winston Churchill, and one of Waugh’s best friends is the addressee of the dedicatory letter of *Put Out More Flags*. Evelyn Waugh apologises to him for having written a novel controlled by characters that are bloodless, timeworn and in the meantime “a race of ghosts” (POMF Dedicatory Letter). He and Randolph were fellow soldiers and in spite of their outstanding courage in military operations, both were hated by their fellow military employees due to their malevolent and rowdy behaviour. They had a similitude in personality which enabled a long and intense friendship of two individuals who were disliked by the majority of other people. Choler is the humour which can be attributed to both of them, although Waugh’s outbursts usually were cruel and malicious but under control, whereas Randolph Churchill raged

like a bull. In later years they both lost the attractiveness of their youth and became corpulent, lazy and unathletic; they smoked and drank excessively and generally indulged in their vices (Hastings 464-5). However, at the time of the book's publication, Churchill was still a young man of thirty-one, was Member of Parliament and served as Major in the 4th Queen's Own Hussars and had his most thrilling adventures still lying ahead of him.

Graham Greene mainly draws on his own visual impressions of the blitz as a source for "the best novel about the blitz written during the Second World War" (Sherry 148). *The Ministry of Fear* indeed is an enthralling novel about Arthur Rowe, who outwardly appears like an ordinary civilian but actually is a murderer, who has killed his wife out of pity. Being pricked by his conscience and tortured by suicidal ideation, he has nothing left to lose, when he accidentally blunders into the activities of a Nazi spy ring. Greene wrote the fast-paced story during his service for the Foreign Office in West African Freetown (Lodge, *Greene* 27). Its action and thriller type entails several inconsistent incidents in the storyline, which induced Greene to call it an entertainment rather than a novel. It is not meant to imitate reality and to withstand critical analyses in terms of logic but to entertain and deliver its message.

In concordance with his application of the Wordsworthian innocence of childhood, Greene took the title of the book from a poem by Wordsworth (which instigated the purchase of the unseen book by an American film company) (Greene, *Ways* 99). The world of the adults, though, is gruesome and governed by warfare. To support this nightmarish feeling of the story full of Nazi-secrets and pity, Greene employs his experiences as an air raid warden. During the blitz, Graham Greene persevered in London, which necessitated the temporal withdrawal into a public shelter (Sherry 51). This experience obviously triggered the creation of one of the novel's characters. He met there an old white-bearded man who "had a little birdlime on his hat ... and handed round picture postcards of himself with sparrows nibbling the food from his lips" (Sherry 51). Greene obviously turns this person into the old, bird-loving bookseller, who tricks the main character Arthur Rowe into entering the hotel which becomes the portentous location of his amnesia. Graham Greene's ultimate delight during the London Blitz was the inspection of the night's damage when the all clear siren went at 5:45 in the morning and made the nocturnal underground inhabitants of London ascend to the early daylight (Greene qtd. in Sherry 51)². These observations are integrated into

² Interview with Graham Greene, 25 April 1981 indirectly qtd. in Sherry 51.

the entertainment: “[A]long the industrial roads men and women were emerging from underground; neat elderly men carrying attaché-cases and rolled umbrellas appeared from public shelters. In Gower Street they were sweeping up glass, and a building smoked into the new day like a candle which some late reveller has forgotten to snuff” (MF 188). Graham Greene makes use of his memories to create an atmosphere of newness and lightness after a night of fear and distress in London. People go to work as usual and the remaining reminders of the night’s devastation are swept away by the morning workers.

Graham Greene seems not only to have accepted the fate of the British population during the blitz, but rather to have savoured it. He felt very much at home in shattered London and in the public air raid shelters, where he slept on the solid floor, for he seemed to be convinced that the blitz was an inescapable occurrence which the world deserved. Like Waugh, he seems to advocate a kind of theory of descent. War, was thus a mandatory conclusion of this world’s way of life: “Violence comes to us more easily because it was so long expected – not only by the political sense but by the moral sense. The world we live in could not have ended any other way” (Greene qtd. in Sherry 52). Greene thus felt at ease in battered London:

That ... is why one feels at home in London ... or any of the bombed cities – because life there is what it ought to be. If a cracked cup is put in boiling water it breaks, and an old dog-toothed civilization is breaking now. The nightly routine of sirens, barrage, the probing raider, the unmistakable engine, the bomb-bursts moving nearer and then moving away, hold one like a love-charm. We are not quite happy when we take a few days off. There is something just a little unsavoury about a safe area – as if a corpse were to keep alive in some of its members, the fingers fumbling or the tongue seeking to taste. So we go hurrying back to our shelter, to the nightly uneasiness and then the ‘All Clear’ sounding happily like New York’s bells and the first dawn look at the world to see what has gone: green glass strewn on the pavement ... and sometimes flames ... lapping at the early sky. (Greene, qtd. in Sherry 52-53)

Similarly, Arthur Rowe does not feel awfully disturbed by the ongoing war. He puts up with it and rents a fully furnished flat, which he refuses to abandon even though a bomb has blasted parts of the street he lives in. His equanimity, however, does not nourish itself from audacity: “[A] bomb burst half a mile away: you could feel the ground dent. [...] Again the drone began. [...] It wasn’t courage in his own case that freed him from fear so much as loneliness” (MF 26). Hence, Arthur neither feels at home in wartime London, nor is he anxious or troubled; he is simply indifferent, as the significant problems of his, which really trouble him, have nothing to do with physical torment and

war. Nevertheless, he is not beyond the effects of the blitz. The very evening, when a bomb hits Arthur's apartment while the visitor tries to poison him, Greene relates to his own experiences of the worst of all air raid nights in central London, 16 April 1941, which is known by the Londoners as 'The Wednesday'. One night of bombing claimed 2,000 victims and left 100,000 homes destroyed (Sherry 55). This evening Greene and his friend Dorothy Glover tried to find an open restaurant in which to dine. By ten o'clock, though, it was obvious that a heavy raid was to follow, so they went home, changed and went out again, since Dorothy was on duty for fire-watching. Standing on the roof of a garage they saw "the flares come slowly floating down, dribbling their flames: they drift like great yellow peonies" (Greene, *Ways* 107). Arthur watches this impressive spectacle on that crucial evening: "Three flares came sailing slowly, beautifully, down, clusters of spangles off a Christmas tree" (MF 28). In *Ways of Escape*, Greene comments on *The Ministry of Fear*, appreciatively mentioning this special atmospheric detail, which seems to have impressed him:

[I]t is my favourite among what I called then my 'entertainments' to distinguish them from more serious novels. I wish now that the espionage element had been less fantastically handled, though I think Mr Prentice of the Special Branch is real enough – I knew him under another name in my own organisation when I was his pupil. The scenes in the mental clinic are to my mind the best in the novel, and it was surprising to me that Fritz Lang, the old director of *M* and *The Spy*, omitted them altogether from his film version of the book, thus making the whole story meaningless.

I think too the atmosphere of the blitz is well conveyed. The three flares which Rowe saw come 'sailing slowly, beautifully, down, clusters of spangles off a Christmas tree,' I had watched myself, flattened up against the wall of Maple's store on the night of the great raid of April 16, 1941, some months before I left for Africa. (Greene, *Ways* 100)

His own experiences seem to have enabled Graham Greene to create a lively and breathtaking story, which exposes the horrors of wartime London to the reader.

Also David Lodge's novel *Out of the Shelter* contains many of the author's own wartime experiences. Superficially, it is structured according to the occurrences of his childhood and adolescence. The basis of the plot derives from his personal experiences, many of the adventurous and gripping incidents, which are necessary to give the story a more lively and fascinating spin, though, are fictional. Hence, David Lodge declares that "*Out of the Shelter* is, then, autobiographical in origins, but not confessional in intent" (MF 275). Like Timothy, David Lodge comes from a lower-middle-class suburban background. Born in 1935, he experienced the London Blitz as a child and remembers having been repeatedly evacuated with his mother to the countryside in order to escape

the raids. Lodge mentions in the *Afterword* of his novel that he drew on his childhood memories of wartime London for the first part of the novel. Like most British people, David Lodge and his family had to cope with austerity in “the unlovely environment of South-East London” (OS 275) until in 1951 “society swung from ‘austerity’ to ‘affluence’” (OS 276). Like Timothy Young, David Lodge visited a relative of his in Heidelberg, who worked as a civilian secretary for the U.S. Army, but unlike his fictitious character, he did not stay with his sister but with his aunt Eileen. Kate, though, Lodge obviously modelled on his aunt, who experienced the work as a “personal Liberation” (OS 273). “From a life of limited means and possibilities [...] she was suddenly taken under the protection of the richest, most powerful and most privileged nation in the world, and launched into a life of travel, excitement and high living such as she had previously only dreamed of” (OS 273). Although the world Kate was thrown into was created after the experiences his aunt Eileen made, Lodge points out in the epilogue that Kate was “physically and emotionally very different from Eileen” (OS 275). Furthermore, many incidents Timothy is involved in during his stay in Heidelberg did not occur on Lodge’s journey. A figure like that of Gloria Rose did not exist on his trip, although he admits that he “badly needed someone like her in 1951” (OS 275), and the idea of a birthday party on the Neckar, which turns out to be an unforgettable experience for Timothy, was triggered merely by a poster. However, he really lived in a women’s hostel for the time of his visit. The relations between the novel and Lodge’s own life are obvious and David Lodge himself claims *Out of the Shelter* to probably be “the most autobiographical of [his] novels” (OS 275).

3. Historical Circumstances

3.1. The Phoney War

Put Out More Flags satirically treats the time of the ‘Phoney War’ or ‘Twilight War’, as Neville Chamberlain and Winston Churchill called it (Chamberlain³ qtd. in Feiling 424) (Churchill, *I* 330), which lasted from the German invasion of Poland in September 1939 until May 1940. In September war with Germany had already been declared, yet no major combat operations occurred. In preparation for the war, though, the government shut down entertainment facilities, evacuated children, closed schools and introduced rationing for food and petrol. Furthermore, blackout regulations were established to decrease the success of potential air-attacks. However, during this time of ‘war’, more casualties occurred because of failures in the blackout safety measures than by enemy attacks. Consequently, when no inimical aggressions took place, air raid wardens and other wartime staff had a rough time, since people used to blame them for the precautions which had to be taken without having an obvious indication. It was a time of dry runs and waiting which lead to discouragement and consequently to disloyalty toward the nation (Cadogan and Craig 193). Referring to the inconveniences of all those seemingly unimportant and annoying measures people used to call this time the ‘Great Bore War’ (POMF Dedicatory Letter), which became even more boring since there was an overall shortage of paper. In 1939, the amount of paper at the publishers’ disposal was reduced to 60% of the supplies of the preceding year. It led to a decrease of newspapers’ sizes, to a far lower book production, and the few books on the market were often sold out within several days (Munton 4-5). Also Evelyn Waugh expresses his increasing tedium during the time of the Phoney War in his Diaries:

The last days have been very tedious. The war seems likely to develop into an attack on Great Britain by an alliance of Russia, Germany, Japan, and perhaps Italy, with France bought out and USA as sympathetic onlooker. Had I no garden to dig in I should be in despair with lack of occupation. (Waugh, *Diaries* 441)

Officially, the war between Britain and Germany started with a speech of Prime Minister Neville Chamberlain on 3 September 1939, which was broadcast on the radio and followed by an air raid alarm (Hewison 9). Evelyn Waugh’s novel *Put Out More Flags* starts just after the broadcast of Chamberlain’s speech. Basil’s sister, Barbara

³ Letter from Neville Chamberlain (23 September 1939).

Sothill, and her husband Freddy have just listened to the transmission, like Lady Seal, Basil's mother. She is sitting in an elegant chair in her London villa and through her person Evelyn Waugh articulates his appreciation of Chamberlain's speech, as a diary entry from 3 September indicates (Waugh, *Diaries* 439). Lady Seal is an even-tempered woman, who has lived through the First World War and now is convinced that the British army will teach the Germans and Hitler a lesson, not least, because in this war 'she ha[s] a son to offer her country' (POMF 18). Shortly after the end of the speech, a siren is heard, leaving Lady Seal unmoved and imperturbably waiting for the bombardments. However, the air raid turns out to have been a false alarm. This first embarrassing incident, which corresponds to the actual occurrences on 3 September, only minutes after the beginning of what was to become the Phoney War, marked the commencement of a long sequence of frustrations for the civil population.

The story of *Put Out More Flags* covers the time span of the Phoney War following the speech of Prime Minister Chamberlain and gives an outlook on the challenge for the British armed forces in the epilogue. After the end of this period in April 1940 (Bourke 4) with the military involvement of the British Army in Norway, the British government had to deal with a major crisis. Since the Norwegian operation had ended unsuccessfully and with major losses (Churchill, *I* 517-518), the government of Neville Chamberlain had to defend itself against profound criticism not only from the opposition but also from members of his own Conservative Party. On 8 May a vote was held which attested the government the distrust of a range of Members of Parliament. Although Chamberlain nonetheless could have drawn on a majority in parliament, after two days of consultations he decided to resign. On the evening of 10 May, the day of the German invasion of France and the Low Countries (Collier 163) Winston Churchill was commissioned to form a government by King George VI (Churchill, *I* 519-524).

Shortly after, the involvement in the Battle of France led to the evacuation of Dunkirk, which caused for England a loss of "both the entire stores and equipment of her regular army, and her only ally" (POMF 274). Attempting to aid the Belgian army in resisting the German invaders, British and French companies set out to join them after 10 May, assuming the major attack to take place at the river Meuse north of Namur. The Germans, though, chose a spot further south near Sedan (Martin 1). Within several days, the Germans had reached the Channel coast and split the Allied forces, separating the British Expeditionary Force (BEF) from the main French part with their tanks. On 25 May the British had to retreat to the coast and on the following day evacuation could

not be prolonged no more (Holmes 1). Under heavy air battles, which brought the British RAF (Royal Air Force) near to collapse and caused a loss of 177 aircraft (Dunkirk, evacuation from 1), the evacuation lasted until 4 June. In this undertaking, about 200,000 British and 120,000 French soldiers were saved with the help of small non-military boats and vessels of all kind, in spite of the Nazis' confidence that the undertaking was doomed to failure (Martin 1). The dramatic rescue mission gave the British people new spirit and confidence in the abilities of a people working together for war success, even though the BEF had to leave its heavy equipment and vehicles (Holmes 1), which should give British manufacturing workers a hard time.

The ability to relate the story to the historical events, which form the skeleton of the novel, is absolutely crucial to entirely understanding Evelyn Waugh's *Put Our More Flags*. In the cloak of satire Waugh reduces historical events to single allusions and puts them into the mouths of his characters. To grasp the full meaning of certain incidents a profound knowledge of history or sincere research is required. For example, Sir Joseph Mainwaring fills the role of the military fossil, who is eventually overtaken by the Bright Young People. He presents himself as an expert, twice asserting that the "Germans will never attempt the Maginot Line" (POMF 20) and even "believe[s], long after hope ha[s] been abandoned in more responsible quarters, that the French line [is] intact" (POMF 274). If the reader knows about the importance of the Maginot Line and that half a year later it was crossed by German troops, only then he or she can convict Sir Joseph of being a bragging non-expert. However, even the structure of the novel, which is chronologically arranged into chapters, titled *Autumn*, *Winter*, *Spring* and *Summer*, illustrates the significance of history to the story. Additionally, the novel starts out with a sentence, which right away puts the beginning of the novel into the historical context – namely the Sunday morning before war on Germany had been declared by the British government. Moreover, two of the novel's four chapters are initiated by a short description of Germany's progress in warfare, like the defeat of Poland in winter, and the internal restructuring of government and the battle of Dunkirk in summer.

3.2. The Blitz

Put Out More Flags by Evelyn Waugh, *The Fancy* by Monica Dickens, Graham Greene's *The Ministry of Fear* and *Out of the Shelter* from David Lodge: all of these novels have different intentions, are different in genre and deal with different characters. Their only and most obvious connection then, is the historical background, the blitz. However, they all cover a different period of the Second World War and the London Blitz. Only one of the books takes place exclusively during the time of the London Blitz, whilst the others also include the time of the Phoney War, respectively the aftermath of the blitz and post-war Europe.

Soon after the outbreak of the Second World War, Germany planned the invasion of England, but took its time to prepare. Although war had been declared on Germany already on 3 September 1939, Hitler first moved towards the east, and overran Belgium, Netherlands and France not until spring 1940. Initially, German strategists were convinced that the only way to achieve the defeat of England would be a naval offensive. Therefore Hitler gave, after the coasts of France, Belgium and the Netherlands were occupied, the order to start with the concrete planning of the attack on England. Finally, on 1 September 1940, the operation 'SEALION' was launched. Thousands of ships were to land on the southern coast of England between Bognor and Hythe. The Royal Air Force (RAF) though, had caught sight of the German fleet since they had left the coasts of France and Belgium. The attacks of the British bombers destroyed about a tenth of the German ships and prevented the final landing and success of the German naval invasion. After repeatedly shifting the second attempt for the operation 'SEALION', Hitler decided to postpone the invasion to an indefinite date and eventually placed his hopes on the *Luftwaffe* instead (Churchill, II 242-9).

Already in August 1940 *Luftwaffe* commander-in-chief Göring launched an attack on several targets in England. However, the operation was repelled by Air Chief Marshall Dowding and the RAF, who had been underestimated, and therefore considerably lower numbers of British fighters than expected were lost. This test, though, seemed to have provoked the vast number of bombers which were sent for the first serious attack. After the Battle of France, London was strategically battered for the first time in the late afternoon on 7 September 1940 with 300 bombers and 600 single-seaters and heavy fighters. Their first targets were east of Tower Bridge and further downstream. Unfortunately, Britain had neglected to provisionally recruit staff for the RAF.

Therefore, the country fought back with state of the art equipment but lacking trained men (Churchill, *II* 250).

The German attack lasted ten nights. The docks of London as well as the railway were considerably damaged and numerous civilians were killed or seriously wounded (Churchill, *II* 265). The raids of 15 September formed the climax of the bombardments. Every available British fighter was brought into action (Churchill, *II* 268) and not least because of the excellent British radar system the attack could be repelled (Collier 161). The series of raids, however, lasted until 3 November, a period of time in which London withstood on average 200 German bombers every night (Churchill, *II* 273). The heaviest attack of October took place on the 15th: in addition to the usual bombs, the town was hit by 70,000 incendiary bombs, which took Londoners by surprise and made them ascend their roofs instead of hiding in the cellars and shelters. The blitz over England lasted until May 1941, when the bomber troops were needed for Germany's invasion of the USSR. Until then, 43,000 civilians were killed, many more injured and the country's infrastructure was extremely damaged (Price 2).

3.3. The 'Little Blitz'

After the Battle of Britain, Germany attacked England again in 1944. This time, though, no bombers were visible in the sky above Britain, but V-1 rockets, which were much more difficult to destroy. Timothy Young in *Out of the Shelter* knows that “[t]he buzz bombs were like aeroplanes, only they had no pilots and they went very fast, so it was difficult to shoot them down” (OS 25). The ‘doodlebugs’ or ‘flying bombs’ (V1, V2 rockets), as they were called, indeed looked like small planes, whose velocity, however, was very high: “The V-1 flying bomb [...] was a cantilever midwing monoplane, similar to a small aircraft” (Boog 429) and “[i]ts cruising speed was about 580 km/h, or for the later long-range model 628 km/h” (Boog 430).

The exhaustion of the German *Luftwaffe* in spring 1944 was evident. The bomber attacks delivered on average not even a twentieth of the bomb load which British bombers dropped on German cities. Therefore, Hitler decided to fully concentrate on development and production of his new V-1 rockets, which originally he intended to call *Höllenhund*. Schwarz von Berk, one of Goebbels' aides, though, came up with the term *V(ergeltungs)-Waffe*, which was immediately accepted by the public and by Hitler.

In the night of 12 and 13 June, only six days after D-Day (the beginning of the Allied liberation of Europe in Normandy), the first V-1s were launched on London. This first attempt to bring the new weapons into action failed. Only four of the started buzz bombs reached London. Thus, a new attack date was set, which was 15 June. The operation was successful and by midday of 16 June nearly 250 V-1 bombs had been launched at “Target 42” (London). By 29 June the number had reached 1000 (Boog 422-32).

“V.2s were rockets and they were so fast that you couldn’t shoot them down. There wasn’t even time to sound an Air-Raid siren. All you saw was a flash in the sky and then the next second there was an explosion” (OS 26).

The V-2 rockets could achieve a velocity of flight of 5,470 km/h and had a collision speed of about 3,500 km/h. As a matter of fact it was impossible to shoot them down. They carried a warhead of nearly one ton of weight, reached an altitude of 97 km and had a range of originally 320 km (later improved to a range of 380 km). The impact of this rocket caused a hole of about 7 metres in depth. As a result of the deep hole, the pressure wave was directed vertically. Hence, in spite of their mass, the radius of destruction was not as big as with the flying bombs (Boog 438). On 7 September, the launch of these huge rockets on London started and lasted until March 1945. All in all 1,359 rockets were fired at London; however, due to their inaccuracy, only 517 of them came down on the capital of England (Boog 442-44).

3.4. Post-war Europe

3.4.1. Britain after the Second World War

– It’s all taking a lot longer than I bargained for, his mother used to say, for she often recalled Timothy’s questions on V.J. Night. It was two years before Timothy tasted a banana, and then his mother had to queue for an hour to get a bunch. Rationing went on, and in some ways it got worse.

In fact life changed surprisingly little after the war. (OS 32)

After the Second World War Britain was heavily in debt to the United States and without a functioning trade and industry system the situation deteriorated when President Truman stopped economic aid from the US by land-lease only six days after

the end of the war (Morgan and Evans 143). Although prices rose by 100 percent from 1938 to 1954, the income of Britain fell from £168 million at the beginning to £50 million at the end of the war, due to the transference of overseas investments in wartime. The war forced Britain to reduce the export production in support of the fabrication of munition, so that the amount of export was reduced by over a half by 1945 in relation to the exports of 1938. Britain owed 3355 million to overseas – in 1938 it was 476 million – of which about 50 percent were a result of investments in India and the Middle East (Peden 240).

The British financial trouble grew worse when the new British government under Prime Minister Clement Atlee, whose Labour Party came to power for the first time in 1945, relieving the successful wartime Prime Minister, Winston Churchill, won the election by promising to establish a British welfare state. The assured measures included free education (a step which is referred to in *Out of the Shelter*), a universal social system, avoidance of unemployment, which was a major problem between the First and the Second World War, a more effective industry, especially in the sectors of coal and steel production, and improved conditions concerning gas and electricity supply, as well as an extension of the traffic network. This agenda required a considerably large budget, and the unwillingness of the new British government to cut down aims in the field of home affairs intensified the dependency on US money (Peden 238).

Britain was utterly in need of a dollar-credit from the US. As there was a general shortage of dollars amongst most countries, Britain could not afford to pay for goods which were urgently needed after the war. In December 1945 a credit of \$1250 million dollars was granted by Canada and a \$3750 million credit by the US, which was to be paid back within 50 years, starting in 1951. Although, in the beginning things seemed to work out quite well – export was on the rise – in 1947 more than half of the credits from the US and Canada had been spent, not least because of inflation in the United States, which devaluated the dollar by a fourth. Low export in Britain, not only due to ill equipment of workers but also due to a shortage in manpower and poor conditions for trade with Eastern countries because of the Cold War, led to a coal crisis at the beginning of 1947 as well as to another financial predicament. The whole of Western Europe was suffering from a dollar shortage to purchase goods and raw materials in order to re-establish its economic competitiveness, which ultimately resulted in Marshall Aid by the United States for Europe in April 1948, requiring that European countries collaborated. In consequence of this development, austerity and restrictions

for the British people generally remained upright after the war. After the devaluation of the pound in September 1949, it was not until the 1950s that food and raw materials were available without restrictions, and that export rose considerably (Peden 237-258). For Timothy and his parents life after the war is not different from life in wartime. During war they expected an ending of austerity, but apart from the reinstatement of the street lighting, rationing is kept up. The selection of food in the shops is poor and no-one has the possibility to buy a new car or a bicycle. Petrol is on ration from time to time, and Timothy's family is spending the holidays year after year in a village called Worthing, which can be reached by train.

3.4.2. Germany after the Second World War: The Western Zones

Apart from the cycle tour with Rudolf, Timothy Young in *Out of the Shelter* does not gain much insight into the post-war life of the average German. In fact, he never gets to know the average German way of life, as Rudolf's parents live in poverty due to the father's association with the National Socialist Party. His past entails the loss of his job and of his pension. Timothy merely receives second hand information on the Germans from the Americans and his sister Kate, as for example that "[t]he Germans are getting back on to their own feet now ... it's amazing, they really know how to work" (OS 91). After the Second World War, when the allied nations divided the country's provinces among them, surprisingly, Germany's industry was essentially intact (Carlin 38). As the Allies had mainly bombarded and destroyed transport connections, production centres remained mostly untouched and therefore only 6.5 percent of machinery was not ready for use in 1945. Hence, there were no problems in production because of wartime bombing but mainly due to the consequences of waging war, namely the expenditure of resources. Germany was short of raw materials, food and, as a result of the bombing, transport possibilities (Carlin 40). Consequently, goods were administratively rationed, which led to a flourishing barter and black market. Kate's remark then, that '[w]e're [i.e. the Americans] their bread and butter, you see. And their jam, too, I always say' (OS 90), is true at least for the beginning of the post-war time. Germany was totally dependent on the Allies' governmental decisions and even the black market was controlled by them, as it was their goods which were exchanged.

The western zones' gross capital stock in 1945 was even higher than in 1938. The circumstances during the war allowed the innovation and introduction of new technological products, especially machinery for mass production. The investment into new technologies during the course of the war did not only counterbalance, but exceeded the loss of capital stock due to destruction, which made up a growth of capital stock of 14 percent in relation to 1938. As massive streams of refugees immigrated into the western zones after the war, population also rose by more than five million people, which made up 13 percent of the population (Carlin 39-41). The immense growth of population in combination with the meagre food supplies due to a lack of fertiliser, resulted in an extended period of rationing and starving and thus "[s]ome areas reported urban consumer rations as low as 700 calories a day, a ration "decidedly below the minimum necessary to health and muscular activity essential to productive labour" (Gimbel 35). In the British zone, the basic outcome of food production was a third lower than before the war (Abelshauser 135, table 34). The occupation forces therefore decided to change their policy in Germany.

Manufacturing production was to be increased, so that export would rise and create enough foreign exchange to be able to purchase supplies from the Soviet Zone and eastern regions, which held an oversupply of food. Until 1948 the food situation did not improve, and at that time every other person was able to purchase goods which exceeded the basic provision of an average consumer (Carlin 39-43).

4. Settings

4.1. London

A great provincial city like Sheffield could erect a dummy town in the neighbouring hills to attract and deceive the Luftwaffe, but the sprawling size of London make it impossible to disguise, and the U-shaped bend of the Thames round the Isle of Dogs, in the heart of the Dockland, was unmistakable from the air. (Calder 163)

It was London's magnitude which exposed the city to special danger. Once having been "the biggest city in the world" (OS 4), it provided an easy target for German bombers who were guided into the city by the meandering Thames. Consequently, England's capital suffered considerably during the blitz, having to lament the death of over 30,000 citizens (Titmuss 335) and to deal with the devastation of the city's infrastructure. According to the Ministry of Information, already by November 1940, nearly every building of historic significance in London had been hit by bombs (Hewison 28) and in spite of the strict blackout regulations approximately half of Britain's casualties during and as a result of the blitz had to be borne by London (Titmuss 335). This centre of destruction and anguish forms the main setting for three out of the four novels selected for analysis. Only *Out of the Shelter* is mostly set in Germany, since the story's focus is on Timothy's life after the war. London, though, is taken as the setting for Timothy's experiences during the blitz, which profoundly influences his later life.

Like the other novels, *Put Out More Flags* is set in London, but the attention of the story is shifted towards social settings and the London upper class. The location itself plays a role only insofar that a place is created where an atheistic, homosexual Ambrose, an overwrought wannabe artist Poppet Green, a resolute Lady Seal, a manic-depressive, design-addicted Angela Lyne and a Basil Seal can be found. The slightly crazy society fits very well into a city which offers the possibility to choose the Ritz for living if convenient, to drink Vichy water and to recklessly use a restricted telephone line for chatting after claiming to be a M.I.9 agent. In London life throbs, all kinds of weird people can be found who are far from being conventional, but nevertheless well-off. In order to give Basil the chance to show his whole unscrupulousness, a counterpart to energetic London had to be found. Therefore Waugh brings in Malfrey – a lovely, undisturbed and hence perfect place to set Basil and the Connollies to work. In contrast to London, it is a place full of peace-loving, sensitive and wealthy people who estimate the tranquillity of their countryside home much higher than high life in the city.

Graham Greene creates a very different London atmosphere in *The Ministry of Fear*. As, in contrast to *Put Our More Flags*, it takes place during the blitz, its character is that of a torn, nightmarish place, where safety cannot be guaranteed, not even, or especially not, in your own home. In contrast to *The Fancy*, it thematises the bombardments, the air raids and the citizens' fear. Instead of merely forming the background for a story which could occur at any time and in any place, the German attacks become part of the story, they shape incidents and influence the actions of different characters. The imminence of an invisible enemy again creates an atmosphere of danger and of being completely at the fiend's mercy, at the same time realising that no mercy will be granted.

Moreover, the air raids are closely linked to the actual storyline. Like a warning system not only for the public, but also for Arthur's personal life, the sirens foreshadow dangerous situations for the main character and intensify the atmosphere of threat. When Arthur Rowe is visited by Poole, the handicapped assistant of Dr. Forester, the imminent danger of this meeting is beforehand announced by the wailing of the sirens in the outskirts of London. Suspense is further raised when the bombardments get closer to Arthur's home:

[Poole] started violently as a gun in a square near-by went suddenly off, shaking the house, and again faintly up from the coast came the noise of another plane. Nearer and nearer the guns opened up, but the plane pursued its steady deadly tenor [...] and the house shook to the explosion of the neighbouring gun. Then a whine began, came down towards them like something aimed deliberately at this one insignificant building. But the bomb burst half a mile away: you could feel the ground dent. (MF 26)

The climax of this scene is then created by two scenes and is influenced by the outer action. Arthur is, as he has been uncooperative as far as the returning of the cake was concerned, offered a cup of poisoned tea by Poole, but notices the taste of hyoscine in it and drops the cup. Hence, Poole prepares himself to take violent measures against Arthur. Then a bomb bursts. It serves different purposes in this context. Firstly, the climax of the visit is reflected by the outer action, making the scene even more impressive and memorable for the reader. Secondly, by the double climax a much more intense feeling of danger and urgency is generated, which ironically leads to the third function, which is prevention the final danger. The air raid shapes the action, since the bomb rescues Arthur from further actions of Poole, who would probably have killed his host with his bare hands to get the cake and the microfilm, which is hidden inside.

Again, when Anna Hilfe and Arthur are locked up in the hotel room, where he should have delivered the suitcase to a certain Mr. Travers, an air raid siren announces the forthcoming danger, which manifests itself in the explosion of the suitcase and Arthur's subsequent amnesia: "Then, as the sirens took up their nightly wail, he opened the lid of the suitcase..." (MF 105).

London is portrayed as a torn and devastated place from the very beginning of the novel, especially in connection with Arthur Rowe. When the narrator introduces and describes the main character, he first establishes a vivid picture of the street's condition Rowe is living in: "Arthur Rowe lived in Guilford Street. A bomb early in the blitz had fallen in the middle of the street and blasted both sides, but Rowe stayed on. Houses went overnight, but he stayed. There were boards instead of glass in every room, and the doors no longer quite fitted and had to be propped at night" (MF 20). The bombed streets reflect Rowe's own state of mind and the smashing of joy and satisfaction in his life is compared to the shattered city. However, the chance of reconstruction is in doubt (Mudford 198). Greene could have presented his main character by describing his outward appearance and his occupational and financial situation, but he chooses to describe the condition of a street in London. This introduction of Arthur by an account of torn London, which is analogous to his inner suffering and devastation, shows the significance of Arthur's mental condition for the novel.

In spite of the ongoing war, Arthur Rowe (like Timothy Young in *Out of the Shelter*) feels at home in London. His former life and the memory of his wife and consequently of his crime are tightly knotted to the streets, houses and restaurants. He cannot simply leave. London is his prison; the streets carry associations which remind him of the murdering of his wife and chain him to the city. Subsequently, he appreciates the blitz and its destruction of street after street and building after building until he is free to go: "After a raid he used to sally out and note with a kind of hope that this restaurant or that shop existed no longer – it was like loosening the bars of a prison cell one by one" (MF 22). Arthur is not afraid of air raids and bombs; he calmly waits until he can leave London and his memories.

"Now in the strange torn landscape where London shops were reduced to a stone ground-plan like those of Pompeii he moved with familiarity; he was part of this destruction as he was no longer part of the past" (MF 40). Arthur's nearness to the blitz and devastation triggers the comparison of war damage to an impressive monument of ancient history, which visitors usually view with awe and respect. Arthur inspects the

ruins after an air raid with similar fascination. But, unlike the ruins of Rome, Greece, Sicily or other monuments of antique skills, the ruins of London are not seen as beautiful and impressive constructions, brought to their knees by the course of time, but as a huge field of destruction, recently caused by modern apparatus (Mudford 185). This picture of ruined London districts is obviously taken up again by William Golding in *Darkness Visible*. A bookseller, “who suffer[s] from a romantic view of the classical world”, inspects the city’s devastation in the middle of an air raid “thinking that the dock area would look like Pompeii” (Golding 11).

A similar picture of London is given in *Out of the Shelter*. Although the city is roaring from air raid sirens, aeroplanes and bombardments, Timothy Young, the five-year-old main character, cannot be irritated but feels perfectly safe in his home town. The rush to the air raid shelter in the middle of the night is an exciting game for the boy, who feels brave and heroic in his siren suit and seems to be completely ignorant of the uneasiness of the adults. Like Arthur Rowe, Timothy experiences and survives a direct hit from a bomb. Their neighbour’s shelter, which serves as a refuge for Timothy and his parents, is destroyed in an air raid and his best friend, the neighbour’s daughter Jill, and her mother are killed. Timothy, being a little boy, can neither realise the tragedy nor estimate the risk for himself and his family, and although he feels sorry for Uncle Jack, who has lost both wife and daughter, he does neither become frightened nor uneasy in this dangerous city of his. On the contrary, when Timothy and his mother flee to the countryside to escape the air raids, he feels completely out of place and is frightened by the new conventions and regulations he has to conform to. Back in London Timothy is still paralysed by his trip to Blyfield: “It was lovely to be back home again. For days he went about the house in a trance of delight, scarcely daring to speak or play in case it would break the spell and send him back to the convent” (OS 19).

Although London is presented as a shaken and damaged city, the atmosphere conveyed in *Out of the Shelter* is very different from the terrifying and mysterious environment in *The Ministry of Fear*. Seen through the eyes of a boy, the bomb-sites present an opportunity for thrilling adventures rather than for a depressed and dreadful mood. Collecting shrapnel from bomb-gutted buildings stimulates his imagination and stirs him even more, for it is forbidden to keep them instead of handing them over to the government for salvage:

There were lots of bomb-sites in the streets around. You weren’t supposed to go on them, though the big boys did. There might be unexploded bombs and if you trod on one it would go off and kill you. The big boys went on the bomb-sites

looking for shrapnel. Timothy found a piece of shrapnel one morning on the way to school. It was lying in the gutter and when he picked it up it was still warm. [...] The piece of metal, warm and rough and heavy in his hand, excited him strangely: a piece of the war that had fallen out of the sky. He began to collect shrapnel. (POMF 20)

Monica Dickens chose for *The Fancy* the setting of London as well, but does not seem to assign any importance to the location, for she mentions neither bomb damage nor situations of danger in air raids. The essential topic in the novel is the women's and Edward's work in the aero engines factory, which, however, could be set anywhere in England without imposing a major change on the story. However, in connection with Sheila's desperate search for a flat, in which she and David could live, and Mr. Bell's profession as an estate agent, the living situation in London is thematised: "The City's choc full" (F 139) and "there [is] not one hole or corner in all London, much less in Bloomsbury. She ha[s] even tried hotels, but they were all much too expensive or ha[ve] people sleeping in the bathrooms. Everyone in England [is] living in London and Sheila [is] getting desperate" (F 238). There was indeed a housing problem in London, as, in preparation for the blitz, calculations were made by the government about a liable number of victims, which turned out to be wrong. More people than estimated survived the attacks, although many apartment buildings were destroyed, which resulted in a severe accommodation crisis (Rawlinson 68). The longer the war lasted, the worse the housing situation became, as no new buildings were constructed and the decay continued. When the war eventually came to an end, about half of all Londoners had to cope with awful living conditions, often not even having a bathroom of their own; in England and Wales about eight million people were living in bomb-damaged buildings, which had obtained only minimal first-aid reparations and many citizens had to live in overcrowded rooms (Titmuss 411). The bombing of civil quarters was part of the German strategy, which was developed to break the morale of the London population and thus, also apartment buildings constituted a major target for the German pilots. The London Blitz left one out of six people homeless, forcing them to go underground and not only to hide but to live in the tube shelters (Mudford 186).

Sleeping and living in an underground station, Mr. and Mrs. Urry in *The Fancy* can be seen as representatives of people who had to cope with the housing plight during and after the London Blitz. Although they are homeless, they have an occupation which earns them money and since they are "living rent free" (F 22) and have obviously no other needs, it is spent on gin. It is mentioned by the narrator, that previously, during the

time of frequent air raids, many more people had sought shelter in that very underground station which now constitutes the Urry's home, but left gradually.

4.2. Around London

In *Out of the Shelter* and *Put Out More Flags* the main characters retreat to places outside of London so as to escape the situation in their home town. Both are concerned with the topic of evacuation, although Timothy Young, as a child, is directly affected, as he is forced to leave London with his mother in order to be safe from air raids. Basil Seal, though, merely intends to get away from his fruitless job search and tries to assist his sister, who is a billeting officer in Malfrey, to find suitable places for evacuated children.

Foreseeing heavy bombardments of larger cities, the authorities established an evacuation plan which comprised the transference of roughly four million people to safer areas. Governmentally organised evacuations and the provision of billeting officers, who were prepared by the administration, though, did not achieve great success. Only one and a half million mothers and children applied for official evacuation, at the same time, however, two million people organised their escape privately to evacuation areas (Titmuss 102). Britain was, according to their role in the evacuation plan, divided into three different zones: evacuation areas, with a population of thirteen million, reception areas with about eighteen million inhabitants and neutral areas, which comprised roughly fourteen million people. From the neutral zones neither inhabitants were meant to evacuate, nor were evacuees to be taken. Within the reception zones billeting officers, like Basil's sister Barbara Sothill, arranged the stocktaking by door-to-door inquiries. Urban regions, where major air raids were expected, were classified as evacuation areas (Calder 37).

In *Put Our More Flags*, Malfrey and its surroundings are part of an evacuation area and Barbara Sothill is the allocated billeting officer. She lives in a huge mansion in Malfrey endeavouring to meet her responsibilities as a just distributor of evacuees. The people living in the neat village, though, are neither eager nor willing to provide a temporary home for evacuated children from the cities. Other than in *Out of the Shelter*, the population seems to mainly consist of secluded, pseudo-artistic, middle-aged amateur gardeners in carefully furnished manors, who value the undisturbed peace of the

countryside highly. The mixture of these characteristics generates the perfect place for Basil's reckless exploitation of his fellow beings. His sister admits that "[t]hings are very odd here" (POMF 91), and, since she has been lonesome, that she is glad to have him as a visitor. Basil comes to Malfrey with the intention of writing a book on strategy, but, since Barbara is swamped with work, especially as far as the billeting of the Connolly children is concerned, Basil decides to assist her and at the same time make good money. Bribing neighbours like the Harknesses in North Grappling, who are looking for boarders, with the three unbearable Connollies, Doris, Micky, and Marlene, becomes an occupation he eagerly attends to. The Harknesses, typical inhabitants of Malfrey and its surroundings, live in an old mill house:

It was just such a home of ancient peace as a man might dream of who was forced to earn his living under a fiercer sky. [...] M]odernity spared North Grappling; [...] This morning, half lost in snow, the stones, which in summer seemed grey, were a golden brown; and the pleached limes, which in their leaf hid the low front of the Old Mill, now revealed the mullions and dripstones, the sundial above the long, centre window, and the stone hood of the door carved in the shape of a scallop-shell. [...] On the walls were Thornton's flower prints (with the exception of his masterpiece, "*The Night-Flowering Cereus*"), samplers and old maps. The most prominent objects of furniture were a grand piano and a harp. Mrs. Harkness wore a hand-woven woollen garment, her eyes were large and poetic, her nose long and red with the frost, her hair nondescript in colour and haphazard in arrangement. (POMF 111-3)

People like Mr. and Mrs. Harkness turn out to be ideal victims for Basil's torturers, the Connolly children. They are easy to find in the neighbourhood of Malfrey, especially since Barbara keeps a little notebook which contains the addresses of well-to-do inhabitants within her district. Consequently, Basil and the Connollies effectively ruin the quiet life in Malfrey, where "[e]verything [is] splendid and harmonious; everything except Doris" (POMF 107).

In *Out of the Shelter* Timothy and his mother seek refuge in Blyfield, a place with very different social conditions, which is situated in the vicinity of East Grinstead, just south of London. Mrs. Young seemingly does not make use of the official billeting support, but manages on her own to organise an interim habitat for herself and her son. The house in which the two of them can stay belongs to "Mrs. Tonks, who [is] fat and smell[s] funny" (OS 15) and it does not provide the same status of modernity as city houses. There is neither electric light, nor a bathroom; the kitchen has to be shared with Mrs. Tonks and in winter the vapour inside the house freezes on the window panes. The Connolly children, lucky to have been brought to Malfrey after they had been picked up at a train station, are accommodated in much nicer, cleaner and wealthier homes, but

due to a lack of education and parenting, cannot appreciate this. Timothy is well cultured but is not used to the modest living side by side to nature, hence, he can neither appreciate the security of the rural area. He hates the countryside and is afraid. Since he has fallen into cow dung during a trip to the country, he is prejudiced from the very beginning and fears the cows, which seem to be omnipresent in the country.

Blyfield is a backward and conservative village, where the school is conducted by a convent and the students have to attend tedious masses. When Timothy becomes a boarder, he is not allowed to bring any toys to the convent, apart from One-Ear Rabbit, for which he gets exceptional permission, but he has to learn to dress on his own and to clean his shoes. The convent, which constitutes Timothy's whole world during the short period of being a boarder, is a cold and strict place and thus it is not surprising that Timothy would rather return to his familiar London home.

The boarding part of the school was cold and dark, with wooden stairs and passages that had no carpets and creaked when you trod on them. There was stew for supper with bits of white fat in it and watery gravy that made the potatoes all mushy. He didn't eat any of it, but he was frightened in case Sister Scholastica noticed. After supper they went into the chapel and sang hymns and said long prayers which he didn't know. [...] Then it was time to go to bed. His bed was in a big room with some other little boys. There was a place to wash, but only cold water. There was only lino on the floor and it was cold under his feet when he took off his shoes and socks. (OS 17)

Timothy wishes to be back in the shelter with Jill and his mother and pictures himself crying and begging his mother to take him back to London, away from the awful place in the countryside. Unexpectedly, he succeeds and is overjoyed to be back home.

Years after the London Blitz, shortly after D-Day, Timothy and his mother have to return to Blyfield again, since the Germans have started a new attack on London with V1 flying bombs. Although Timothy is several years older when they have to flee to the countryside, the aversion towards the place stays. He is scared by the rough country boys, but at the same time feels superior. He despises them for their ignorance of what life in a city is like, which is threatened by bombs. He feels more experienced, since he has been closer to the focus of war, to the "bomb-sites and shelters and shrapnel in the streets" (OS 27).

In *The Ministry of Fear* the only relevant place outside of London is the self-supporting nursing home for shell-shocked patients of Dr. Forester. Especially as England is at war and the reader keeps London in mind as a blasted city, it seems to be the most quiet and pleasant spot, its beauty reflected by the presentation of an entirely content Rowe-Digby, who has turned into a happy man. After Rowe has lifted the lid of the suitcase, a

new chapter starts, which is called “The Happy Man”. Before even a single detail about Rowe’s whereabouts and situation is revealed, an atmosphere of absolute peace and cosiness is established:

The sun came into the room like pale green underwater light. That was because the tree outside was just budding. The light washed over the white clean walls of the room, over the bed with its primrose yellow cover, over the big arm-chair and the couch, and the bookcase which was full of advanced reading. There were some early daffodils in a vase which had been bought in Sweden, and the only sounds were a fountain dripping somewhere in the cool out-of-doors and the gentle voice of the earnest young man with rimless glasses. (MF 109)

It appears that the main concern for Graham Greene is to create a change in atmosphere in comparison to the first part of the book, as the chapter heading “The Happy Man” stands in complete opposition to “The Unhappy Man”. The situation is conceived as warm and undisturbed, connecting the homely perfection of the room with the peaceful nature outside. Lovely flowers, used to define the colour of the bedclothes, a budding tree, a dim green underwater light, early daffodils and the sound of a dripping fountain produce a Garden of Eden within the room, and in the middle of it sojourns a person by the name of Richard Digby, benefiting from its beautiful appearance.

According to Johns, an assistant of Dr. Forester, who admires the doctor and calls him “a very great man” (MF 110), Richard Digby is staying in the country’s finest shell-shock clinic, which does not only consist of the dwelling-wing, but also of a sick bay, in which violent occupants are isolated from the well-behaving patients and their attendants. It is located, secluded from the nursing home’s apple trees and orchards, behind a high wall at the back of a beautiful rose-garden, giving rise to all sorts of speculation, like the possible employment of padded rooms and straight jackets. Digby, though, who is apparently the same person as Arthur Rowe, suffering from amnesia, does not feel threatened by the gossip, for he is sure that “the sick bay [is] not there for a happy man” (MF 125) like him.

Soon, however, Dr. Forester’s nursing home turns out to be very different than the initial presentation suggested. All of a sudden, the shell-shock clinic becomes a place of concentrated horror and mystery. Due to a short dispute with Poole, the keeper of the sick bay, Rowe-Digby is deprived of his daily newspaper and of the delightful visits from his friend and lover Anna Hilfe. Furthermore, when Rowe-Digby suggests leaving the clinic, Dr. Forester threatens to transfer him to the sick bay. The atmosphere becomes that of a nightmare in which neither the expression of inadequate thoughts nor escape is possible, leaving Rowe-Digby to the mercy of the mighty Dr. Forester.

Being stimulated by the juvenile sense of adventure, which is evoked by the loss of his adult memory, Rowe-Digby decides to explore the forbidden wing of the sick bay. It lies behind an unlocked green baize door and is in a shockingly neglected condition. Rowe-Digby slowly walks over the dusty floor guided by the smell of stale smoke towards Poole's quarters.

It was at the end of the passage where the tap dripped, a large square, comfortless room with a stone floor divided in half by a curtain – it had probably once been a kitchen. Its new owner had lent it an aggressive and squalid masculinity as if he had something to prove; there were ends of cigarettes upon the floor, and nothing was used for its right purpose. A clock and a cheap brown teapot served as book-ends on a wardrobe to prop up a shabby collection [...]. The tap dripped into a fixed basin and a sponge-bag dangled from a bedpost. A used tin which once held lobster paste now held old razor-blades. The place was as comfortless as a transit camp [...]. An open suitcase full of soiled underclothes gave the impression that he hadn't even troubled to unpack. It was like the underside of a stone: you turned up the bright polished nursing home and found beneath it this. (MF 138)

The exploration of the sick bay confirms the gossip about Dr. Forester's secret special treatment wing, but at the same time reveals even more mysteries. Rowe-Digby encounters Stone, a fellow patient, being locked up in a room and explaining that he has been put into a straight-jacket for having surprised Poole and Dr. Forester during an obviously secret activity. The appearance of the sick bay stands in complete contrast to the lovely and quiet atmosphere of the clinic's official part. The dark secrets of Dr. Forester are hidden in a dreadful place, guarded by a dreadful keeper, who lives in a dreadful room. Like the two different places, also the respective responsible persons stand in complete contrast. Johns, the gentle and friendly young attendant, who cares for Rowe-Digby, is deployed in the unrestricted section of the nursing home, and Poole, "a dwarfish man with huge twisted shoulders and an arrogant face" (MF 127) is in charge of the dirty neglected wing at the dark end of a passage. The two different wards as well as the two different employees represent the shiny and the dark side of Dr. Forester. From the outside he seems like a strict but professional and caring headmaster, but digging a bit deeper, an ugly and mysterious side can be found.

4.3. Heidelberg

The German town constitutes the main setting in David Lodge's *Out of the Shelter*. Timothy Young, at the age of sixteen, travels alone to Heidelberg, and even though he encounters a variety of problems and inconveniences, he eventually manages to find his way into the country of England's former enemy. However, it happens that at the end of his journey, shortly before he changes trains in Mannheim, he gets to know a young American who is heading for Heidelberg as well: Don Kowalski. Don functions as Timothy's critical informer in relation to the recent history of Heidelberg and other German cities, which Timothy is going to see throughout his journey. When the train is leaving the station of Mannheim and Timothy is bewildered by the still visible damage of the town, Don feels prompted to tell him about the Allies' destruction of German cities. He explains that the old part of Heidelberg is still completely intact, as it has never been a target of the Allies – not only due to the fact that it was not worth bombing, since Heidelberg is not and has never been an industrial spot, but it seems “that it was the Student Prince that saved Heidelberg” (OS 86). Don informs Timothy about the popular American operetta and that many Americans, in remembrance of the light opera, send their children to Heidelberg's college. Therefore the United States would not have dared to destroy Heidelberg, as otherwise the Air Force would have revolted. Don moreover suspects the Americans to have located their headquarters in Heidelberg mainly because of the town's peaceful appearance and the complete absence of war relics. Thus, the Americans would avoid being reminded of the destruction they have brought to German cities.

After the Second World War a considerably high number of American soldiers were stationed in Heidelberg, constituting ten percent of the city's population. It was called the ‘capital of the occupation’ and was used by the US Army not only as headquarters for the occupation zones in Germany but for Europe in general. In order to organise lodging for the soldiers, who were stationed in Germany, the American Army requisitioned houses and hotels (Mowrer 1), which brought about a tight accommodation market. The shortage of housing in Heidelberg becomes evident, when Kate tries to find an adequate and inexpensive place to stay for Timothy: “Accommodation's like gold-dust in Heidelberg. It's a tourist resort, you see, but nearly all the hotels are requisitioned by the Americans for their personnel – I live in one myself – so, as you can imagine, it's very difficult finding anywhere at the height of the

season. The requisitioning is the big grudge the Germans have against us” (OS 91). As Kate indicates, this situation makes a good relationship between occupiers and occupied even more difficult than they are by the nature of their encounter.

The ‘capital’ of the US occupation troops, “a smashing place” (OS 109) becomes for Timothy the place of initiation into adulthood, not only as far as sexual experiences are concerned, but also in terms of a considerable broadening of his horizons. With the help of Don Kowalski he eventually gets rid of his strict black-and-white thinking and is introduced into the adult world of careful differentiation, which prefers a scheme of innumerable shades of grey. Heidelberg however, is not the right place for reflecting upon history and good versus bad deeds. Therefore, Don takes Timothy Frankfurt, where the bomb damage dominates every inch of the city.

Out of the Shelter seems to be full of contrasts: adolescence and adulthood, male and female, secular and spiritual, war and peace, etc. The most obvious, though, is the geographical and cultural contrast between England and Germany. England, although it has won the war, suffers from its war expenses, whereas Heidelberg, being the centre of the American forces in Europe, thrives. England stands for deprivation, drabness, austerity, limitations, hard work, monotony and narrow-minded Anglo-catholic middle class members, whereas Heidelberg means abundance, colour, diverseness, pleasure, freedom and secular carelessness. That life in England is harder than in defeated Germany, conforms to the novel’s intention to show that not everything is as expected, when coming out of the shelter. For many people, even Heidelberg forms a kind of a shelter, as Don Kowalski explains to Timothy: “Heidelberg is full of people who don’t want to go home” (OS 87). Timothy’s sister, Kate, who is one of those people, who prefer to spend as much time as possible in Heidelberg, explains to him that they “never discuss the past [... :] We want to forget, perhaps that’s it. We want to live in the present. We want fun and companionship without emotional involvement, without the risk of getting hurt again. And we do have a lot of fun, you’ve seen that. But it can’t go on for ever” (OS 167) (Morace 147).

In Heidelberg, Timothy gets to know a very different attitude towards life than he had been brought up with as a son of a catholic, lower-middle-class family in England of the 1940s. Kate, in contrast, and especially her friends, do not have to deal with rationing, at least “[n]ot for American personnel” (OS 92) and can primarily concentrate their lives on pleasure. Heidelberg provides the facilities for an enjoyable way of life, as the US American personnel is supplied with all necessary conveniences. As an outstanding

part of this provision, the establishment of PX stores can be seen, which carry American product lines. A special card constituted the entrance allowance (a method which is still in use by the American military personnel (Marshall Center, Participant Handbook)), which was distributed to American staff only. Kate, though, manages to arrange a PX card for Timothy. Entering the store he finds himself in the amazing world of abundance, “a whole new world of buying and selling” (OS 125), which gives Timothy an understanding of the store’s need for military protection.

4.3.1. America Town

Due to the high percentage of Americans stationed in Heidelberg, a town within a town was established: “America Town, as Kate’s friends called it, with a slight sneer of condescension in their voices” (OS 174). Many people working for the US Army brought their families with them and as the American government intended to enable them a high living standard in Germany, an American district was set up in the early 1950s. Throughout the Cold War it was known as one of Europe’s major US military foundations (Remy 1). When Timothy meets the Mercer boys, who live in the American district, he is amazed by the difference between the neat old city of Heidelberg and the quarter which seems to bear all characteristics of an original American town.

[T]here were plenty of cars on the broad, smooth roads – huge Fords and Pontiacs and Chryslers, that cruised past with whispering tyres. (OS, 174) [The] American children [...] sauntered along with a characteristically lazy, looselimbbed gait, bright shirts hanging outside their patched jeans, never singly, always in packs, their voices twanging unselfconsciously. [...] The first things that drew the eye in the shabby foyer of the requisitioned cinema were the shiny modern booths selling popcorn, hot dogs and soft drinks. Inside the auditorium a more mysterious modification aroused his curiosity: the arms had been removed from alternate seats in the back rows. [...] Love-seats! [...] Fantastic. [...] Timothy] went with [the Mercer boys] to a milk-bar nearby. [...] Behind the narrow, unobtrusive façade on Bergheimerstrasse [sic!] a whole little America opened up, all pink neon and chromium plating. (OS 176-77)

In America Town Timothy becomes acquainted with adolescents entirely different from himself and his school colleagues. He becomes aware of a pleasure-driven, casual and unselfconscious life style, which is technology-oriented, forward-looking and so unlike his own classical education and catholic upbringing. In this respect he resembles the Germans rather than the Americans – he is a European rather than an Ally to the Americans. Timothy notices that there are “two communities living in Heidelberg:

underneath, the Germans, and on top of them, floating, or skimming over them with minimum contact, like dragonflies or water-boatmen, the Americans” (OS 98). Timothy, since he has been ignorant of all the modern apparatus and amusement gadgets until then, seems to feel that the Americans are skimming above him as well. Although he finds the young Americans’ unconcerned way of living interesting, he does not yet fit into their society, which is governed by a country’s style and culture, but also by the economic situation. Timothy’s astonishment at the Americans’ careless spending makes evident the huge difference between the US and British financial status after the war.

5. The People's War: A Myth?

The Battle of Britain carries the association of having been a 'People's War': An extraordinarily threatening situation in which people from all classes marched shoulder to shoulder against the enemy, either by volunteering for the armed forces, civil defence or doing 'one's bit' by working in factories, allocating iron for production or breeding rabbits or chickens in the backyard. However, the belief in the People's War turns out to be both legend and reality (Chapman 161).

The war against the German National Socialists required full input of Britain's available resources, since the government realised that victory was dependent not only on the success of the armed forces but also on the commitment of the civilian population (French 14). A major issue for the government was thus to mobilise and motivate the British population, regardless of class, ethnicity and gender. It was necessary to encourage every single person to vitally contribute to the war effort in order to make possible a final victory. Films proved to be an appropriate means to create a feeling of camaraderie and a sense of common democratic national identity, suggesting the disappearance of class boundaries. Consequently, the most dominant kind of wartime film propaganda consisted of movies illustrating the unbroken will of ordinary people to support the government and the troops in times of war (Chapman 161, 163).

The extent to which a diminution of social distinction between rich and poor had been triggered by the Second World War is a matter of discussion amongst historians, but it was the government's aim to convey the impression, so as to encourage civilian collaboration, which was so urgently needed to be victorious. Nevertheless, the basis for the myth of the People's War is a realistic one. The active participation and the direct involvement of the population in respect to the aggressions from Nazi Germany indeed exceeded the degree of former conflicts. This war triggered the involvement of masses: Millions were employed in factories or worked as farmers, producing military equipment and food or entered the services, either armed or civil. Additionally, war was brought directly to the people's front door, forcing the civilians to bear the violence and deprivations of war (Chapman 162). However, the perception that upper and lower class Londoners suffered in equal solidarity from the inconveniences and dangers the blitz brought about is an illusion.

'London can take it' was the slogan with which the government tried to keep up morale in London. Nevertheless, the heavy bombing of the East End was feared to break spirits and give reason for an uprising of the working poor, who were not sufficiently provided with shelters. In contrast, most middle and upper class people, living in other areas, could seek protection in their own house or in Anderson shelters, which usually were preferred to public shelters (H. Smith 2). Not the private shelters, though, but the underground system, which was used primarily by lower class people, in spite of the governmental restrictions, became for most Londoners a symbol of the London Blitz. In November 1940, when heavy raids shattered London, about 200,000 people sought shelter in the tube system. More luxurious protection provided the large steel-framed hotels and Turkish baths, which were turned into shelters for the rich and glamorous, where neither dancing nor eating stopped during air raids. Hotels, such as the Dorchester became the meeting point for wealthy Londoners after dark (Hewison 33-34). These are facts which reduce the government's endeavours, to lead the population to believe in the People's War, to absurdity.

The perception of the severity of the attacks and the extent of destruction, although the blitz was an overall terror floating above everyone and accompanying every step of each person, was a highly individual one. It was absolutely possible to get from one side of London to the other without seeing destroyed buildings, as it was possible to walk through street after street devastated by bombs. Different districts were affected to a different degree and although Chelsea and Stepney were heavily damaged, the East End⁴ suffered so extraordinarily from enemy bombs (Hewison 36) that the Queen felt relieved when a bomb eventually hit Buckingham Palace (Calder 168).

In nutrition there was indeed a shift towards equality induced by the government. Tickets for food provided an equal share of what was available for every person (leaving the black market aside), which guaranteed the working class population a more balanced diet than before the war. Food, however, was not distributed according to accomplished labour, hence leaving a hard working factory employee with the same amount of calories as a worker in an office. The statement from government to have ascertained "'equality of sacrifice' and 'fair shares for all'" is clearly an overstatement (H. Smith 7, 9).

In *The Fancy* and in *Put Out More Flags*, though, enthusiasm and eagerness of the characters to defend their England is displayed, although in the latter it is closely packed

⁴ cf. the burning docks in *Out of the Shelter*, which looked "like a huge bonfire" (5)

into a load of irony. Basil Seal, like all his male upper-class friends, who are “busy getting a job” (POMF 57), is looking for an occupation in the armed forces. Peter Pastmaster has already joined the armed forces and Freddy has gone into the yeomanry, others become civil servants and firemen or form ambulance parties, but “[n]one of these honourable occupations ma[kes] much appeal to Basil” (POMF 58). Supported by his mother’s acquaintance, Sir Joseph Mainwaring, Basil makes a serious effort to impress the Lieutenant-Colonel of the Bombardiers during luncheon. He sincerely proposes the annexation of Liberia, which would be, in his opinion, a clever manoeuvre, in reality, though, according to the Colonel’s reaction, it would equal entire insanity. Basil, self-confident as he is, truly thinks of himself as an enrichment to the military defence of the country, but is still not accepted in the army due to his overconfident behaviour and his age, which is over thirty. Consequently, he decides to contribute to the war effort by providing the military and governmental leadership with a book of his own, which “shan’t deal only with strategy.” He intends to “outline a general policy for the nation” (POMF 92) and it shall receive a title like “*A Word to the Unwise. Prolegomenon to Destruction. [... or] How to Win the War in Six Months; a Simple Lesson Book for Ambitious Soldiers.*” (POMF 94). The satirical treatment of the subject is obvious, but, nevertheless, the characters in Evelyn Waugh’s novel do not counteract the government’s ambitions to win the war. On the contrary, in the very end, Basil and his friends become sincere patriots, who honourably intend to defend their country.

His sister Barbara has taken over the discouraging and ungrateful job as a billeting officer in the village of Malfrey, Freddy, Cedric and Peter are serving in the armed forces, and Alastair is absolutely embarrassed to find himself lingering around in pyjamas, while his country is at war. Thus, he decides that if “England [is] at war; he, Alastair Trumpington, [is] at war” (POMF 52) and joins the armed forces. These patriotic characters are contrasted with unpatriotic figures like the poets Parsnip and Pimpernell, who leave dangerous England in order to live in New York, with Poppet Green and her friends, whose only occupation seems to consist of admiring these two artists and rejecting any idea of their possible escapism, and with Ambrose Silk. Parsnip and Pimpernell, Poppet and her friends are, considering the circumstances, completely useless to their country, whereas Ambrose, although he is convinced that “this whole war’s crazy” (POMF 75), gets recruited by the Ministry of Information and finds himself as the exclusive representative of atheism in the ministry’s Religious Department. Ironically, Ambrose rejects the impending war, although he would have

most reasons to hate and fight the National Socialists, since he thinks of himself as a “cosmopolitan, Jewish pansy [... who is] all that the Nazis mean when they talk about ‘degenerates’” (POMF 87). Yet, he still suffers from his love for the young German SA⁵ member Hans and thus can be tricked into writing the fascist paper ‘Monument to a Spartan’. The unpatriotic attitude of Ambrose is punished in the end. Due to his writing, he has to flee to Ireland, leaving his flat and his precious silk underwear to Basil.

Basil and his friends, on the other hand, decide to fight for their country’s freedom, join the Special Forces and fulfil their duty, which prompts Sir Joseph to comment on Basil’s commitment as follows: “There’s a new spirit abroad, [...] I see it on every side” (POMF 286) – a statement which foreshadows the upcoming People’s War.

Edward Ledward, in Monica Dickens’ *The Fancy*, also recognizes a “spirit that’s going to win this war” (F 40), however, referring not to commitment by military means but to the dedication of civilian workpeople to the cause at the aircraft engines factory Canning Kyles. Since the characters’ stake during wartime is central to the novel, the topic of the People’s War bears huge significance for the development of the story. It is the leitmotif to which every other topic is subordinated. Already the subheading is indicative of a ‘People’s War Novel’: “The heartwarming story of men and women who worked together during the Second World War”. The working women at Canning Kyles and their foreman Edward in particular, represent the good and faithful citizens – the people in the People’s War. Sincere patriotism is radiated by Edward and his female subordinates, and to arouse the compassion and admiration of the reader, frequently the unfavourable working conditions, as the inconvenience of getting up at 6 am in winter, of handling stinky and greasy engine components and the long working time of 60 hours per week, are pointed out.

In her novel, Monica Dickens additionally refers to the government’s recommendation to breed any kind of animals on however little space, in order to be able to feed the population during wartime. Consequently, even at places like Wimbledon, the holiest of all world tennis clubs, the premises were abused for a small pig farm (Bishop 22). Edward is an upright and altruistic citizen, a diligent yet unconfident worker, a loving but repulsed husband, and he breeds rabbits in his backyard. However, not only as a response to the official request, but also out of a personal fancy, he devotes his leisure time to both simultaneously, the war effort and his hobby. Due to the governmental instructions, though, Edward plans to extend his endeavours and to set up a rabbit club

⁵ German abbreviation of *Sturmabteilung*, a paramilitary storm trooper branch of the NSDAP

together with his best friend Dick Bennet with the intention to oblige all members to sell half of their young stock for slaughter, for that is what Allan Colley, a famous judge of Flemish rabbits, suggests in an article called “Your Wallop at Hitler” (F 75):

Britain, [...] has not enough feeding-stuffs to breed more cattle and sheep. She must therefore find a substitute, and what will fill the bill better than the humble rabbit? This country is still not rabbit conscious. It is the business of every fancier to forswear selfish breeding and to play his part in this vital section of the Home Front. Keep a nucleus of your best stock for show-breeding so that when the piping times of peace come once more you can keep your place in the show ring, but meanwhile, join Domestic Rabbit Clubs and obtain foodstuffs which will provide you with bran on your pledge to sell half your stock for flesh. It is your duty for the honour of the Fancy. (F 75-76)

A poem follows the article, which again refers to Hitler, who has to be fought by all means, and if one is not in the armed forces, one has to draw on rabbits: “‘I’ll starve them all out’ said Hitler the Hun, | With my U-boats and E-boats and eighty-eight gun. | So long live our Clubs and pay up our subs. | He’s forgotten Brer Rabbit and Bernard the Bun.” (F 76).

Nearly everybody in *The Fancy* contributes to the war effort with his or her respective means. Edward, after having tried to be accepted into the armed forces, takes on a job at the aircraft factory and additionally devotes his time to the rabbits. Many of the girls working with him at Canning Kyles desperately need the money to support their families, like Wendy, whose father suffers from shell-shock. Others, however, like Kitty or Sheila, who originally comes from a well situated family, have chosen to protect their country by doing a sordid job and providing the required hardware for the fighters of the Royal Air Force (RAF). Madeleine Tennant is nearly fifty years old, and nevertheless she works, as she has already done in the First World War, at the bench next to young inexperienced, giggling girls. Edward interprets that as a sign of a spirit, which is urgently needed to win the war. The same kind of spirit is radiated by Len, the pale and slender fiancée of young and vivacious Kitty, who chooses to sacrifice his reserved job as a skilled engineer in order to apply to the Air Force.

To effectively highlight the commitment of the foreman Edward and the female workers at Canning Kyles, they are contrasted to Connie, Edward’s unpleasant, querulous and idle wife and to her whole family. Neither her sister nor her father nor her mother are willing to participate actively in their country’s struggle to repel the German threat. Only Don Derris, the husband of Connie’s sister is involved in war work, as he is called up for the RAF, having to leave his comfortable post at the barrage balloon to the women of the WAAF (Women’s Auxiliary Air Force). Connie’s own reluctance,

however, is stressed by Edward's repeated attempts to convince her to take on a key job: "They need all the women they can get, [...] honestly, old girl, I do think everybody ought to help. We'll never win this war else" (F 40-41). But moreover, her reluctance to work makes her even exploit their marital sexual life. As soon as conscription for married women begins, she restarts, after a long break, 'being nice' to her husband, perceiving an own baby as a potential way of escape from her duties as a British citizen. Connie represents the complete counterpart to her indulgent, industrious husband, and her unwillingness to contribute to the war effort is combined to and reflected by her sly, malicious character. Hence, the wartime novel of manners suggests a co-occurrence of the refusal of contribution to the war effort and a poor character, which is further intensified by the introduction of the slimy and unscrupulous Mr. Bell. He exploits a system which is meant to support the food industry in times of poor nourishment, namely Edward Ledward's rabbit club, and, as well as Connie, is presented as an overall unpleasant character. Eventually, the two malicious characters find each other and join forces, but are exposed as disloyal and backstabbing in the very end of the novel. The two figures of Connie and Mr. Bell are important to heighten the courage and the strength with which the rabbit breeders and the factory workers bear the difficulties of work, rationing and restrictions. Kitty for instance, who quickly marries her boyfriend Len, before he has to leave for his service at the RAF, has to return to work at the factory only a month after having given birth to her baby. Wendy can barely earn enough to feed her parents and some have to live with the fear of having either their husbands or sons killed. In spite of these inconveniences, the factory girls are strictly guided by the "jolly old war effort" (F 301), because "[t]he least one can do is keep one's end up here, if one can't be shouldering a gun" (F 295).

Unlike in *Out of the Shelter*, where Timothy's father is engaged as an air raid warden, Timothy's neighbour Uncle Jack as a RAF pilot and his sister Kath intends to join the WAAF (Women's Auxiliary Airforce), in *The Ministry of Fear*, no major character is actively involved in war work. After his remission of punishment, Arthur Rowe applies to the army and to civil defence, but neither of them would have him, leaving him unemployed and depressed in the middle of London. However, when Rowe gets involved in the mysterious occurrences in connection with the cake he won at a fête and the microfilm which is hidden inside, he eventually contributes to the war effort without meaning to do so. After being chased by the Nazi spy ring, having lost his memory, turned into Dr. Forester's shell-shock clinic and having managed to escape from there,

Arthur's role turns from that of the hunted into a hunting man (Allott 208). Due to his amnesia, he has the mental constitution of an eighteen-year old adolescent, and thus gains a youthful lust for adventure and mutiny: "Digby [i.e. Arthur Rowe] still felt like a schoolboy, but he now knew that his headmaster had secrets of which he was ashamed: he was no longer austere and self-sufficient. And so the schoolboy planned rebellion" (MF 135). In the third book "Bits and Pieces", Arthur works together with the police, reconstructing pieces of his memory and bits of the spy ring case. Driving back from an unfriendly visit at Mrs. Bellairs', he is agitated and content at the same time, since he is "helping in a great struggle" (MF 176), which does not only concern himself and is not built on revenge, but which is a service to the government, to all British people, to all enemies of the National Socialists and above all, as he thinks, to Anna Hilfe, to whom he intends to "boast like a boy" (MF 187). Consequently, Arthur Rowe is part of the 'People's War', not officially – not employed or registered, but privately he liberates Britain from a Nazi spy ring.

6. Serving the Country: Employment in Wartime

In wartime, the motivation of people to apply for positions which are essential for the war effort is obviously an important issue to the government and thus to the population. All of the selected novels deal with personal experiences of the authors concerning employment during the London Blitz – two more and two less extensively.

In Evelyn Waugh's *Put Out More Flags* the self-confident Basil Seal desperately tries to be of assistance in the fight against the German National Socialists (Plain 7). However, in concordance to the author's own experiences, it is nearly impossible for him to find employment in the army. Due to his age and his self-confidence he does not seem qualified to the commanders of military regiments, and so, out of opportunity, he grabs his sister's job as a billeting officer for refugees in the country village Malfrey. After tapping into the district of another official, who distributes evacuees to hosts in the safe country areas, Basil gives up his job in Malfrey, returns to London and becomes a spy for the War Office. He unscrupulously squeals on his friend Ambrose Silk and, by tricking him into illegitimate occupation, Basil succeeds in convicting him of fascist machination. At the end of the story he and some of his friends volunteer for Special Service, hoping to be assigned to an adventurous mission.

In contrast, Monica Dickens' *The Fancy* deals largely with non-military jobs during the London Blitz. Edward Ledward is promoted supervisor of a group of ten women in a munitions factory, who do a hard and inconvenient job. The author especially thematises the difficult working conditions, the long working days, the tiresome routine work and the handling of greasy pieces of military equipment, which is to show the huge effort which has to be made in wartime for little earnings. To emphasise the performances of the industrious women and girls at the factory, Edward's wife is presented as an unpatriotic woman, who insists on staying at home and refuses to contribute to the war effort.

In David Lodge's *Out of the Shelter* we encounter several characters who actively take part in the war. Timothy's father serves as an air raid warden in London, their neighbour Jack is a member of the Royal Air Force, and his sister Kath unsuccessfully tries to join the WAAF, the Women's Auxiliary Air Force. Shortly before the end of the war she eventually signs up as a secretary for the American troops in Germany.

In *The Ministry of Fear*, occupation in wartime London is of no importance to the storyline. The attempt of unemployed Arthur Rowe to join the army and civil service is only mentioned briefly. Arthur's endeavour, however, has a connection to Graham Greene's life. Like many of his contemporaries, (cf. Evelyn Waugh), he desperately tried to get accepted by the army. He had no military experience whatsoever, and since no other chance opened up, Greene applied "at a place that was tailor-made, theoretically, for all unemployed intellectuals, the Ministry of Information" (Mockler 166-167).

6.1. Air Raid Wardens and Armed Forces

In David Lodge's *Out of the Shelter* Timothy's father serves as a warden "making sure everybody [is] in a shelter, and not letting any lights show through their curtains" (OS 3). His uniform consists of an armband, a simple tin hat and a whistle. Before the London Blitz, his father worked in an office and was an ordinary person from the lower middle-class. As Timothy's father, during the blitz millions of civilians were involved in active service. Churchill never tires to stress throughout his treatise on the Second World War that the British people were enthusiastic about the war and eager to help, which, however, is only partly true. Nevertheless, some 40 percent of all working people were concerned with the defence of the country (Morgan and Evans 24) and Timothy's father is one of them; he works for the ARP (Air Raid Precautions) (Churchill, *I* 384), whose members were obliged to control the proper sheltering of people and the keeping of the blackout rules. An air raid warden's function was to "constitute a link between the general public and the local authority's organisation" (Closs 15), to inform and advise the public about rules and behaviour patterns and to report to the authorities the severity of destructions by bombardments. Only men above the age of thirty and women of any age were admitted to the job of a warden (Closs 15), since younger male citizens were needed for the armed forces.

Although wardens and other people who worked for the ARP were absolutely crucial to the protection of other civilians in wartime, Timothy is disappointed that his father has not joined the Royal Air Force. He cannot appreciate his father's work and above all he does not even look like a hero who could be admired: "His father couldn't join the Air Force because he was too old [...]" (OS 6). "He wasn't as tall as Uncle Jack, and [...]"

[t]he top of his head hadn't got much hair on it. He wore an old raincoat with an armband that had letters on it, A.R.P. He said he would get a proper uniform soon, but it wouldn't have wings on it" (OS 10).

Timothy looks, in this extraordinary and dangerous situation of the London Blitz, for a hero who he could model himself on and who gives him a feeling of safety. His father does not seem adequate and thus Timothy turns to his neighbour Jack, a professional RAF pilot. As Timothy is especially fond of planes and heroism in wartime, he admires Jack and his occupation. And his beloved Jack is not only brave, fighting for the country and for Timothy's life, risking his own, but he also looks like a man who is predestined to do a hero's job. "Jill's Dad [is] wearing his blue Air Force uniform with the wings. He [is] big and strong and cheerful and Timothy love[s] him" (OS 6). Being a pilot and flying a British aeroplane such as a Hurricane or a Spitfire is the dream of the little boy growing up in wartime London. What Timothy is not aware of, though, is that being a British bomber pilot in World War Two was probably one of the most dangerous tasks one could have to fulfil. In the years between 1939 and 1945 about 55,000 airmen were lost flying over Europe to defend their country; no other major section of the armed forces had to report so many deaths (Fielder 1). Thus, these heavy losses surely added a lot to the fame and the prestige of a pilot in the Royal Air Force (Wright 11).

The figure of the strong and courageous neighbour Uncle Jack firstly enables the narrator to manifest Timothy's naïve fondness of aeroplanes and the war in general. Secondly, it is obviously introduced as a counterpart to the ordinary family of Timothy in the first two chapters. It is essential to the story that Timothy's parents are presented as ordinary, unexciting people, who live in an ordinary, unexciting world. Afterwards, this contrasting effect is achieved by other characters, like Kath or the high society in Heidelberg. Lodge also takes up the theme of the pilot as a martyr. The heroic stylisation of Jack is completed with his altruistic death as a pilot. Some time after a bomb has hit Jack's house near the shelter and his wife and daughter have died looking for him, he himself is shot down during a raid over Europe.

Especially in *Put Out More Flags*, the characters' attempt to join the armed forces is a major topic. Not only the main character Basil Seal intends to enlist, but also his friends, Evelyn Waugh's famous Bright Young People, are willing to serve their country.

At the very beginning of the novel, three women are introduced, all of them keeping a close relationship to Basil: his sister Barbara Sothill, his mother Lady Seal and his

mistress Angela Lyne. To all three of them it seems evident that Basil will join the army and will heroically succeed as a serviceman. Barbara envisages him, who has always been “a source of embarrassment and reproach” (POMF 10), being “covered with medals” (POMF 13) and his mother immediately pulls strings to arrange her son’s “commission in a decent regiment” (POMF 18). She meets her old friend Sir Joseph Mainwaring for lunch and approaches him, as she has done repeatedly in the ignoble past of her son, with the appeal to take care of Basil.

Basil indeed is desirous of joining the army, but in spite of the confidence of his relatives and his mistress, he does not even succeed in joining a regiment. According to the wish of Lady Seal, Sir Joseph Mainwaring organises lunch with a high-ranking commander, which is called – being one in a sequence of luncheons arranged for Basil – “The Luncheon of the Commission in the Guards” (POMF 59). Jo, as he is called by Lady Seal, has the tedious task to introduce Basil to the Lieutenant-Colonel of the Bombardiers. In no time, Basil successfully upsets the guest by giving ridiculous advice on correct warfare, especially recommending the annexation of Liberia, and scores off Joseph Mainwaring, as he has done before repeatedly. He forfeits his chance of admission to the regiment and consequently turns to the Ministry of Information to present his ideas about warfare. Again, he does not succeed, and while everybody else is occupied in getting a job Basil decides to “wait until there’s something amusing to do” (POMF 87).

Alastair Trumpington, who has no military experience whatsoever, is, given the seeming urgency, shocked “to find his country at war and himself in pyjamas” (POMF 51). Looking at Peter Pastmaster, who is, due to his former service in the cavalry, already in uniform, he feels even more useless and “studie[s] Peter, with the rapt attention of a small boy, taking in every detail of his uniform, the riding boots, Sam Browne belt, the enamelled stars of rank, and fe[els] disappointed but, in a way, relieved, that there [is] no sword; he could not [bear] it if Peter had [...] a sword” (POMF 51). Alastair is envious of his friend, and, looking at Peter’s equipment, he decides to volunteer for service in the army. Like five-year-old Timothy Young in *Out of the Shelter*, who admires the RAF pilot Jack, Alastair dreams of being a respected and glorious soldier. Similarly, Basil declares that he “want[s] to be one of those people one heard about in 1919: the hard-faced men who did well out of the war” (POMF 52-53). These announcements very clearly show the spirit of the novel. For his friends and chiefly for Basil, war presents itself as a huge playground, an opportunity to become

famous and to have fun at the same time: like a child, Alastair envies Peter, Sonia abuses the telephone line pretending to be from the M.I.9 only to arrange a meeting with Margot Metroland, and Basil, feeling too special for becoming an air raid warden, a fireman or a civil servant, dreams of serving his country as a secret agent. The behaviour of Evelyn Waugh's characters is schizophrenic. On the one hand, they are not able to integrate themselves into the world of war, which – according to other novels and treatises – consists of alarmed but patriotic people who endeavour to protect their country, since Basil and his friends rather abuse their environment for individual and selfish purposes. On the other hand, they all try – apart from Ambrose, who rejects this war as being one of his – to achieve a position in an official institution, preferably in the armed forces. Basil is even ashamed of his unsuccessfulness and lies to Ambrose about an occupation at the MOI and his possibility to join the Bombardier Guards. He feels excluded from the military operations: “They won't take suggestions from outsiders. You know, Sonia, this war is developing into a kind of club enclosure on a race-course” (POMF 87).

Basil, in spite of his obvious hunger for appreciation and respect, assumes no responsibility whatsoever. He has always been a nuisance and an uncontrollable adventurer and thus is treated by his mother like a child. Counselling by her close friend Sir Joseph Mainwaring, she decides on the model of “giving the boy his bread and butter and letting him find the jam” (POMF 54), which manifests itself in supplying Basil with £400 per year, provided that he behaves himself, and expecting him to earn the money for a more luxurious life on his own.

In contrast to Basil, whose main aim, either in peace- or in wartime, is to enrich his own repertoire of adventures and amusement, Alastair is embarrassed to have led a comfortable and effortless life. Much later in the novel Sonia tries to explain to Basil the way Alastair might have felt in the first winter of the war:

You see he'd never done anything for the country and though we were always broke we had lots of money really and lots of fun. I believe he thought perhaps if we hadn't had so much fun perhaps there wouldn't have been any war. Though how he could blame himself for Hitler I never quite saw. [...] He went into the ranks as a kind of penance or whatever it's called, that religious people are always supposed to do. (POMF 132-33)

At this time of the war, which was not yet a war but mostly consisted of instruction and preparation, not many people were registered in the army. In September 1939, 897,000 men were enlisted (exc. Navy and RAF), a number which should rise to nearly two million in the winter of 1940 and to about three million at the end of World War II in

1945 (Gooch et al. 22). In contrast to the run on military services in the First World War, in 1939 most of the men under thirty years of age waited for being called up, although a conscription would have meant securing one's future in terms of work and earnings. Volunteering, though, did not ensure admission, as the struggles of Basil Seal show. However, not everybody was ready to join the armed forces or other services. About 60,000 people asked to be released from national or military service, of which fifty percent were classified as conscientious objectors (Hewison 15), like Don in David Lodge's *Out of the Shelter*.

People like Alastair, who volunteered for the army, were an exception; only a quarter of all British soldiers in the Second World War were volunteers. Accordingly, although even Basil tries to be of use in the war, Alastair's decision to join the army is considered as odd and is measured up to the patriotic citizens in the First World War: After his fruitless job interview at the Ministry of Information, Basil decides that he and Ambrose should visit Alastair and Sonia. Doing so, they encounter Sonia packing and explaining: "Alastair's gone off, [... h]e's joined the army – in the ranks. They said he was too old for a commission.' 'My dear, how very 1914.'" (POMF 86). This statement is a reference to the eagerness of the British people in the First World War, who readily joined the armed forces, whereas in the Second World War enthusiasm for fighting was generally low. Most men enlisted after 1939 lacked the will and interest in soldiering, few were ideologically committed to the political cause of defeating the German National Socialists, and many, who had no contact with military institutions before having been called up, distrusted the army. Nevertheless, most soldiers considered military action in the given situation as inconvenient but necessary. It was seen as a job which had to be done so that they could return to their wives, children and to normal life (French 122, 126).

Alastair joins the armed forces because of his guilty conscience. Nevertheless, he is enthusiastic about the army, although, during the time of the training, he does not seem to be a great talent in the handling of a gun. Apart from being introduced to the basic instruments of warfare, he becomes acquainted with representatives of the blue-collar society. Most recruits were from a working-class milieu (French 124) and hence had a different cultural background: "Alastair was gradually learning the new languages. There was the simple tongue, the unchanging reiteration of obscenity, spoken by his fellow soldiers" (POMF 161). The weekend leaves during the Phoney War make the life as a soldier obviously more than bearable: "This was February 1940, in that strangely

cosy interlude between peace and war, when there was leave every week-end and plenty to eat and drink and plenty to smoke, when France stood firm on the Maginot Line and the Finns stood firm in Finland” (POMF 135).

In late winter 1940 Alastair takes part in his first battalion exercise. This passage is brilliantly ironic. It is framed by statements which trick the reader into believing that the battalion is quite capable of the operation to accomplish, starting with the following announcement of the captain: ““It’s our first battalion exercise. It’s absolutely essential that every man in the company shall be in the picture all the time.”” (POMF 161). At the end of the passage the captain sums up the achievements of the exercise: “Marching home the C.O. said, ‘Not so bad for a first attempt.’ [...] ‘Well, I think we learned some lessons. The men were interested. You could see that.’” (POMF 168). Read isolated from the text, these two passages lead the reader to picture a successful and coordinated exercise. In Evelyn Waugh’s novel, however, they frame a passage of absolute chaos. The troop leaders do not know where to lead their companies, what the other commanders are up to, when to move forward and how to read the provided map. The soldiers could not be less interested in the exercise and are primarily concerned with munching their haversack rations and smoking. The commanding officer and a certain Major Bush, though, are absurdly satisfied with the performance of the battalion and Alastair is enthusiastic about having put down smoke in a fictitious case of emergency. Waugh mocks the army’s preparations during the Phoney War by exemplarily delineating the operations of Alastair’s battalion. The obvious inefficiency and incompetence of the company, which is never realised by the awkwardly behaving commanders, effectively ridicules the army’s training, hierarchy and requirements. The failure of Alastair’s troop stands for the incompetence and the lack of organisation in the British Army.

In April 1940 the Phoney War ended abruptly, when Germany occupied Denmark and marched into Norway, entailing Britain’s involvement in Norwegian combat operations (Bergonzi 7). In Evelyn Waugh’s novel, Cedric Lyne takes part and loses his life in one of these battles. In summer, after severe changes in the government and the evacuation of British troops from Dunkirk, the war enters “a new and more glorious phase” (POMF 275). Alastair’s training unit is split up into several first-line troops, the material stores arrive, and Alastair, being responsible for carrying the mortars, becomes the drudge of the company. For the soldiers, there is no more need to wonder what real military service is like, for the situation abruptly changes:

The duty company slept in their boots and stood-to at dawn and dusk. Men going out of camp carried charged rifles, steel helmets, anti-gas capes. Weekend leave ceased abruptly. Captain Mayfield began to take a censorious interest in swill tubs; if there was any waste of food, he said, rations would be reduced. The C.O. said, "There is no such thing nowadays as working hours" and to show what he meant ordered a series of parades after tea. A training memorandum was issued which had the most formidable effect upon Mr. Smallwood; now, when the platoon returned exhausted from field exercises, Mr. Smallwood gave them twenty minutes arms drill before they dismissed; this was the "little bit extra" for which the memorandum called. The platoon referred to it as "—ing us about." (POMF 275-6)

Alastair's battalion moves to "Coastal —ing Defence" (POMF 277), where it ought to defend seven miles of coastline and take measures against a potential German attack. Alastair, however, is not contented with his mission, which seems to him limited in significance for his country. Following a proposal from Peter Pastmaster, he decides to volunteer for Special Service. However, Alastair's motive for making up his mind is a desire for adventures and exhilarating experiences rather than the honourable consideration of wanting to be of use, which he claims to be his actual reason. Excited by the idea of his future employment he tells Sonia about the thrilling life of a member of the Special Forces: "[...] They're getting up special parties for raiding. They go across to France and creep up behind Germans and cut their throats in the dark. [...] They have special knives and Tommy-guns and knuckle dusters; they wear rope-soled shoes. [...] They carry rope ladders round their waists and files sewn in the seams of their coats to escape with" (POMF 279-80). Alastair urges his wife Sonia, as a child does its mother, until she, appreciating his enthusiasm, gives way to his wish like a parent who good-naturedly humours her child: "[...] I couldn't keep you from the rope ladder. Not from the rope ladder I couldn't. I see that." (POMF 280). Again, Alastair is presented as a patriotic character eager to serve his country in the war, but motivated by adventurous and childlike considerations. Generally, in *Put Out More Flags* war provides the chance for grown-up men to act out superman-fantasies, which are typical of children but usually suppressed by reason in the life of adults.

Not only Peter Pastmaster and Alastair Trumpington volunteer for special service, but Basil Seal as well. However, Basil seems to have undergone a remarkable change, which is sealed with his marriage to Angela Lyne. Basil, although he detaches himself from the War Office because "[...] Colonel Plum doesn't seem to love [him] as he did" (POMF 285), has a more patriotic and altruistic reason than Alastair to join the Special

Forces: “There’s only one serious occupation for a chap now, that’s killing Germans” (POMF 285).

Before the actual beginning of the war, not much planning occurred with respect to an establishment of Special Forces units or “irregular operations” (Gooch et al. ch.7/e). Finally though, a small unit was raised by the War Office to study the efficiency and the capacity of such a branch. For the first time, the ten Independent Companies, as the new Special Forces units were called, came into operation in Norway. Their assignment to avert the formation of German U-boat bases along the Norwegian coastline was not very successful. In the summer of 1940, however, Churchill ordered a hit-and-run strategy for the occupied European coastline. When the usefulness of the special missions outside of the regular armed forces was proven, the Commandos or Special Service battalions (the designation was altered several times) were incorporated in the overall warfare planning (Gooch et al. ch. 7/e). Frequently, as it is the case with Waugh’s Alastair, Special Forces were seen as an opportunity to evade the strict regulations of an ordinary branch of the armed forces. Often though, men who could or would not get along with the narrow confines of the regular army and thus switched to Special Service were good soldiers, whose loss caused distress for the regular military units. Various operations which failed in the first half of the war and the hostility which followed, led to a bad reputation of the Special Forces. Later in the war, though, the potential of an irregular elite unit was recognised. Consequently, the capability of the Special Service troops was respected and included in the planning of major operations in which they proved to work efficiently (Gooch et al. ch. 7/e).

In *Put Out More Flags*, the final commitment of the Bright Young People to the war effort, which shows itself in their joint application for the Special Forces, seems to illustrate the significance of the war success to Evelyn Waugh, since Basil’s struggle to join the army obviously reflects Waugh’s own efforts during the Phoney War. Basil Seal’s eventual choice to become a member of the Special Forces – although it is not a “decent regiment” (POMF 18) – gives a sign towards maturity. The war, in the end, has to be taken seriously and thus, even the anarchical and individualistic characters of Evelyn Waugh serve their country.

6.2. Production for Victory

Monica Dickens understands her novel *The Fancy* as a “heartwarming story of men and women who worked together during the Second World War”, as the subheading reveals. Indeed, the story mainly intends to make the reader aware of the hard conditions the Londoners – men and women alike – had to cope with during the Second World War. *The Fancy* portrays the interlaced lives of a group of ten women working in a munitions factory under the supervision of Edward Ledward, a diffident man who initially does not feel comfortable among ‘his girls’. They range from a shy and delicate young girl to a stout experienced woman who has already served in the First World War as a factory worker for munitions (Cadogan and Craig 169-170). The diversity of the women’s backgrounds supports the suggestion of a cooperation of all British people, regardless of class, age or gender. The novel is meant to arouse the compassion and admiration of the reader for the hard-working people, but especially for women. Although the subheading promises a story about the joint efforts of male and female citizens, the narrator very much foregrounds the struggle of girls, wives and mothers and thus primarily concentrates on factory work, which was dominated by female workers. The inconveniences of this kind of work are repeatedly described, from the early rising on winter mornings, to the ghastly smell of oil and the unhygienic working conditions in a chilly factory (Cadogan and Craig 170), to a sixty-hours working week. The working women, though, are presented as a keen and vigorous group who put up with the nuisances and troubles of war without much complaining.

Monica Dickens obviously tries to convey the spirit which she herself has experienced as a female factory worker. Nevertheless, she chooses a male main character, whose occupation as a foreman at the factory of Canning Kyles provides the opportunity to introduce the lives of many different female workers. The group of employees who are working under the supervision of Edward Ledward consists of ten women, who are diverse in character, personal status and age. There is, for example, Madeleine Tennant, the grey-haired factory veteran from World War One, the jovial and confident Dinah or Kitty, the likeable and innocent youngster. All of these women have a hard job and some, additionally, a demanding private life. Exemplarily, Monica Dickens portrays some of the characters in more depth, opening their private lives to the reader and partly to the main character as well. There is Sheila, a young woman who decides to lead her life apart from her wealthy family, but blunders into a relationship which degrades her

to a man's servant in search of an appropriate flat in London. Wendy, a delicate and timid girl, has to sustain her mother and her shell-shocked father with a meagre income. Young and innocent Kitty, who still lives in the house of her mother, "symbolize[s] the pathos of every wartime bride" (F 121) to Edward. She marries her boyfriend Len, since he has given up his reserved job and joined the Air Force, spends three days of honeymoon, bids her husband farewell and returns to the daily routine of the factory work. Soon, she gives birth to her son in the front room of her mother's house and is sent back to work within a month.

Monica Dickens' women are – with two exceptions who serve as a negative example – upright citizens who ruefully but resolutely contribute to the war effort by controlling aero engines. Mary Cadogan and Patricia Craig describe the attitude of British women in the Second World War similarly: "To many women the idea of war service was exhilarating, with the possibilities it offered of escape from long-established or boring routines" (167). In fact, though, jobs which were done by women, as manufacturing work, were hardly ever exciting, but rather consisted of heavy and often monotonous work (Cadogan and Craig 167).

Conscription did not refer to female citizens until December 1941, when the National Service Act (no 2), which affected unmarried women and widows between the age of twenty and thirty, became law (Harris ch.1). There was no obligation for married women to carry out war work, even if they did not have any children to attend to. Nevertheless, also working mothers were welcome and hence measures were undertaken to eliminate complications which would hinder mothers to do war work voluntarily. Hundreds of nurseries were installed which provided the opportunity to take over the custody of the children during working hours. As, during the course of the war, also married women were called up, this service was needed more and more and by February 1943 1,335 nurseries had been established in Great Britain (Cadogan and Craig 190).

In order to enhance the commitment of the industrious women at Canning Kyles, the unpatriotic character of Connie, Edward's wife, is set in marked contrast to them. She rejects any active involvement in the war affairs and even refuses to pray for the soldiers on the National Day of Prayer: "'They make me sick,' said Connie, getting up to go to the kitchen. 'First they make the war and then they try and make us pray for it.'" (F 18). The contrast is very clear, not only between the workers and Connie, but also between Connie and her husband. Monica Dickens draws a strictly black-and-white

picture of her characters, which facilitates the identification of the ‘bad’ and the ‘good’ ones in the novel and thus withdraws the responsibility of interpretation from the reader. A conversation between husband and wife at the beginning of the novel makes Connie’s haughty and disinterested manner clear:

“[...] You know, honestly, Connie, I wonder you don’t come along. Or, if not at Kyles, there are a lot of places near here that would take you. They need all the women they can get.”

“And who do you suppose would run your house? You wouldn’t fancy coming home to unmade beds and dirty crockery and nothing for your tea, I’m sure.”

“I wouldn’t mind. Other people do it. Look at Dinah and Bill Davies –”

“I wouldn’t like to look at her flat, that’s all.”

“Well, you could do part time then. Go in the afternoons when you’d finished the housework. I’ve never said anything, Connie, because I always thought you’d probably suggest it of your own accord when you saw everybody else doing war work, but honestly, old girl, I do think everyone ought to help. We’ll never win this war else.”

“I didn’t ask for a war, did I? Let the people who made it get on and win it. After all, we pay income tax, don’t we, and put up with rationing, and I’ve registered for firewatching. I should have thought that was enough. [...]” (F 41)

Edward and ‘his girls’ are presented differently. Connie’s indolence is contrasted with most of the workers’ readiness to do their job as diligently as possible, being terrified by the thought that a pilot’s aircraft would come crashing down, if a possible crack in the engine parts was not detected, and being afraid that they would help Hitler. Arriving late at work is penalised with a pink card that says: “*Y O U* are helping Hitler! Why are you late clocking in?” (F 144). Connie, in comparison, even tries to escape the call-up for childless married women. Years after asserting that she would not have any children and after telling lies about some doctor’s instructions, so as to justify her refusal of any kind of sexual contact with her husband, she intends to become pregnant. Hence, Kitty can be perceived as her immediate counterpart. She is eager to help in the nationwide struggle in spite of her role as a mother. Only a month after the birth of her son, she returns to the work for which she volunteered. Special commitment to the war effort can also be detected in a minor character – the dependable worker Freda, who possesses quite masculine traits, as a “man-to-man” (F 295) conversation with Mr. Gurley, Edward’s superior, makes clear: “[S]he said[:] ‘The least one can do is keep one’s end up here, if one can’t be shouldering a gun.’ ‘That’s the spirit,’ said Mr Gurley. ‘You want to feel that every crack you find in that supercharger is a bullet in the body of a Nazi.’ He knew that this had more effect on Freda than calling them merely Germans” (F 295).

The necessary cooperation of women and men during the war constitutes the leitmotif in *The Fancy*. The wartime novel of manners portrays the lives of many characters, which are allotted a similar significance within the plot and which seem to be subject to one issue only in the novel: the contribution to the war effort; for disregarding this principle leads to severe punishment.

6.3. Bureaucracy: The Ministry of Information and the War Office in *Put Out More Flags*

The inefficiency of the Ministry of Information (MOI), which resulted from its sudden and hurried instalment (Clark 9), led to frequent ironic references by satirists in wartime and was called “the Ministry of Dis-Information” or “the Ministry of Muddle” (Chapman 13). Also Evelyn Waugh was stimulated to satirise the governmental institution and turns it into his main object of parody in *Put Out More Flags*. Only the ridiculing of Ambrose, who ironically works for the MOI, is sharper than the mocking of the Ministry of Information itself (Heath 157).

The MOI was founded in October 1935 by a subcommittee of the Committee of Imperial Defence, which had the order to set up guiding principles for an organisation concerned with propaganda and official news release. In July 1936, the committee came to the conclusion that a ‘Ministry of Information’ should be established and thus reported back to the Cabinet. The MOI, situated in Bloomsbury in the former London University’s Senate House (Hewison 16), was to have mainly five objectives: to censor media according to official interests, to produce propaganda and spread it to enemy, allied and neutral countries, to release official news, to lead campaigns for other governments which should reach the public and to be responsible for morale (Chapman 16). In his memoirs, Sir Kenneth Clark, director of the Film Division, presents yet another ‘function’ of the MOI: “to provide a kind of wastepaper-basket into which everyone could throw their grievances and their war-winning proposals” (Clark 9-10). Evelyn Waugh’s Basil Seal obviously tries to fully utilise this ‘sixth function’ by proposing the annexation of Liberia to an employee of the MOI’s Near East Department, who immediately tries to get rid of the bothersome visitor. He calls his colleague Mr. Pauling in another department, who, as he believed, is responsible for Basil’s concern:

The unhappy official took up the telephone and after being successively connected with Films, the shadow cabinet of the Czecho-Slovaks and the A.R.P. section, said: "Pauling. I have a man called Seal here. He says you sent him."

"Yes."

"Why?"

"Well you sent me that frightful Turk this morning."

"He was child's play to this."

"Well, let it be a lesson to you not to send me any more Turks."

"You wait and see what I send you... Yes," turning to Basil, "Pauling made a mistake. Your business is really his. It's a most interesting scheme. Wish I could do more for you. I'll tell you who, I think, would like to hear about it – Digby-Smith; he handles propoganda and subversive activities in enemy territory, and, as you say, Liberia is to all intents and purposes enemy territory." (POMF 79-80)

This scene is symptomatic of the Ministry of Information as it is presented in *Put Out More Flags*. The whole ministry is in a catastrophic administrative condition, stuffed with "so-called intellectuals, ex-journalists and advertising men, ex-politicians and discarded *eminences grises*" (Clark 10). No employee of the MOI is enthusiastic about the job, not even indifferent, like Mr. Geoffrey Bentley, who frankly admits to his old friend Ambrose Silk that his work mostly "consists of sending people who want to see [him] on to someone they don't want to see" (POMF 73). Furthermore, he admits that he has never liked authors, "whom he f[i]nd[s] as a class avaricious, egotistical, jealous and ungrateful" (POMF 235). His colleague, Mr. Rampole, is not suited any better for the job, since he ironically neither likes books nor authors, especially young authors who do not have made a name for themselves yet in the literary scene. The scenario is, of course, overdrawn and satirical in Waugh's novel, however not far from reality. Kenneth Clark, for example, having been director of the National Gallery, was made director of the Film Division, although he had applied for a job in the censorship department; a decision which seemed bizarre to him and allowed only one interpretation: films were commonly spoken of as pictures and Clark was seen as an expert in pictures. Thus, he was considered suited for the job. So obviously, with the wrong people in the wrong places, the ministry could not get to work efficiently (Clark 10).

The staff of the MOI consisted of civil servants who consulted journalists and writers in order to be able to spread British propoganda on the one hand and to censor any material which could be helpful and informative to the enemy on the other. Unfortunately, the inability of the two diverse groups to work together caused a disaster. The different jargon and usage of abbreviations caused misunderstandings and the writers did not feel

that their expertise was sufficiently appreciated. The British press used its obvious failures during the first time of the war for attacks and labelled the MOI as an example of the failed management of Chamberlain's government. One of these hair-raising fiascos happened on 30 October 1939, when an air raid warning in Bloomsbury made journalists ring up the responsible staff of the MOI for further information. Only, they got no reply, since the whole personnel had gone to the shelters. Stories like that as well as the ridiculous number of 999 employees incited journalists and writers to spatter the reputation of the MOI. Graham Greene, who worked for the MOI in 1940, put his experiences into a story for *Penguin New Writing* (Hewison 16-17). In *Put Out More Flags* the problems between the two groups of employees are mentioned by Mr. Bentley, who "talk[s] at length about the difficulties and impossibilities of bureaucratic life: 'If it was not for the journalists and the civil servants,' he sa[ys], 'everything would be perfectly easy. They seem to think the whole Ministry exists for their convenience'" (POMF 82).

Although the Ministry of Information was subjected to much criticism and spent two years in constant restructuring (Hewison 16), later on the MOI worked quite effectively. It had many more employees than 999, but it could never get rid of the rumour of being blundering and incompetent (Chapman 14).

Generally, Evelyn Waugh's Ministry of Information presents itself as an utter catastrophe. Hence a lunatic, carrying a suitcase full of bombs, can easily enter the building and is sent about the different departments, as it seems to be common practice in the MOI. For Ambrose Silk, though, gaining admission to the ministry is far from easy, but his eventual call on his friend Geoffrey Bentley at the MOI results in an immediate job offer. In him, the two main objects of Waugh's satire are combined: Ambrose and the Ministry of Information. Ambrose Silk's intention is to only pay a short visit to his old friend, but he is, although steadily trying to explain his unwillingness, insistentlly talked into working for the ministry. Within the next reformation and replacement of personnel Ambrose is put into the governmental institution and made the "sole representative of Atheism in the Religious Department" (POMF 137). His job "consist[s] in representing to the British that Nazism [is] at heart agnostic with a strong tinge of religious superstition" (POMF 137). Waugh brings together the bizarre figure of Ambrose Silk and the Ministry of Information, choosing for him some futile occupation in order to make a mockery of the MOI.

During his time at the ministry, Ambrose and Geoffrey come up with the idea of producing a kind of new 'Yellow Book', a magazine called 'Ivory Tower'. Ambrose does not feel challenged among his colleagues, "a fanatical young Roman Catholic layman who never tire[s] of exposing discrepancies between *Mein Kampf* and the encyclical *Quadragesimo anno*" (POMF 137), a nonconformist minister who reads up on the habit of Nazis to visit beer gardens, and a Church of England clergyman who informs himself about the brutality against animals in Bremen. Ambrose dreams of spreading his own wisdom and wit among the ignorant individuals, calling his message like a muezzin from a new Tower of Babel to tiny, silly people, who are to worship him. Consequently, Ambrose composes his magazine entirely on his own, not refraining from political criticism but nevertheless delivering a piece of "Pure Art" (POMF 239). He first and foremost concentrates on describing his homosexual relationship with Hans the Nazi, which should break his neck in the end.

Waugh was most repulsed by the fact that the MOI used art as a means for aiding war and expresses his discontent in the ironic novel. In *Put Out More Flags* the companionship of art and politics brings forth horrendous works such as the poetry of Parsnip and Pimpernell, the moustached Aphrodite of Poppet or Ambrose's pointless job as an atheist representative in the religion department of the MOI. Thus, the value of literature and other arts is lowered to a minimal level. Even the author of *Nazi Destiny* does not see any advantages in being categorised as a man of letters and prefers to be registered as a journalist instead (Heath 158).

Waugh's satirical criticism is not only restricted to the Ministry of Information but also affects another bureaucratic institution: the War Office. The author's disapproval, which shows itself in his sharp irony, can be interpreted as a general dissatisfaction with the governmental administration during the Phoney War. He portrays the War Office as a gathering place for corrupt, unprofessional and incompetent officials like Colonel Plum or his assistant, the blond and full-breasted lance-corporal Susie, whose "ethereal silliness" (POMF 185) deeply attracts Basil. After having unsuccessfully tried the Ministry of Information and given up his occupation as a billeting officer, Basil decides to pay a visit to the War Office "impelled by the belief that somewhere in that large organization was a goose who would lay eggs for him" (POMF 182-183). He indeed finds his goose – in Colonel Plum. Basil knows him from former times, but nevertheless has to prove his qualification for the job. Waugh uses excellent situational irony here. Basil can only obtain the position because a few minutes prior he has helped a lunatic

with a suitcase full of bombs to enter the War Office building. Consequently, he can inform his future superior about the dangerous situation. Colonel Plum, however, like all officials in *Put Out More Flags*, does not intend to fulfil his duty, but ducks his responsibility. Accordingly, he does not lift a finger to get hold of the lunatic, but instructs Susie to make a memorandum and to allocate a serial number to the unknown intruder, classifying him as a suspect. When he eventually hears the bombs explode in another branch of the office, Colonel Plum is content with the “straight tip” (POMF 189) of Basil and decides to hire him as a counter-espionage agent.

Due to his ruthlessness, Basil fits ideally into the War Office. He never has in mind to actually fulfil his duty as a counter-espionage agent, but rather – as it is typical of Evelyn Waugh’s characters – to follow his desire for a pleasurable and adventurous life. His first impression of the War Office is described as follows:

A fine vista lay before him of twenty of more closed doors, any one of which might open upon prosperity and adventure. He strolled down the passage in a leisurely but purposeful manner; thus, he thought, an important agent might go to keep an appointment; thus, in fact, Soapy Sponge might have walked in the gallery of Jawleyford Court. (POMF 185)

Although Basil is a spontaneous and freedom-loving person, he ironically is also tied to his mother’s apron strings. She and Joseph Mainwaring keep him under control by financial means and his mother wants to see her son in uniform. Thus, Basil’s first claim from his new employer is not a reasonable income, but a uniform to soothe his mother. Corruptness seems to be inherent to Waugh’s officials and thus, Colonel Plum offers to make him Captain of the Marines (a position which Evelyn Waugh himself held), if he catches a fascist – a demand which should cause Ambrose Silk some trouble.

7. The Danger of War

The term 'war' usually evokes an association with fear and danger, with the feeling of being threatened and having to fear for one's own safety and for one's beloved. Hence, the setting of the London Blitz raises the reader's expectation for a plot full of dangerous situations and incidents involving the country's enemy, which threaten the characters' lives. In many wartime novels of the Second World War, however, 'the enemy' which must be overcome, are not the Nazis, but other 'resistance factors' (Klein 37). The same is true for the four novels selected for analysis. The real dangers in the novels do not consist of the German National Socialists, not even in Graham Greene's *The Ministry of Fear*, where direct contact and fighting against the fascist enemy does take place. It has no immediate influence on the real dangers for the main character. The real threat to his person and the hindrance to his leading a good and pleasurable life lie in another, more personal, inner fight. Although the setting of the Second World War creates an austere and dangerous atmosphere, the main characters' struggles are rarely directly influenced by the wartime situation. Their personal battle is often triggered by minor problems which seem insignificant in comparison to the threat to a whole society from the outside. However, as the novels show, to individuals, the solving of a personal problem is sometimes more important in life than a nationwide menace.

Very often the British fiction of the Second World War does not depict the life of soldiers in battle situations but concentrates on the home front, describing the life of the civilian population, coping with the consequences of warfare. Nevertheless, 'combat' during the London Blitz did not only affect trained servicemen but also civilians, reaching into the life of the ordinary people in London (Klein 5). In Graham Greene's *The Ministry of Fear* Arthur Rowe is riding on a bus through London and inspecting the damage in different districts. His impressions are given in military diction:

Knightsbridge and Sloane Street were not at war, but Chelsea was, and Battersea was in the front line. It was an odd front line that twisted like the track of a hurricane and left patches of peace. Battersea, Holborn, the East End, the front line curled in and out of them ... and yet to a casual eye Poplar High Street had hardly known the enemy, and there were pieces of Battersea where the public house stood at the corner with the dairy and the baker beside it, and as far as you could see there were no ruins anywhere. (MF 81)

Germany's focus in the London Blitz was on terrorising British citizens, which resulted in the frequent attack of civil targets (Meredith 23). Thus, the front line becomes part of

the people's home city. In a war which became a people's war, which was to a certain extent fought by irregular operations, by spying and counter-spying, by installing saboteurs and special task forces (Klein 6), war was directly brought to the front door of many homes.

Still, the Nazis do usually not constitute the main problem, which has to be overcome by a character, especially not real, historical personages. National Socialists who play a plot shaping role in Second World War fiction are usually purely fictitious characters, whereas historical persons, like well-known commanders and leaders, are more likely to appear as figures in the background in order to link the story to the historical reality (Klein 14). Sometimes, they do not even appear as figures in the story but are merely mentioned by a character, as Timothy's frequent references to the frightening figure of Hitler in David Lodge's *Out of the Shelter* show.

The first part of *Out of the Shelter*, though, presents the London Blitz as an actual danger to Timothy and his family. His playmate Jill and her mother are killed during an air raid and Timothy and his mother have to leave London in order to gain safety. Timothy, however, does not perceive the situation as extraordinarily frightening but as exciting and adventurous. Being ignorant of the actual danger in London, he is discontent with the necessity to leave his home city.

The general focus of the novel, though, does not remain on the threat from Germany but concentrates on accompanying a young man on his way to maturity. The inevitability of overcoming learnt prejudices to turn into an open-minded adult forms the centre of attention. In order to achieve this state of development, Timothy has to move through various stages, a process which is initiated by his decision – however involuntarily – to loosen the bond to his parental home and venture a step towards emancipation. To illustrate his traumatic prejudices, Timothy has to get in contact with several Germans, whom he is scared of, but who do not constitute an actual danger to him. The enemy, which Timothy has to overcome in the novel, lies within himself; he has to grow, both mentally and sexually, in order to become a valuable member of society, and to achieve this goal, he must face the enemies of his childhood – the Germans.

The story of *The Ministry of Fear* is governed by two major mortal dangers: the Nazis and pity. However, Hitler's National Socialism seems almost harmless in comparison to the effects of an abundant emotion of pity (Baldrige 90). The activities of the fifth column create a dangerous and life-threatening situation but are not explicitly mentioned as the essential menace for the main character. Rather extensively, though,

one is warned against the entrapments of pity and their consequences. Pity instigates Arthur Rowe to murder his terminally ill wife Alice by offering her a poisoned cup of milk, which should bring her pain to an end and to allow her to die after a long and painful illness. But Arthur cannot kill his own suffering; as he has suffered from pity before the death of his wife he now cannot get rid of his guilty conscience. Suspecting himself of having put an end to his wife's misery from purely egoistic motives, he is haunted by the feeling of having pitied himself for being obliged to watch a beloved one crawling steadily and incurably towards death, than having felt genuine pity for Alice. Now he suffers from the mental consequences of his decision. Other, judiciary, consequences are not relevant for him, since he was discharged and can lead a life as an officially free man. The jury pitied him and the papers classified the crime as a mercy-killing. But nevertheless he is tortured by his guilty conscience, since the self-pity factor in his act makes him a true murderer (Hoskins, *Wordsworth* 34). He seeks ease in turning to places which evoke his childhood memories, allowing him to indulge in reminiscences of an innocent period of time. Visiting a fête and purchasing a copy of Charlotte M. Yonge's *The Little Duke* "Arthur Rowe step[s] joyfully back into adolescence, into childhood" (MF 12).

The visit, however, leads to a causal chain reaction, dragging Arthur deeper and deeper into the doings of an Austrian Nazi spy ring. The series of bizarre incidents which follows is initially triggered by "the horrible and horrifying emotion of pity" (MF 66), which Arthur feels for his wife. If he had not killed Alice, he would not have felt the irresistible urge to eradicate the memory of his adult life, he would not have visited the fête, would not have won the cake and thus would not find himself in such a hazardous situation. Pity is Arthur's crucial weakness. He pities the old sparrow-feeding bookseller with the carious teeth, a mistake which ultimately costs him the memory of his adulthood. This loss, however, enables Arthur to slip back into his adolescence, leaving aside the atrocities of his adult life and turning him from "The Unhappy Man" (MF 9, Book One) into "The Happy Man" (MF 107, Book Two). Alone, pity brings back "Bits and Pieces" (MF 149, Book Three) of his former mental constitution. Arthur pities Major Stone, who is imprisoned in the sick bay of Dr. Forester's shell-shock clinic, which ultimately triggers the doctor to reveal to Rowe the fact that he is a murderer (although he feels guilty for the wrong murder). Thus, the emotion of pity, which once already has shattered his will to live, destroys again Arthur's short period of life as a happy man and initiates a process which finally turns him into "The Whole

Man” (MF 193, Book Four). Having regained his full memory, the character very much resembles the figure from the novel’s first book, in spite of his love for Anna Hilfe. Even more, pity strikes him again due to his relationship with the Austrian woman. Pity hinders him to confess to Anna his knowledge about the past, since she “want[s] him innocent and happy” (MF 221), although he has already turned into an ‘Unhappy Man’ again. This arrangement, of course, contains a fundamental contradiction, since he, as an ‘Unhappy Man’, has to pretend to be a ‘Happy Man’ in order to conceal his awareness of the murdering of his wife: “They had to tread carefully for a lifetime, never speak without thinking twice; they must watch each other like enemies because they loved each other so much. They would never know what it was not to be afraid of being found out” (MF 221). As not to frustrate his fresh love, he decides to base his future life on a lie (Gaston 34). The last sentence of the novel eventually clearly reveals his unhappiness to the reader, which expresses his feeling “that after all one could exaggerate the value of happiness ...” (MF 221).

Pity, hence, ultimately leads to unhappiness in the novel, which, however, does not mean that the danger of the war has no power over the characters. As Baldrige mentions, it rather forms a suitable background (90) for the fast-paced spy novel, but it is not irrelevant for the story. The frequent references to the dangers of the war create an atmosphere of horror and consequently are supportive of the notion of a “Ministry of Fear” (MF 121). London has to sustain high casualties and through the eyes of Arthur war damages, as the following, are described repeatedly: “Rowe was exhausted and frightened; he had made tracks half across London while the nightly raid got under way. It was an empty London with only occasional bursts of noise and activity. An umbrella shop was burning at the corner of Oxford Street; in Wardour Street he walked through a cloud of grit” (MF 63). The consequences of the war shape the action of the story as well. It does not merely form the setting for the novel but rather works together with the threat of pity to give the story a special horrifying spin. The destruction of Arthur’s home definitely has a major influence on the plot; it ironically saves the main character from certain death and sets off a series of events which leads to a night in an underground shelter, to Arthur’s acquaintance with the bird-loving bookseller and eventually to the loss of his adult memory.

Arthur’s mental condition, which bears significantly more relevance for the novel than his physical constitution, though, is more dependent on the emotion of pity than upon the effects of warfare. He neither seems to be affected nor terrified by the ongoing blitz,

but rather indifferent, or even pleased with the destruction in progress. Thus, Arthur's uncontrollable emotion of pity constitutes the major danger for the main character and his life. Outbursts of pity have haunted him ever since he was a child. After the destruction of his flat Arthur forcedly spends a night in a public shelter dreaming of his mother. In his dream he tries to convince her that he, once a little innocent boy, has grown up to be a murderer. His explanations to his mother are suddenly interrupted by a change of location and he finds himself as a boy playing with some friends on a field. The dog of one of his playmates catches a rat and resumes its excited blows at it, while the animal tries to crawl away with a broken back. Arthur, full of frantic pity, picks up a bat and strikes the rat's head over and over again until the upset nanny drags him away. The others do not understand Arthur's apparent brutality towards the rat because "[n]ot one of them guesse[s] that what ha[s] come over him was the horrible and horrifying emotion of pity" (MF 66). This incident obviously took place in Arthur's childhood and as a cognate, although lesser, murder it reappears in his dreams due to his situation as a desperate murderer (DeCoste 444). As the child killed the rat, the man kills his wife (DeVitis 41). This passage contradicts Greene's Wordsworthian innocence of childhood, which is portrayed elsewhere in the novel. The children's and adolescents' inability to feel pity, which is "a mature passion" (MF 172), is omnipresent in the second part of the novel, in which Arthur Rowe suffers from amnesia, has turned into an adolescent and is hence unmoved by Mr. Prentice's brutal interrogation of Mrs. Bellairs or Dr. Forester's suicide. Thrown back to the mental maturity of an eighteen-year-old boy he is immune to the emotion of pity. The dream-passage, though, shows Arthur as a child, being gripped by the unbearable feeling of pity, which prompts him to leap into action in order to stop the ugly spectacle with the half-dead rat. DeVitis proposes (41) that the boy is overtaken by pity involuntarily and thus the child's innocence is maintained. But pity does not overcome him more than in adulthood. The boy cannot "bear the sight of the rat's pain any more" (MF 66), as Arthur cannot sustain the sight of his sick wife or of the helpless old bookseller. Consequently, the situation does not consistently match the otherwise accentuated characterisation of a childhood which lacks "the worst passion" (MF 172): pity. The act of the boy is as much an act of pity or self-pity as the deeds of the grown-up Arthur. However, as the incident with the rat is merely presented in the dream sequence, which does not need to match par for par the real event of his childhood, it can be assumed, that the emotion of pity, of which Arthur as an adult is capable, has influenced the dream. The feeling of pity might be

superimposed on the memory and thus shapes the dream to correspond to Arthur's current guilty conscience.

It is pity, Arthur's personal and inner distress, which constitutes the fatal danger in *The Ministry of Fear*. The outer, nation-threatening hardship does affect the main character to a certain extent, but its representatives, the members of the Nazi spy-ring can be defeated by courage and resolute action (R. Smith 116). The emotion of pity, though, can neither be suppressed nor overcome.

Similarly, in Monica Dickens' *The Fancy*, the conflict which arises and has to be resolved is only marginally connected with the war. Neither historical figures nor fictitious representatives of the German National Socialists nor British soldiers play an active role in the novel. The focus of the story is entirely on civilian women and men, who have to deal with austerity and hard factory work during the Second World War. The few references to military duty never involve an actual portrayal of soldiers and their accomplishments and failures but concentrate on the women who stay behind and fret about their son's or husband's fate. For example, Madeleine Tennant and Paddy King, who work in the aircraft factory under the supervision of Edward, have a son and a husband respectively in the army and daily hope to receive a letter from their beloved. Their feelings, hopes and fears are described by an omniscient narrator, but the occurrences in a soldier's life are never even mentioned.

The concrete hindrance to Edward Ledward's happiness is thus not dependent on rationing, austerity or national trouble, but stems from his unfulfilling relationship to his wife, on the one hand, and the difficulties with his partner of the rabbit club, on the other hand. These problems of his are additionally aggravated by his extreme shyness and self-doubts. Suppressed by his strict and unloving wife Connie and her family, Edward seems to have developed an abnormal fear of women, which considerably complicates his new occupation as a controller of a group of women in the Inspection Shop of Canning Kyles.

The novel starts on a Thursday, which is the weekly fixed day for Connie's family game evening. On this day of the week, Edward has to arrange his own meal for tea and is not supposed to disturb the women – and his equally suppressed and mistreated father-in-law – during their card game. While washing in the bathroom, Edward ponders whether he should even tell his wife and her family about the new job, since he can already imagine their scornful reactions: “‘Female labour, eh? You're in for some trouble there, my boy.’ ‘You're in charge of ten girls? Boy, what a break!’ ‘Don't be silly, Don

[Edward's brother in law]. He daren't speak to one girl, let alone ten." (F 9-10). And indeed, when he finally brings himself to announce his switching to the Inspection Shop and the rise in salary, the promotion is not appreciated by the female members of the family but rather disparaged. As Edward has foreseen the short discussion is ended by the disdainful remark: "[...] He daren't speak to one girl, let alone ten." (F 19).

As a matter of fact, though, Edward is extraordinarily diffident towards the women at his working bench: "That must be his bench; he recognized the sleek, red-haired girl with the sulky orange mouth. He was scared stiff of her. And there was that mannish one with the short thick legs and the bristly shingle" (F 31). Soon, Edward regrets that he has given his consent to switch to the inspection branch and gives way to his self-doubts:

He began to wonder why he had been picked for the job. Perhaps the Fitting Shop were [sic!] dissatisfied with his work and had fobbed him off on the Inspection by way of a smart deal. He would have to get hold of a text-book and do a lot of swotting up at home and meanwhile rely on the help of the charge hand on the other bench. He was a decent chap, but it was the girls! [...] Edward was depressed as he followed the tonsure [i.e. Bob Condor, who is partly bold] out of the office. He already saw himself passing something faulty that would pack up in mid-air and cause the death of a pilot. He would give the job a trial and then ask for a change before he did any harm. He didn't want the job. He didn't want to meet the girls. He wanted to go back to the Fitting Shop. (F 32)

His inner anxiety and insecurity towards the female subordinates is Edward's first, although petty, problem which he has to overcome. Soon, most of the girls turn out to be sociable and good-natured, and Edward becomes very fond of them. They form a total counterpart to his own ill-humoured and nagging wife, whose malicious character is additionally reflected by her unwillingness to contribute to the war effort. Both, her querulous manner and her lack of interest in the nationwide struggle against the National Socialists are contrasted to the positive and winsome attitude of the women at Canning Kyles. This disparity is especially apparent, since Edward himself notices the contrast. They can deal with each other casually, since "they fe[el] they kn[o]w him so well that they d[o]n't mind what they sa[y] to him. It [is] funny, but they talk[...] to him more familiarly than Connie – his own wife" (F 78). Edward becomes so fond of 'his girls' that he even renames his beloved rabbits after all of them according to special characteristics which are shared by the animals and the women.

Edward's actual enemy, then, is the massive, self-confident and scheming E. Dexter Bell, who, as the factory women do to Connie, forms a counterpart to Edward. While the main character is portrayed as an unobtrusive and slender person, who

wholeheartedly believes in the good purpose of establishing a rabbit club, Mr. Bell bears the features of a self-indulgent, boastful man: “He was a well-fed, well-dressed man, with thick tortoiseshell spectacles with side-pieces like shoe horns, and a wide mouth that opened and shut flatly, like a toad catching flies. A loop of key chain hung out of his trouser pocket, and another little chain, such as Americans wear, lay across his tie” (F 114). The assistance of Mr. Bell with the foundation of the Collis Park Domestic Rabbit Club, which initially sounds “like a gift from Heaven” (F 113) soon turns out to be an impediment to Edward’s original plan for the club. As the financier, he prevails over Edward’s ideas, and besides deciding to make himself president and Edward merely secretary of the club, he makes friends with Edward’s wife. Mr. Bell, who is in possession of an Estate Office, hires her so that she can escape the call-up for childless married women. However, the two of them do not only ally for the sake of Connie’s elusion from duty, but also in criticising Edward. But, ironically, the alliance between the two people who spoil his life, eventually frees him of all troubles. Mr. Bell turns out to have broken the law by defrauding other citizens of their ration cards and thus disappears from the district together with Connie, who leaves Edward “happier without her than [he] ever was when she was at home” (F 323). Very dramatically and pathetically, Edward, in the end, finds a caring and loving second wife in the delicate Wendy, with whom Edward has secretly been in love for a long time. Coincidentally, at the time of Connie’s disappearance, Wendy and her mother are turned out of their house, due to her father’s death. So, since Edward is unable to do the housework alone in the big home, Wendy and her mother move into his house, which provides the prerequisite for deepening their love and finally results in a marriage proposal.

It is remarkable that Edward’s difficulties are solved without any undertaken endeavour from his side. He has to put up with rationing and the inconveniences of wartime, but his serious personal troubles simply dissolve; he neither brings down his enemy nor solves the problems with his wife personally, but simply is lucky and can experience a romantic happy ending.

7.1. Individuality in Wartime vs. Common Interests

In Evelyn Waugh’s *Put Out More Flags* the danger of war is, as the novel takes place during the time of the Phoney War, imminent but not yet relevant to the main character.

No severe problem which has to be overcome presents itself to Basil Seal, apart from running the risk of being unemployed by the time the London Blitz starts. Other characters, though, are affected by the situation, which is brought about by the Second World War, although it is conducted still outside of England.

Cedric Lyne, the ex-husband of Basil's long-time affair Angela, has returned to military duty. Having no special relationship to Basil, he is but a minor character; yet, by his fate, the danger of war or rather the danger of individuality in wartime is illustrated. Already at the very beginning of the novel, Basil's mother and her friend Sir Joseph Mainwaring denounce individuality with reference to her son: "There's room for everyone in war-time, every man. It's always been Basil's individuality that's been wrong. You've said that often, Jo. In war-time individuality doesn't matter any more" (POMF 22). Hence, Basil, as long as he does not abandon his individual desires and motives, and give up the Nazi-like "system of push, appeasement, agitation and blackmail" (POMF 56), which he has been using all his life and still uses throughout the novel for his personal advantages, will not be successful in times of war. The tragic ending of Cedric Lyne, however, illustrates the fatal consequences of individuality much more clearly. Ironically, whereas Basil has been a convinced individual all his life, Cedric has joined the army, hence already sacrificed his individuality to the common cause and permits himself only a moment of savouring solitude. Nevertheless, his misdemeanour is punished immediately. While Cedric thinks that isolation from his fellow soldiers can save him from gunfire, he is killed conducting a dangerous mission on his own. Being sent to another troop, Cedric leaves behind his assistant for the sake of solitude and philosophises on the benefits of being a single man on an undertaking:

As he walked alone he was exhilarated with the sense of being one man, one pair of legs, one pair of eyes, one brain, sent on a single, intelligible task; one man alone could go freely anywhere on the earth's surface; multiply him, put him in a drove and by each addition of his fellows you subtract something that is of value, make him so much less a man; this was the crazy mathematics of war. A reconnaissance plane came overhead. Cedric moved off the path but did not take cover, did not lie on his face or gaze into the earth and wonder if there was a rear gunner, as he would have done if he had been with Headquarters. The great weapons of modern war did not count in single lives; it took a whole section to make a target worth a burst of machine-gun fire; a platoon or a motor lorry to be worth a bomb. No one had anything against the individual; as long as he was alone he was free and safe; there's danger in numbers; divided we stand, united we fall, thought Cedric, striding happily towards the enemy, shaking from his boots all the frustration of corporate life. (POMF 267-268)

Solitude, in times of war, however, is not allowed, only a little later “a bullet g[ets] him, killing him instantly (POMF 272).

When individuality is interdicted in wartime, then one specific character in *Put Out More Flags* is certainly doomed. Ambrose Silk’s bitter fate, the Jewish, homosexual artist and hence the counterpart to Basil Seal, who eventually devotes his life to the Special Forces during the Second World War, is inevitable. The difference between the active Basil Seal and the passive Ambrose Silk is a dominant factor. Ambrose, marking the antihero, is driven to such ridiculousness which did not appear in an earlier novel of Evelyn Waugh. Although there is some tragedy in the character (Carens 53) and his story, he stupidly lets Basil and his idleness as a respected author bring ruin upon him.

Like Basil, he lives his life as a declared individual (Heath 153), but in contrast to his friend, who finally manages to get rid of individualism, Ambrose is stuck in past times thinking of “himself as a martyr to Art; as one who made no concessions to Mammon” (POMF 37). He recognizes that art has no place in a public war, since physical strength and common thinking rules, and sighs: “I belong, hopelessly, to the age of the ivory tower” (POMF 38). He even compares himself to the great artists of world history: to those of Greek and Arabian art, to the artists of the Renaissance, to Leonardo da Vinci, to Thomas Lovell Beddoes and to Oscar Wilde. He sees that he is “[b]orn after his time, in an age which ma[kes] a type of him, a figure of farce” (POMF 46). In this war it seems, for the first time in history, that art is not permissible, a status which is considered as the bottom after a steady historical decline by Waugh (Heath 153). Art, thus, which Ambrose loves so much besides nature, has led him on a primrose path from Sergei Diaghilev, Jean Cocteau, Claud Lovat Fraser and Gertrude Stein – who all are, interestingly, artists from the four victorious powers, which makes Ambrose’s alleged indifference towards the war questionable – “downhill to the world of fashionable photographers” (POMF 48).

Recently, Ambrose has even devoted his art to a political cause. He has become the respected but yet outdated eminence grise of young Poppet Green’s Communist faction and moreover, his art becomes contaminated by his work for a governmental institution: The Ministry of Information. Ambrose feels lost in a society of impostors, who have become visible ever since the London coal fuel fogs were lifted by “some busybody [who] invent[ed] electricity or oil fuel or whatever it is they use nowadays. The fog lifts, the world sees us as we are, and worse still we see ourselves as we are” (POMF 224).

He mourns the loss of the gratifying tawny fogs of his early childhood, unable to bear the deceitful public of the present (Heath 153-54).

Ambrose represents the aesthetic sense of ancient times, but incapable of originating a new Renaissance in this time of military alignment and power of arms, he has become outworn and finally obsolete. In the end he must go, for he becomes attacked due to his quest for privacy. Ambrose wishes to turn England's society from a conventional into a Chinese-like coenobitic culture, as "[t]heir scholars were lonely men of few books and fewer pupils" (POMF 225) and even when "the Empire [of China] split up into warring kingdoms[, t]he scholars lived their frugal and idyllic lives undisturbed" (POMF 226). This status he desires as a man of letters for himself, he yearns for privacy and a life secluded from worldly matters of the nations, particularly with respect to military affairs. Such isolation, however, is not allowed in the modern world, since it is susceptible and heathen. Ambrose's destiny as an atheist and an escapist is hopelessly determined. Instead of longing for an afterlife in heaven, he desires limbo (Heath 154), for "Limbo is the place. In Limbo one has natural happiness without beatific vision; no harps; no communal order; but wine and conversation and imperfect, various humanity. Limbo for the unbaptized, for the pious heathen, the sincere sceptic" (POMF 71). The public world of war forbids private seclusion, which is clearly demonstrated by Ambrose's doom (Heath 155).

After having published his magazine, which is, due to the intervention of Basil, seen as a fascist piece of art, Ambrose has to leave England. The comic story line here is reduced to utter absurdity, since Hitler's holocaust is turned upside down in Ambrose's fate: A homosexual Jew is prosecuted for his Nazi ideas (Lassner, *Gaps* 210) and has to flee. Being dressed up as a priest by Basil and provided with an Irish passport, he flees to neutral Ireland, where he indeed finds his limbo and the much desired fog. Finally, though, in his moist exile, also his art dies (Heath 155):

Here he intended to write a book, to take up again the broken fragments of his artistic life. He spread foolscap paper on the dining-room table; and the soft, moist air settled on it and permeated it so that when, on the third day, he sat down to make a start, the ink spread and the lines ran together, leaving what might have been a brush stroke of indigo paint where there should have been a sentence of prose. Ambrose laid down the pen, and because the floor sloped where the house had settled, it rolled down the table, and down the floor-boards and under the mahogany sideboard, and lay there among napkin rings and small coins and corks and the sweepings of half a century. (POMF 263-263)

At the same time as Ambrose Silk's fortunes fall, Basil Seal's rise. A change of his habits, a loss of individuality but also his unscrupulousness help Basil to get along in

the time of an imminent London Blitz. He pulls Ambrose under in order to come up himself. Provoking his friend to write an unmistakably fascist paper by fanning his fear to sound like a propaganda hack of the Ministry of Information, Basil prepares to be honoured by the War Office.

A perfect example of Basil's individuality takes place earlier in the novel: his reckless blackmailing of Malfrey's niminy-piminy society with the three horrible Connolly children. However, in a war of public interest, such selfish exploitation must be prohibited. In order to successfully contribute to the war effort, Basil "the Athenian" (POMF 28) has to back away from individualistic idleness and "sit at the public tables of Sparta, clipped blue at the neck where before his dark hair had hung untidily to his collar" (POMF 29). This picture is evoked by Angela at the very beginning of the novel. The long wild hair represents Basil's unrestrained selfishness and individuality of the present, while the short tidy cut symbolises his future life as a fighter for England. Thus, when he taps into the area of another billeting-officer he has to end his little enterprise and leave the children to a new unscrupulous rogue. This is Basil's first step towards incorporation into the People's War. Additionally, Basil has to re-evaluate his long-term but erratic affair with Angela Lyne (Heath 155-56). Angela Lyne, who appears strong and straight-forward and "whose conversation [is] that of a highly intelligent man" (POMF 203), is eaten up inside by this uncertainty. In fact she wishes Basil dead when she returns from France: "Death for Basil, that Angela might live again ... that was what she was thinking as she sipped her Vichy water, but no one, seeing the calm and pensive mask of her face, could ever possibly have guessed" (POMF 30). Like Basil, she is individual in her smartness, but, frustrated by her love for the undependable Basil, Angela starts drinking, and backs out of social life. Only by chance, Basil gets to know about Angela's drinking habits, and for the first time, he leaves aside his personal needs and takes on responsibility for her, although his methods are questionable: He helps her to drink less by drinking a good deal more himself, as she is allowed to drink only in his company. A happy ending, though, is not in sight before Angela gets rid of her husband Cedric, who already has become estranged to her. When he dies in a stupid act of heroism, Basil and Angela are eventually free to marry and thus to seal their common rejection of pure individualism. Their new and serious alliance is valuable to both of them: Angela is extricated from her depressive situation and Basil is liberated from his egotism, which finally paves the way for his commitment in the London Blitz. Their earnest partnership and their abandonment of individuality symbolize the maturation of

England, which is essential for success in the war (Heath 156). As the Bright Young People of Evelyn Waugh, with Basil leading the way, grow up, so does England during the time of the London Blitz.

In contrast to Waugh's *Put Out More Flags*, Graham Greene's characters in *The Ministry of Fear* are not explicitly punished for acting individually. Arthur Rowe, as an individual, is in the centre of attention, but nevertheless, his personal struggle, as it develops and becomes clearer, becomes more and more a fight against the nation's enemies. Furthermore, it is essential, that this development, at a certain point of the story, is also noticed by Arthur, who feels particularly exhilarated and incited by the realisation of his contribution to the war effort. He is growing up doubly. On the one hand he matures, similar to Waugh's Basil Seal, by moving away from his personal perception as a single individual towards a national identity, and, on the other hand, he grows up in the narrow sense of the word. As a consequence of the loss of his adult memory, Arthur has to relive his adolescence and rises to his challenge. He turns from a hunted man into a hunter (Allott and Farris 164): "[H]e was happily drunk with danger and action. This was more like the life he had imagined years ago. He was helping in a great struggle, and when he saw Anna again he could claim to have played a part against her enemies" (MF 176). Shortly after, he is already approaching the consciousness of his adult life: "R[owe] was growing up; every hour was bringing him nearer to hailing distance of his real age" (MF 187). A mixture of personal reasons, like his adolescent keenness to impress Anna Hilfe and the consciousness of the national struggle constitute Arthur's eagerness to break up the spy ring.

Arthur's high spirits are accompanied by historical associations. Ruins appear to him as two-dimensional illustrations of reality, they do not affect him emotionally, but the remains of a bed in a smashed tenement might remind him of "They shall not pass", an expression from Madrid's fight against fascism in the Spanish Civil War. It was the first large city in Europe which was heavily bombarded by the German Luftwaffe and in the Siege of Madrid a term fundamental to this phase of the novel was coined: "fifth-column". Greene attaches historical data to his main character, but leaves him with an instinctive feeling "without being able to think beyond his emotions" (R. Smith 125).

Rowe indeed is an individual and proves so repeatedly in the story. Both, before the crucial loss of his memory and afterwards, he shows some sort of self-centredness. DeVitis points out that his exaggerated feeling of pity is a form of egotism and provides evidence for a lack of faith, for it causes Rowe to self-determinedly assume

responsibility for his fellow being, leaving aside any consultation of God (42). Generally, for Arthur and all main characters in Greene's entertainments God seems to be futile; they simply lack awareness of divine dispensation (Kulshrestha 188), which is epitomized by the feeling of pity and self-pity in *The Ministry of Fear*. Moreover, in the second part of the book, which is predominated by Arthur's pursuit of the spy ring's mastermind, individuality in the form of juvenile inclination towards adventuring comes through. Although Arthur's personal troubles have turned out to be a case of national importance, his motivation to bring down the members of the spy ring is not primarily connected with community spirit and national identity but rather with his mental return to adolescence and his consequent "immaturity[,] which ma[kes] him keep back the secret of the telephone number" (MF 187). The phone number, which will finally lead to the string puller Willi Hilfe, is of major significance to the solution of the case. Arthur is aware of that, but, since he hungers for appreciation in his immature excitement, he is not willing to share his forthcoming success with the professionals of the police but makes use of his knowledge in order to impress Anna Hilfe.

He desires her appreciation even more, since Arthur is isolated from society, after his crucial loss of memory as well as before. After having compromised his reputation by murdering his wife, he is abandoned by the few friends he had and even by the state:

God damn it, he thought, [...] I've done my best to take part too. It's not my fault I'm not fit enough for the army, and as for the damned heroes of civil defence – the little clerks and prudes and what-have-yous – they didn't want me: not when they found I had done time – even time in an asylum wasn't respectable enough for Post Four or Post Two or Post any number. (MF 76)

Rowe suffers from total isolation, and the hardship of the absence of friends strikes him deeply in his situation as being wanted for the murder of Cost. However, not only his friends forsake him, but even the community. A person like Arthur Rowe is not wanted in the People's War; he is not even allowed to help in the nationwide struggle. Allott and Farris identify in Rowe's isolation "the fundamental isolation and loneliness of every man" (194). It is obvious, though, that his displeasing situation is emphasized by the setting of the London Blitz. The sternness of the Second World War was a challenge of cooperation and common spirit for the London people and in times like these the isolation of an individual protrudes even more. Additionally, Greene creates an opponent to Arthur, who is envied by the main character, since he suspects him of having the necessary friends he himself lacks. Arthur feels humiliated, when Anna advises him to send a friend of his to the bank to cash a cheque, as he is suspected of

having murdered Cost; he does not dare to admit his loneliness, especially since he is convinced that “[r]efugees ha[ve] always friends; people smuggle[...] letters, arrange[...] passports, bribe[...] officials; in that enormous underground land as wide as a continent there was companionship” (MF 79). The juxtaposition of the compassionate but friendless main character and the rational Willi Hilfe, who obviously possesses friends, again stresses Rowe’s deep isolation, which underlies his actions as an individual. Anna explicitly distinguishes Rowe’s character from that of her brother and other nihilists: “‘You think you are so bad,’ she said, ‘but it was only because you couldn’t bear the pain. But *they* can bear pain – other people’s pain – endlessly. They are the people who don’t care’” (MF 100). The gloomy prospects of Rowe are compactly expressed by a dictum from Paul Gaugin (Allott and Farris 15), which was quoted by Graham Greene in an interview in 1953: “Life being what it is, one dreams of revenge” (Greene, *Conversations* 34). Allott and Farris come to the conclusion that “[a] terror of life, a terror of what experience can do to the individual, a terror at a predetermined corruption, is the motive force that drives Greene as a novelist” (15). The terror in *The Ministry of Fear* is represented by the fifth columnists. The members of the spy ring – Willi Hilfe, Dr. Forester and Poole – advocate real Nazi philosophy, as the elimination of old or incurable people, which they perceive as economisation. They are prepared to manipulate and kill for the achievement of what they think is necessary and right. Arthur’s decision to kill his wife, though, can be compared to the methods of the nihilists. He made a decision for his wife and acted according to his judgement of what is right and good for her, leaving totally aside her own opinion, ready to kill. The characters share a lethal denial of other people’s dignity, respect and agency, trusting their own judgement only. Greene’s rejection of the Enlightenment’s progressive concept is found in terrifying history, illustrated by the London Blitz. This lasting nightmare, though, is nourished by the repeated violation of other’s rights. “Greene’s hellish history” (DeCoste 444) then is formed by the constant ignoring of the Millian principle that, “[o]ver himself, over his own body and mind, the individual is sovereign” (Mill 13). This rule is persistently broken not only by the nihilistic Nazis but also by Arthur, whose pity abandons the belief,

“[t]hat the only purpose for which power can be rightfully exercised over any member of a civilised community, against his will, is to prevent harm to others. His own good, either physical or moral, is not a sufficient warrant. He cannot rightfully be compelled to do or forbear because it will be better for him to do so, because it will make him happier, because, in the opinions of others, to do so would be wise, or even right. (Mill 13)

Eventually however, Rowe seems to acknowledge the individuality of other human beings, recognises their particular desires and wishes, and contrasts its importance with the significance of his own enterprise (DeCoste 443-444):

Over there among the unknown tribes a woman was giving birth, rats were nosing among sacks of meal, an old man was dying, two people were seeing each other for the first time by the light of a lamp; everything in that darkness was of such deep importance that their errand could not equal it – this violent superficial chase, this cardboard adventure hurtling at seventy miles an hour along the edge of the profound natural common experiences of men. (MF 178)

The narrator's statement, which displays Arthur's considerations, sums up a new respectful view of people (DeCoste 444): "One can't love humanity. One can only love people" (MF 184). These words contain a high esteem for human beings and their respective individuality.

Finally, after Arthur has found out about Anna's and her brother's role in the spy ring, he forms an entity with her. Anna declares that she "do[es]n't care a damn about England" (MF 201). She wants him "to be happy, that's all" (MF 201). Nevertheless, she corresponds to Arthur's wish to thwart her brother's plan to smuggle the microfilm across the country's border: "'We've got to stop him,' he said. The 'we' like the French *tu* spoken for the first time conveyed everything" (MF 201). Arthur uses the 'we' to bring Anna in on his side, against her own brother, for his sake and the sake of his country (Stewart 77). He unhinges Anna from her dependence on the nihilist Willi and makes her his associate. Hence, the personal fight of Arthur becomes, as the story develops, more and more a service to his nation and eventually a fight of two lovers for a common future, which presupposes the riddance of Willi Hilfe, a true enemy to England. Rowe finally refrains from acting exclusively individually and becomes a combatant in the People's War, fighting for common interests, without, however, abandoning his own wishes and perspectives.

Since Monica Dickens' *The Fancy* is a novel about the community spirit in the People's War, the pursuit of individual interests only cannot be tolerated. The 'good' and the 'bad' ones are easily spotted in the morally unambiguous story, for already the subheading of the book unequivocally confronts the reader with the nature of the ideal citizen. Working hand in hand for the nation's common interests in times of austerity constitutes a good and loyal inhabitant, which might allow the conclusion that a non-working man or woman is a bad and untrustworthy person; and indeed, the story shows a corresponding deduction: The major characters and especially the protagonist are

helpful and industrious Londoners throughout, apart from Edward Ledward's wife Connie and his opponent as far as the rabbit club is concerned, Mr. Bell. Their disinterest in a personal contribution to the People's War and their individual behaviour form the basis for their cooperation and finally results in expulsion from the community. While Mr. Bell serves as a counterpart to Edward, Connie is particularly contrasted to the women at the aircraft factory, since her main misdemeanour concerns her refusal to work. But her negative portrayal goes even further. Her haughty and lazy character arouses the reader's resentment and mistrust towards the figure and, which simultaneously is transferred to her rejection of war work. Clearly, this reaction is foreseen and intended by Monica Dickens, but it leaves no room for interpretation or particular sympathies for characters. Similarly, the character and even the appearance of Mr. Bell is repulsive through and through, as well as his reckless exploitation of the wartime nutrition system. Connie's and Mr. Bell's individual behaviour and their unwillingness to contribute to the war effort brings them together into a common enterprise, when Connie finally starts working at Mr. Bell's profit-oriented estate agency. This collaboration eventually frees the happy community of Edward's world in *The Fancy* from the malicious outsiders of the People's War. Illegal operations make the "petty criminal" (F 321) "[u]n [...] like a scalded cat" (F 320) to Birmingham, being followed by his secretary Connie. The egoistic characters thus are outcast from an altruistic and cooperative society, which does not accept any counteractions against its common interests.

8. Perspectives of the London Blitz

8.1. Children

Especially children were often enthusiastic about the war. They tended to adore Prime Minister Winston Churchill, dreamed about marching side by side with the British Home Guard to defend their country against Nazi invasion and were utterly convinced of Britain's ability to maintain freedom. Usually, children were not aggrieved in the same way by the inconveniences of war as their parents and their patriotism was straightforward and unspoiled in 'The People's War' (Cadogan and Craig 213).

Timothy Young in *Out of the Shelter* is a five-year-old boy who suddenly finds himself, as the medias in res beginning of the novel suggests, in the middle of the London Blitz.

In his early life, Timothy has to endure the frequent sound of the air raid siren alongside the heavy attacks on London of the early 1940s. Hastening to the shelters and tensely waiting for the all-clear siren becomes his nightly routine. Timothy, though, experiences these moments of threat mostly in excited suspense. He does not only get used to the practice of slipping into his 'siren suit', taking his Mickey Mouse gasmask, grasping the shelter toys and running over to the neighbours' shelter in the dark, but he even feels a thrill in these objectively dangerous situations.

The novel starts in the middle of one of these nights, on which immediate sheltering of mother and son is required. Timothy is hastily woken up by his mother and after having prepared for the night in the shelter, they run over to the neighbouring house. As always, Timothy wears his siren suit, which makes him feel like a hero, since "Churchill ha[s] one just like it" (OS 5). His general fondness of the war is governed by two major issues: Firstly, he is an ardent admirer of the Prime Minister, and secondly, he is particularly fond of the aeroplanes as well as of the Royal Air Force pilots. Hence, he asks his mother "as he always d[oes]" (OS 7), if he is allowed to stay outside of the shelter with their neighbour Jack (who is a pilot by profession) and watch the airplanes in the sky. Timothy's unawareness of the potential danger is particularly noticeable in this paragraph. Due to his lack of experience, he cannot assess the risks but is merely impressed by Jack, who, as a member of the Royal Air Force, can distinguish a German from a British plane by the sound of its engine. Cedric's son Nigel in *Put Out More Flags* is portrayed in a similar way. For the eight-year-old boy warfare bears a special fascination which manifests itself in the admiration of soldiers. Hence, in the same way as Timothy admires his neighbour Jack, Nigel projects his spirit of adventure onto his father, whom he sees as "a man at arms and a hero" (POMF 214). Nigel is "full of questions" (POMF 214) about the army, his father's clothes and the fighter planes. And he is especially proud of Cedric because he can, like Timothy's Uncle Jack, make out the different types of aeroplanes.

In *Out of the Shelter* the shelter has, as the book's title suggests, a special significance for the novel. When Timothy and his mother reach their neighbour's shelter, to which they resort in nights of alarm, the rest of the neighbouring family is already assembled: Auntie Nora and her daughter Jill, who is Timothy's playmate. The simple hideout, made of corrugated steel, is Timothy's dearest place during the war. For him, it radiates comfort, safety and unquestionable protection. The atmosphere in the shelter is

perceived by the young boy as comfortable and welcoming. He likes the cosy ambience, which makes him feel protected and secure:

It was cosy and warm in the shelter. Uncle Jack had fixed up an electric light and there was an oil-stove that smelled and a little stove called a Primus for making cocoa or tea. There were two bunks and some old chairs and boxes with cushions on them. (OS 7) His mother took off his siren suit and Auntie Nora took off Jill's dressing-gown. Then Auntie Nora tucked them in tight under the blankets. She put a shade over the light so that it didn't shine in their eyes. His mother gave him One-Ear Rabbit to hug and Jill had Susan. He looked up at the curved roof of the shelter and felt warm and safe. (OS 11-12)

The reality of the war, though, catches up with Timothy, when a bomb hits the shelter. Just before the roof comes crashing down, Nora and Jill run panic-driven out of the shelter; a decision, for which they pay with their lives. Timothy's mother, though, throws herself over her son to protect him from earth and the stones, which leaves them trapped in the shattered shelter. She tries to ease him and promises that his father will come and dig them out. Timothy, however, having experienced the actual danger of the London Blitz for the first time, is afraid of the reality outside of his former beloved shelter: "I don't want to go out, he said, I don't want to go up there" (OS 14). Jill and Nora are killed in this raid and Jack continues his work as a pilot for the Air Force. For the incident of the shelter-destruction, David Lodge might have had the night of 15 September in mind, when London was attacked heavily within a ten-day series of raids. To escape the heavy bombardment of their home city, Timothy and his mother are obliged to move to a place in the countryside. Like Timothy and his mother, thousands of citizens of England's major cities had to flee from the air raids in urban places to the countryside so as to protect themselves and their children (Morgan and Evans 7). The new surroundings, though, do not please the young boy. The old house does not provide the accustomed comfort and the boarding school with its severe nuns and teachers scares him.

Absurdly, in these surroundings, which, objectively viewed, are much safer than the city of London, Timothy does not feel at ease and comfortable. He does not feel protected and safe, as he did in the middle of the ongoing war, as long as he could use the shelter. This feeling of safety, though, is regained, when he is taken back to London due to the diminishment of air raids. Again, a shelter suffices to restore Timothy's subjective feeling of protection during the London Blitz, although the so-called Morrison shelter is merely a heavy iron table. His new bunk gives Timothy the deep impression of security

he was looking for, which prompts him to adjourn to the shelter even in nights of discontinued bombardments.

Although, primarily, the war does not possess horrifying characteristics for Timothy, but is rather seen as an occasion for explorations, there are certain elements which frighten Timothy extraordinarily: Most terrified he is by the thought of Hitler and his entourage, as well as of all Germans, whom he equates with the Nazis:

Hitler was the head of the Germans. He had started the war. He was a nasty man with a black moustache. Another name for Germans was Nazis, which sounded like Nasties, so it was a good name. (OS, 20)

Although Timothy is not afraid of actual dangers, like bombs or shrapnel, which he adventurously starts to collect, he cannot stand the abstract notion of the evil man who initiated the war, and is haunted by nightmares. So in order to come to terms with the events of the war, Timothy tries to re-enact the incidents in his children's games. Patriotically, he has a strong preference for the British in the war, and for the Allies. Germany and Japan, in contrast, take over the part of the evil forces which must be destroyed by the mighty British and their supporting American, Russian and French friends:

Timothy liked to do paintings of races – car races, aeroplane races and boat races. Each car, plane or boat had a little flag to show what country it belonged to. The picture showed the end of the race, and the order was always the same: England was first, America was second, Russia was third, France was fourth, Italy fifth, Germany sixth and Japan last. Sometimes Germany and Japan crashed or sank and didn't finish. (OS 24)

Years after the London Blitz, in 1944, when London is attacked by V-1 flying bombs and V-2 rockets, Timothy and his mother return to Blyfield. Although London suffers badly, Timothy does not lose confidence in his war heroes. He especially adores one man, the man at the top of England's defence strategy, the Prime Minister "Winston Churchill [who makes] the V for Victory sign with his fingers when they [take] pictures of him, and he [holds] his cigar in the other hand. Everybody like[s] Mr. Churchill" (OS 27).

When the war is about to end, Timothy is very excited. He eagerly listens to the radio and traces the successes of the Allies on the map. And even though Timothy has always true-heartedly supported the Allies in their fight against the National Socialists, he feels glad and relieved, when pictures of starving and half-dead prisoners in German concentration, or rather extermination camps are presented to the public. Finally, he is assured that the Allies have done the right thing to defeat the Nazis. For him, the killing

of enemies is justified by the liberation of the poor human beings on these pictures. Moreover, it is eventually proven that he himself has always been on the good side and on the morally righteous side, which is now the winner's side as well.

The death of President Roosevelt, though, spoils to some extent the perfect victory of the Allies, which Timothy perceives as "a piece of mismanagement on the part of God" (OS 29). Timothy has created an image in his mind about the end of the war and the congratulations of the victorious powers to each other. He has always imagined "[...] Churchill, Roosevelt and Stalin marching in triumph into Berlin and shaking hands with each other on a pile of rubble under a blue sky, while the soldiers of the three nations unslung their rifles and took off their helmets and grinned and cheered" (OS 29).

Timothy has a strictly black-and-white image of the war and its end. He sees the victorious Allies, which represent the world's righteous and honest people, cheering and smiling, while he imagines Hitler, who constitutes for him the incarnation of evil, being humiliated, imploring the triumphant Allies, and finally being hanged. But it works out differently: Hitler commits suicide and is incinerated, which leaves room for doubts about the truth of his death and his potential sojourn. The speculations bother Timothy, as 'to Timothy there ha[s] always been something superhuman about Hitler, as if he were like the Devil' (OS 29-30).

The final victory in Japan, which is achieved by the drop of the atom bomb, is for Timothy "the final proof that the good people were the cleverest people and would always win in the end" (OS 30). Again, Timothy's polarising perception of 'good vs. evil' is highlighted. His thinking very much resembles the storyline of popular movies: the good ones finally have a clever idea, which brings about the morally right solution, and, having suffered from the mean deeds of the enemy, the heroes merit living happily ever after. The bad ones, though, are finally defeated by the morally righteous and receive a just punishment. Timothy's mindset derives from the fact that children of his age cannot entirely grasp such complex events as a war. A stringent black-and-white way of thinking facilitates the conception of events to a great extent, but is tolerable only for children. The London Blitz offers ideal conditions for young Timothy's polarising attitude, which, however, will slowly vanish during the course of the bildungsroman, demonstrating the parallel growth of body and mind.

Apart from Cedric's and Angela's son Nigel, other children who differ considerably in behaviour from him and Timothy Young appear in *Put Out More Flags*. Political arrangements such as the evacuation of women and children from larger cities were

meant to protect people and their offspring. Basil Seal, though, reduces the social efforts of the government to absurdity by exploiting the evacuee status of three horrible children to earn some extra money (Lassner, *Gaps* 206). Refugees from the cities had to cope not only with being torn out of familiar surroundings but moreover with the irreconcilable class-difference between themselves and their more privileged hosts. Many children did not stay in the country longer than a year and eventually were, when the bomb attacks of the Germans finally started, back in the cities. Billeting officers often made an effort to find the right hosts for children, but frequently the cultural shock from urban to rural society was too huge on both sides to be overcome smoothly (Lassner, *Gaps* 207).

Also Basil Seal makes an effort to accommodate the siblings Doris, Micky and Marlene, however, without abandoning his egoistic business. He does not sincerely try to fulfil his mother's expectations, and unable to construct himself as a wartime hero, he ridicules the values and efforts of his class. (Lassner, *Gaps* 208). He grabs his sister's job as a billeting officer in the small and picturesque village of Malfrey and surprises well off and peace-loving people with a bunch of horrifying children, only to blackmail the hosts into payments for withdrawing the brats. The governmental social enactments for the London people are ridiculed by Evelyn Waugh through their invalidity within the narrative (Lassner, *Gaps* 208), especially, since it is suggested that Malfrey's trouble with the Connolly children is basically produced by the evacuation regulations:

Nothing was ever discovered about the Connollies' parentage. When they could be threatened or cajoled into speaking of their antecedents they spoke, with distaste, of an "Auntie". To this woman, it seemed, the war had come as a God-sent release. She had taken her dependents to the railway station, propelled them into the crowd of milling adolescence, and hastily covered her tracks by decamping from home. (POMF 97)

The evacuation system is nullified through the figure of Basil, who, incited by his personal amusement, enjoys the terrorising strokes against the citizens of Malfrey: "It was magnificent. It was war. Basil was something of a specialist in shocks. He could not recall a better" (POMF 117). His means are the Connolly children, who accept him as their "master", since Doris, the "riperly pubescent" (POMF 97) leader of the Connolly rabble, who is the only authority the two younger children Micky and Marlene accept, feels (as she does by every male person) sexually attracted by Basil.

The Connolly children, known and feared by every citizen of Malfrey, bring devastation and horror to the country middle class. But before they actually appear in the narration,

a long account of their background is given, which is, however, surpassed in unpleasantness by a later report of a host:

“[...] We’re willing to do anything in reason to help the war, but these brats aren’t to be borne and that’s flat. [...] There’s the boy [Micky: ...] Nasty, unfriendly ways he had but he didn’t do much that you could call harm not till he’d seen me kill the goose. [...] [W]hen I came back supper-time there was six of my ducks dead and the old cat. [...] Then [Marlene,] the little un, she’s a dirty girl [...]. It’s not only her wetting the bed; she’ve wetted everywhere, chairs, floor and not only wetting [...]. Never seem to have been taught to be in a house where she comes from. [...] [Doris] is the worst of the lot. [...] Soft about the men, she is [...]. Why she even comes making up to me and I’m getting on to be her grandf’er. She won’t leave our Willie alone not for a minute, and he’s a bashful boy our Willie and he can’t get on with the work, her always coming after him. [...]” (POMF 99-100)

Doris, who is obviously bound neither by moral considerations nor by any social conventions, is an uninhibited nuisance in the novel (Lassner, *Gaps* 207). As she admits to Basil in a more advanced stage of their cooperation, she commands her sister and brother to give way to their physical wants whenever she thinks it appropriate. Having accepted Basil as their taskmaster, she closes a deal with him, which results in structured blackmailing, money for Basil and a few benefits for the Connollies.

The Connollies’ poor social background and their low education, which becomes noticeable through their offensive language, stands in sharp contrast to the fancy upper middle class of Basil and his London friends. Especially Angela Lyne’s educated behaviour, her cultured way of speaking and her luxurious garments are juxtaposed to the vulgar speech and behaviour of Doris. Furthermore, Basil’s affair with Angela Lyne is contrasted with his relationship to the young girl. Doris’ aggressive and submissive sexuality makes her seem inferior and suggests that she will never be able to transcend her social class. Angela’s recovery, though, in spite of losing control over herself, is guaranteed by her composed and ladylike reliance on Basil (Lassner, *Gaps* 209).

Basil, the anti-hero, who usually keeps company with more educated and illustrious circles, finally brings the terrible siblings to terms and turns unorganised maddening into controlled terrorising (Lassner, *Gaps* 208): a system, which works smoothly and is plausible enough that in the end he can sell the children to another billeting officer. Waugh works here with bitter satire directed against the governmental social system and its evacuation enactments. The story about monetising three simpleminded children’s rude manners and their final sale to a new unmoral exploiter picks the government’s evacuation regulations to pieces.

8.2. Female Characters

You've no idea how some of them live – the married ones. They've got to get their children dressed and get their husband's breakfast before they go to work, then they trail around to a day nursery with the kids, rush to the factory, work like stink all day, and miss their lunch probably because they've got to do all their shopping. Then in the evening they've got to go home and put the children to bed and do the housework and get their husband's supper [...]. (F 159)

Monica Dickens, having experienced the years of the Second World War as a woman working as a nurse and in an aircraft factory, devotes herself to the fate of mothers, wives and daughters in her novel *The Fancy*. Nevertheless, she chooses a male character as the protagonist, who, being a foreman at the aircraft factory Canning Kyles, functions as an observer of the women's lives. The life-situations of female labourers who are in direct contact with Edward are outlined, however, by an omniscient narrator.

Monica Dickens concentrates on the changing spheres of men and women during wartime, which were leading towards the feminist movements in the 1950s and 1960s. Women gradually intruded into the working zones of men, wore trousers, worked in factories and no longer considered themselves satisfied in their role as humble and selfless servants to their husbands (Cadogan and Craig 166). Since women were filling positions which required a certain amount of mobility, trousers became widely accepted and very popular as a woman's clothing. Even women's magazines illustrated numerous different kinds of fashionable trousers, which became synonyms for the modern independent woman. For reasons of decency these garments generally were buttoned at the side. In *The Fancy*, though, Freda's trousers are fastened at the front, like men's garments. This detail underlines the manly manner of a woman, who works with carburettors and is engaged in politics. Thus, it portrays the alteration of male and female roles in society (Cadogan and Craig 168).

After an introduction of Edward's family and work situation, the morning of Edward's first working day as the inspection shop's new charge hand is illuminated by a description of some of the women's morning rituals. Although different annoyances are to overcome, the girls have one particular thing in common: time pressure. The nuisance of early working hours is thematised as well as the long working time of "nine and a half hours[, ...] six days a week" (F 132). Generally, Monica Dickens makes an effort to describe the double burden of household and work for women, and at the same time criticises female citizens who are not committed to the war effort and not prepared to exacerbate their life situation by taking on employment. Edward's wife Connie serves

as a negative example of women of that kind. Her unwillingness to take on an essential job in wartime is repeatedly criticised by Monica Dickens through the voice of the main character.

Connie's bad character and her refusal to work for the sake of her country and her fellow citizens stand in sharp contrast to the cheerfulness and the industriousness of the women at Edward's work place. Interestingly, though, although mothers are clearly portrayed as the main victims of work and household demands in wartime (cf. the quotation at the beginning of this chapter), none of the women whose lives are presented in more detail is a mother or a wife. Throughout, they are young women who either live at home still or share a flat with a boyfriend. Hence, the real troubles for wives and mothers during the London Blitz and the subsequent years are only hinted at by statements like the following:

[H]ow would you like to get up before five and get breakfast for your man and three kids and then go two miles out of your way to take two of them to the Day Nursery and then as like as not with the buses what they are be late in here into the bargain? [...] Not to mention, [...] having to do them same two miles out of your way on top of a day's work, to fetch the kids and they so tired by that time they can't hardly keep awake, let alone walk. (F 53)

The portrayed women are, apart from the long working hours and the hard work at a factory, which is full of a "dry and acrid [...] smell that permeate[s] your clothes and skin and hair" (F 28), troubled rather by broken fingernails and unreliable boyfriends. Although all women are presented as industrious patriots who put up with extreme working conditions, only one of the girls, upon whom the authoress dwells, is also privately a victim of the wartime years: Wendy Holt is living with her parents in a small house and the financial burden weighs on her fragile shoulders alone. Suffering from shell-shock, her father is unable to work and receives a small pension only, which forces her to support the family with her meagre income. Additionally, she is obliged to care for her father like a nurse and to bear his fits of rage. Wendy and her mother are terrorised by his frantic authority and his extraordinary noise sensitivity, which turns them into shy little mice in their own house. Only when Mr. Holt, after a severe attack as a consequence of an unexpected air raid, dies, Wendy and her mother are free from their actual, personal torment of the war.

Monica Dickens' characters mostly come from a working class background, but, in order to substantiate her suggestion of a People's War, she additionally introduces a character from the upper middle class. Sheila Blake, aged twenty-two, escapes from her parents' "dull, expensive, privileged" (F 154) life in Swinley, Worcestershire to

London. Leaving aside all annoyances of work and rationing, she is thankful that the war gives her the chance to leave the “draughty, polished house where even breakfast was announced by a gong” (F 21) and to live her own life freely in a small London flat. Although her private situation seems to be relatively stable, as far as nutrition is concerned, she works as hard as all the other women at Canning Kyles, which adds to the atmosphere of a class-independent national struggle, which is advocated throughout the novel.

8.3. Male Characters

The protagonists of all novels selected for analysis are male. Nevertheless, none of them is seriously involved in military matters and only one is a classical working man during the Second World War. Timothy Young is not yet a mature man, Arthur Rowe has no job and Basil Seal’s perspective of the upcoming London Blitz can be compared to a child’s perception of the situation.

In *The Fancy*, Monica Dickens illustrates a kind of masculine war work, which does not include the typical heroic picture of a fire-fighter, an air raid warden or a pilot. The characteristic wartime hero is absent and, instead, the main character Edward Ledward personifies the civil but essential work in a factory. As a foreman in the inspection shop of an aircraft factory he is responsible for the proper work of ten women. He spends his leisure time preferably on breeding rabbits in his garden – an engagement which is likely to provide ground for open mockery and disdain, as the feeding and cleaning is considered a maternal occupation. Monica Dickens, though, sees in this renovation of the maleness a chance for permanent peace (Lassner, *Women Writers* 159-60). The figure of the gentle and diffident Edward is furthermore developed towards an overall weakness, since the stereotypical private roles of husband and wife are further reversed. Edward is thoroughly suppressed by Connie and her female relatives, who as a rule “drone[...] and plan[...] as if he were not there” (F 202). In the novel, a strong, male figure obviously is rejected and thus a main character is created which is sympathetic but also weak and pitiful, and is rewarded in the end.

The novel is set after the London Blitz, apparently starting in winter 1941/42. Consequently, the direct impact of the air raids is not relevantly broached in *The Fancy*. The war-specific experiences of Edward described in the novel concentrate, on the one

hand, on his work and on rationing, on the other. Repeatedly, the necessity of economizing with the provided ration cards and with petrol is thematised, which ultimately also provides justification for the instalment of Edward's rabbit club. He is convinced of his duty as a citizen to do his best to contribute to the nutrition of the British nation, which brings forth – triggered by an article in “*Backyard Breeding, the Weekly Journal for Fanciers* [... Edward's] Bible” (F 12) – the idea of the club. The motherly care and attention which he devotes to his rabbits is a time he happily savours. It offers a possibility to relax from work and wartime issues and even more to retreat from the presence of his wife. Moreover, Edward can interact with creatures which he is neither shy of nor subordinated to. In contrast, feeding his rabbits, he “fe[els] like a God; his sack [is] Cornucopia” (F 13). In company of his beloved animals, Edward feels free of all conventions:

Putting the potatoes down to cool, he went from hutch to hutch, squatting down for a word with each rabbit as he pushed the cabbage through the wire. [...] He twitched his high-boned prominent nose at a large buck rabbit who twitched back at him, chewing sideways and staring out of hazel eyes. Sometimes in the evening when he was feeling particularly happy, Edward might have gone down on all fours to kick and whiffle and pretend he was a rabbit, but for the fear that Connie would look out of the window and think he had gone mad. (F 13)

In contrast to Edward, who endeavours to establish the rabbit club for the sake of his country, Mr. Bell attempts to do the exact opposite. Unscrupulously, he exploits the difficult situation of his fellow citizens by defrauding them of their egg rations, which in the end leads to his expulsion from the London society. This conclusion is mandatory in the novel, as the punishment of citizens who refuse to contribute to the war effort can be seen as the main motif. *The Fancy* is a wartime novel of manners, which requires morally immaculate attitudes from its characters. Consequently, Edward, being a valuable member of society, eventually finds happiness in a relationship with Wendy, one of the employees at the aircraft factory.

As in *The Fancy*, it is not the military element of the war which provides the basis for *The Ministry of Fear*, but the war on civilians, the war on Londoners. The intimidating living conditions of people, the uncertainty of whether a bomb hits your home or not and the terrifying sound of an air raid warning create the ministry of fear (Mudford 197). In the middle of this obviously horrifying situation lives Arthur Rowe. He, however, is undecided about the living conditions in London. On the one hand, he perceives the terror of destruction and the smashing of cathedrals as upsetting and surrealistic, for the conventions of reality in this time very much resemble the

conventions of a thriller (Hopkins 153): The war which the German army brings to London is horrible, even more, it is “like a thriller, [...] but the thrillers are like life” (MF 65). On the other hand, though, Arthur savours the destruction of his home city, as it is the place of his life-altering crime: his homicide of his own wife. The memory of his wife and the mercy-killing, as it was called by the judges who acquitted him, lurks behind every corner and on every street. London is Rowe’s prison and so, as the destruction advances, his jail crumbles piece by piece. Hence, Rowe naively cherishes the London Blitz to a certain degree and sets out day for day to monitor the progress of the damage done to the city. As a matter of fact, though, the preceding demolition of London does not free Arthur of his suffering; it does not erase the memory and relieve him of a troubled conscience. He rather has to retreat into his childhood in order to gain ease and comfort.

Childhood plays an important role in three out of the four novels selected for analysis. For Arthur the memory of his innocent childhood and adolescence is of major importance; David Lodge’s Timothy Young experiences the London Blitz as an innocent child – thus possessing all attributes which Arthur desires; and a further parallel can be drawn to *Put Out More Flags*: Basil Seal’s perception of the pre-war time, which is characterized by a childish and adventurous attitude in the larger part of the novel, can be compared to Timothy’s view of the wartime situation. A concept which again can be found in *The Ministry of Fear*, where Arthur, flung back into his adolescence, experiences the London Blitz with its intrigues and espionage occurrences as stirring and motivating.

Graham Greene extensively elaborates on the theme of childhood and adolescence as a place of refuge from the sorrow-laden adult life (Baldrige 44). For Arthur Rowe the withdrawal into the innocence of his childhood bears a freeing and relieving connotation, as the murder of his wife lies heavily on his shoulders. Thus, he seeks consolation in the memories of his childhood, which manifests itself in regular visits of fêtes and purchases of his former children’s books, yearning to “mislay the events of twenty years” (MF 13). To underline this inclination, Greene starts each chapter of the novel with a quotation from Charlotte M. Yonge’s children’s book *The Little Duke*, a novel which is purchased by the main character in the initial scene at the fête and is highly cherished by the author (Hoskins, *Greene* 124). His inclination to Charlotte Yonge’s novel helps him to justify the killing of his wife and to keep upright his black-and-white world of fiction and to stay innocent as a hero. Rowe acts like a

contemporary Little Duke. His remaining in the children's hero-romance is part of the repressing reaction to his experiences, which proves to be more convenient for him. He does not have to face the world of adults, which is neither simple nor black-and-white, but consists of many different shades of grey (R. Smith 116). Through the voice of the narrator, Arthur idolises his and everybody's childhood:

In childhood we live under the brightness of immortality – heaven is as near and actual as the seaside. Behind the complicated details of the world stand the simplicities: God is good, the grown-up man or woman knows the answer to every question, there is such a thing as truth, and justice is as measured and faultless as a clock. Our heroes are simple: they are brave, they tell the truth, they are good swordsmen and they are never in the long run really defeated. That is why no later books satisfy us like those which were read to us in childhood – for those promised a world of great simplicity of which we knew the rules [...]. (MF 88-89)

Longing to escape the mental burden of the present, his childhood books are precious to him and they constitute his only property: *The Old Curiosity Shop*, *David Copperfield* and the newly purchased *The Little Duke*. With their help he tries to flee into the world of children, a world where the conscience is pure and the war is not frightening as long as the adults and heroes are around. Arthur Rowe longs for a mindset which cannot consciously be acquired but is intrinsic to children, as to Timothy Young in *Out of the Shelter*. He has the ability to completely trust in the adults and thus can feel protected in moments of extreme danger. Additionally, out of an inability to grasp complex political entanglements, Timothy creates a soothing black-and-white world of the parties of the Second World War, topped with personal heroes, such as his neighbour Uncle Jack or Prime Minister Winston Churchill. This blind and unshakable faith of children, this feeling of stable protection and security, which Timothy Young possesses, Arthur desires wholeheartedly.

In *The Ministry of Fear* the antithesis between childish expectations of life and adult resignation to its real nature is elaborated (Allott and Farris 20). Arthur's intention to withdraw to his childhood, does not materialise, for "[the] Little Duke is dead and betrayed and forgotten; we cannot recognize the villain and we suspect the hero [...]" (MF 89). Especially after the destruction of his home, Rowe is desperate. He "misse[s] *David Copperfield* and *The Old Curiosity Shop*; he c[an] no longer direct his sense of pity towards the fictitious sufferings of little Nell – it roam[s] around and s[ees] too many objects – too many rats that needed to be killed. And he [is] one of them" (MF 87-88). Arthur's fatal emotion of pity, which beforehand was absorbed by the children's books, now impends to become free and cause trouble.

But his childhood years are irretrievably gone. His life is shaken by the discrepancy between his wish to retreat to the past, his innocent and peaceful childhood and his actual living in the present, which is predominantly associated with guilt, murder, war and terror. But the attempted murder of Rowe by the Nazi spy ring enables him to live for a short time of his adult life in peace and complacency. He escapes from his misery through amnesia and receives an entirely new identity, as Richard Digby, who has no past to be haunted by (Hoskins, *Greene* 111).

Before the crucial loss of his memory, Arthur is unable to feel any other emotion than pity. He is stuck in a discouraged adulthood, without hope of recovery:

Since the death of his wife Rowe had never day-dreamed; all through the trial he had never even dreamed of an acquittal. It was as if that side of the brain had been dried up; he was no longer capable of sacrifice, courage, virtue, because he no longer dreamed of them. He was aware of the loss – the world had dropped a dimension and become paper-thin. He wanted to dream, but all he could practise now was despair [...]. (MF 73)

The ambush of the fifth columnists, though, destroys Arthur's memory of his adult life and hence restores his juvenile bravery; he feels "the untired courage and the chivalry of adolescence" (MF 148). Arthur acquires the adventurous attitude of children and adolescents, thoroughly ignoring the actual danger of his undertakings. Besides haunting the fifth-columnists he attempts to regain his memory. "His plight and his heroic self-rescue are presented as an echo of his lifelong love of boys' adventure romance." (R. Smith 115).

Put Out More Flags also portrays a main character who is instigated to enjoy his sense of adventure to the full. However, that is predictable. Basil Seal, Waugh's bold rogue, savours the time of the Phoney War, as he utilizes every circumstance for his escapades. Hence, all "expect him [...] to] have the most tremendous adventures" pre-eminently because "[h]e always did in peace-time" (POMF 42). These expectations are also shared by Basil, who thinks of himself as "exactly the type of man who, if English life [...] r[a]n as it d[oes] in books of adventure, should at this turn in world affairs [...] be] sent for" (POMF 58).

Basil's unworried attitude towards the forthcoming battle is comparable to Timothy's and Arthur's behaviour during the blitz, although Basil, in contrast to the other characters, tends to exploit the current situation. Naively, he is convinced that he is going to play a major role during the blitz and thus proudly declares that he merely has to wait until some amusing engagement will arise for him. Nevertheless, in the meantime Basil looks for an occupation that could suit him, and finds it in the job as a

billeting officer, which enables him to recklessly terrorise the peace-loving inhabitants of Malfrey. When this pastime unexpectedly comes to an end, he switches to the War Office and hoodwinks his friend Ambrose Silk.

Although Basil's one and only desire seems to lie in his personal amusement, he still hungers for appreciation. His wish is to "d[o] well out of the war" (POMF 53) and to fill an important position in the armed forces, which proves to be more difficult than expected. Failed but undiscouraged he thus decides (as he always does when things are bad) to write a book, which shall comprise "a general policy for the nation" (POMF 92) and hence become widely accepted. Due to his occupation as a pseudo-billeting officer, Basil does not succeed to even start writing the book and turns to his final, crucial transitory-occupation before becoming a respected member of the People's War. He imposes himself on Colonel Plum from the War Office as a counter-spy. Since he needs to be successful, he intends to deliver the communist Poppet Green to the War Office, but soon gets to know about a much bigger fish: his friend Ambrose Silk is said to be composing a fascist paper for the Ministry of Information. Consequently, in order to distinguish himself and to get honoured by Scotland Yard, Basil first goads Ambrose into composing his magazine unambiguously fascist and then betrays him to Colonel Plum. However, Basil does not receive the expected appreciation from Scotland Yard, since Colonel Plum has no intention whatsoever to share his success with Basil.

There was, at first hearing, a lot about this speech which displeased Basil, and more still when he began to turn the thing over in his mind. In the first place Colonel Plum seemed to be getting all the credit and all the fun. [...] In the second place the sensation of being on the side of the law was novel to Basil and not the least agreeable. [...] In the third place he was not absolutely happy in his mind about what Ambrose might say. [...] Basil's share in editing "Monument to a Spartan" was, he felt, better kept as a good story to tell in the right company at the right time – not to be made the subject of official and semi-legal enquiry. And in the fourth place Basil had from long association an appreciable softness of disposition towards Ambrose. [...] These considerations, in that order of importance, worked in Basil's mind. (POMF 248-249)

Satirically, Waugh puts Basil's lack of pity and comradeship in the foreground and continues his story accordingly. Basil only superficially seems to assist Ambrose to escape from judicial consequences, when he sends him, dressed up as a priest, to Ireland. In actual fact he means to spoil Colonel Plum's success and make the most out of his fraud by grabbing Ambrose's fancy flat and his silk underwear.

In the end, though, Basil finally turns from a purely adventure-driven child into a grown-up man who undertakes at least some responsibility as a British citizen. The

swift turn of Basil's attitude is sealed on the one hand by his marriage with Angela Lyne and on the other hand by his decision to contribute to the war effort by offering his services to the Special Forces.

In contrast, Arthur Rowe starts out as a grown-up person, whose mental constitution is altered by accident. An attack from the fifth columnists around Willi Hilfe eradicates his adult memory, vaulting him into adolescence. This newly gained state of mind enables him to undertake dangerous missions directed against the Nazi spy ring. Like Timothy Young and Basil Seal he is hindered neither by fear nor by other concerns, since "he ha[s] the blind passionate innocence of a boy" (MF 130). In connection with the adventurous investigations against the spy ring as well as with his love to Anna Hilfe, Arthur's boyish behaviour is repeatedly pointed out. Innocent sensuality, boasting immaturity and a passionate sense of adventure are ascribed to Rowe-Digby, referring to the books of his childhood. He is not worried about the success or failure of his undertakings, since he is, as a child of the adventure novels, not capable of imagining a negative ending:

He had lost all his mature experience. [...] Tonight he would do something no patient had ever voluntarily done before – enter the sick bay. He moved carefully and silently – the words 'Pathfinder' and 'Indian' came to his mind – downstairs. [...] He was back in his own childhood, breaking out of dormitory, daring more than he really wanted to dare, proving himself. (MF 136-137)

8.4. Amnesia: Boone or Bane?

As Arthur Rowe suffers from amnesia, the Second World War and the London Blitz constitute a sudden impact on his life. His adult memories from the age of eighteen onwards are erased, which entails a complete ignorance of the countries' political agenda in World War Two. In the shell-shock clinic, Johns, Dr. Forester's devoted assistant, and Anna Hilfe function as his main informants as far as historical details and dates are concerned. Consequently, as to Arthur the events of the Second World War consist merely as separate pieces of historical input, he is neither emotionally moved by the aggression from Germany nor filled with hate for the enemy, which other Londoners have developed over the years of the impending war. He notices, that he is "untouched" (MF 116) by the London Blitz, since he has to learn about the present situation as schoolboys do about historical events.

However, not only the international political circumstances cause confusion for Arthur but also his personal life situation. Although he is perceived as a happy person, he feels discontent with his inability to recall more than a few scraps of his former memory. In contrast to his growing knowledge of the war, he cannot even remember the most basic facts about his life. Johns, as his conversation partner for political and historical issues, functions not only as an informant to Arthur but also provides vital facts for the reader. Elicited by a question about the nature of the fifth column, the German economic system and its newest kind of espionage are discussed, which eventually leads to Johns' explanation of the Ministry of Fear:

‘The Germans are wonderfully thorough,’ Johns said. ‘They did that in their own country. Card-indexed all the so-called leaders, Socialites, diplomats, politicians, labour leaders, priests – and then presented the ultimatum. Everything forgiven and forgotten, or the Public Prosecutor. It wouldn't surprise me if they'd done the same thing over here. They formed, you know, a kind of Ministry of Fear – with the most efficient under-secretaries. It isn't only that they get a hold on certain people. It's the general atmosphere they spread, so that you can't depend on a soul.’ (MF 121)

Ironically, their conversation finally turns towards the mysterious disappearance of important plans from the Ministry of Home Security, which obviously is, as the reader notices, connected with the microfilm which brought about Rowe's precarious situation. Lacking the memory of the crucial and shattering incidents of his adult life, even Rowe's attitude towards the war changes. He is convinced that “[o]ne's got to be of use” (MF 117) in this time of national distress and thus unconsciously enters the much propagated People's War. As he has unsuccessfully attempted before, Arthur intends to join the army or the staff of a munitions factory. In the end, though, stirred by the undaunted courage of adolescence, he indeed significantly contributes to the war effort, and becomes – what he could never have achieved as a mentally fit but suicidal adult – the hero of his childhood dreams.

9. Contacts with Nazis, Spies, and the Fifth Column

Most extensive contact with National Socialists takes place in *The Ministry of Fear*. By a strange coincidence, Graham Greene's main character becomes involved in the activities of the fifth column operating in England. The spy ring, which obviously consists of many more members, is represented by the siblings Anna and Willi Hilfe, Dr. Forester, his assistant Poole, the fortune-teller Mrs. Bellairs and Mr. Cost. At a fête, Arthur Rowe wins a cake containing a hidden microfilm, which is meant for an ally of the National socialists. Their deeply economical attitude, which by definition ignores any moral scruples, leads to the only logical and efficient solution, after Rowe has accidentally received the sought object: elimination of the intruder. Remarkably, Rowe is able to escape his seemingly certain death, since Anna Hilfe decides to change sides. Out of love and ethical values she deserts her brother entirely in the last chapter, which allows Rowe to regain possession of the microfilm.

Anna Hilfe's role in the novel, though, does not become clear before the last chapter of the third book "Bits and Pieces". In contrast, Dr. Forester's function of a ruthless psychiatrist becomes evident to the reader long before his assistant detects the doctor's objectives and leaps into action. Shortly before Arthur finds out about Anna's affiliation to the spy ring, Johns notices the wicked intentions of his most admired Dr. Forester, which triggers the impulsive murdering of his former master:

He remembered theoretical conversations he had often had with the doctor on the subject of euthanasia: arguments with the doctor, who was quite unmoved by the story of the Nazi elimination of old people and incurables. The doctor had once said, 'It's what any State medical service has sooner or later got to face. If you are going to be kept alive in institutions run by and paid for by the State, you must accept the State's right to economize when necessary ...' (MF 182)

Arthur's detection of Anna's relation to the fifth column, however, results in her final defection from the Nazis. As a former member of the spy ring, she has an extensive knowledge of the Nazis' world view, which enables her to function as an informer to Arthur Rowe and thus to the reader. She explains to him the attitudes of the fifth columnists: "He's [i.e. Willi] economical. [...] They are all economical. You'll never understand them if you don't understand that.' She repeated wryly, like a formula, 'The maximum of terror for the minimum time directed against the fewest objects.'" (MF 201). Willi's nihilistic mindset is especially clear in his relationship to his sister Anna, whom he dearly loves but would eliminate heartlessly if necessary. The dehumanisation

(which is stereotypical of the portrayal of National Socialists) of the Austrian spy and his kindred spirits considerably adds to the uncanny atmosphere of the novel and intensifies the potential danger which emanates from the fifth columnists. Their rational world view, their belief in the superiority of the intellect, and the abandonment of any kind of emotional actions is an antithesis to the people's solidarity in wartime England. Poole claims, when he calls on Rowe to find the microfilm, which is hidden in the cake: "it's intellectuals like ourselves who are the only free men. Not bound by conventions, patriotic emotions, sentimentality ... we haven't what they call a stake in the country" (MF 27). British patriotism during the time of the London Blitz, though, was upheld by the belief that most had a stake in the country. Consequently, Poole's denial of that idea arouses as much suspicion as his deceitful behaviour and the poisoned tea (R. Smith 127). The amoral conduct of the spies enables the reader to easily locate the profoundly economical National Socialists.

Similarly to the characterisation of Willi Hilfe and Dr. Forester, Hitler is described by the denazification agent Vince in *Out of the Shelter*. He attributes to him a "true nihilist spirit" (OS 145) and an inhuman indifference towards "[d]eath and destruction" (OS 145). This portrayal links to Timothy's childhood nightmares of Hitler and his frightening contact with German border policemen on his way to Heidelberg:

As he watched the two men, who were dressed like soldiers, moving slowly towards him under the dim lights of the corridor, thumbing through the documents offered to them with, it seemed to Timothy, an unduly suspicious scrutiny, the ghosts of old half-remembered films about Nazi-occupied Europe, the Gestapo and the S.S., escaping prisoners of war and the Resistance, walked across his heart. The corridor was hushed, apart from the curt questions and replies. It seemed to him that the passengers were cowed and anxious, as if any of them might expect to be dragged off the train for some irregularity in their papers. [...] With a thumping heart, he offered his passport. [...] After a few more questions [...] the two officials moved on. (OS 80-81)

Although, the Second World War has ended six years previously, Timothy's tenseness and his fear of the German population immediately brings to his mind pictures of the Gestapo and the SS. Again, the atmosphere – although merely an association with National Socialists is established – is perceived as particularly uncanny and daunting. The scene is presented through the eyes of Timothy, who is not afraid of active malevolence from former NS party members, but of their potential desire for revenge: "[W]hen he thought of the Germans, the ones living in Germany now, he felt no hatred, only a kind of embarrassment. It was far more likely that they hated *you*" (OS 70).

In both novels, the Nazis, respectively the Germans, are presented as inhuman and brutal beings. The account in *Out of the Shelter*, though, is largely shaped by Timothy's intense but groundless fear, whereas the main character of *The Ministry of Fear* is neither intimidated nor cautious, although there is reason for concern.

10. Instead of a Conclusion: The Representation of War in Different Genres

The different function and the representation of the London Blitz in a novel, respectively of its prelude and aftermath, and its villains and heroes depends on the author's personal writing style, on the one hand, and on genre-specific characteristics, on the other. Setting a novel during a wartime period provides the author with the opportunity to insert a second layer into the story, especially if the main plot takes place in a non-military social setting, and potentially to intensify the typical character of the genre. It may add to the mysterious atmosphere of a thriller, support the impression of particularly hard living conditions in a novel of manners or provide ground for scornful satire. The author can either switch between military operations and civilian life or mostly omit references to the course of the war and make use of the war as a political and economic background only.

The authors of the four novels selected for analysis differ in their representation of the war from each other – according to genre and, of course, personal style. The motivation for the setting around the time of the London Blitz, however, seems to be clear. All writers witnessed the London Blitz, which results in a more or less extensive application of personal experiences. Furthermore, three out of the four novels were produced during the Second World War. The novels seem to contain personal impressions and interpretations of the wartime period, be it a satirical or a formative point of view, a special connection to the spy branch or a particular concern about the population's strain. The authors illuminate different perceptions of the wartime period using different genres: Evelyn Waugh avails himself of the satirical novel in *Put Out More Flags*, Graham Greene exploits his knowledge of spy thrillers in *The Ministry of Fear*, Monica Dickens produces a wartime novel of manners in *The Fancy*, and *Out of the Shelter* is David Lodge's version of a novel of initiation.

In *Out of the Shelter*, the London Blitz constitutes the temporal starting point of Timothy Young's maturation and is of cardinal importance to Timothy's mental growth throughout the novel. The need to overcome his stereotypical view of the enemies of his youth forms the basis of the novel of formation; a genre which Patricia Alden defines as follows:

The genre focuses on the development of a single individual within a particular social world; it may be in part autobiographical; it is likely to give the history of

this individual from childhood up to a point at which the development or unfolding of his or her character is achieved; in other words it is the story of apprenticeship rather than a life history. Central to the genre is the notion of individual selfhood achieved through growth and of social experience as an education which forms, and sometimes deforms, that self. (1)

Out of the Shelter corresponds to this definition. The protagonist is accompanied in his “development from innocence to maturity” (Ilona 100), during which Timothy must, as every person does (Schaffner 17), cultivate his own personality, in terms of social intercourse, sexuality and critical understanding of his environment. The novel starts out in the London Blitz, the crucial event, which determines the main character’s generalising attitude towards the Germans. In order to highlight Timothy’s traumatic experience, the dangerous situation in London is pointed out, illustrated by incidents of loss due to bombardments and the need of evacuation. The course of the Second World War with its social and political consequences accompanies Timothy’s youth and shapes his view, until his mental maturation, with particular reference to the political issues in the war, commences on his trip to Heidelberg. In the German town, which is located in the middle of the former enemy territory, Timothy learns to abandon his polarised world view and is on the right track to becoming a valuable and critical member of society. By “social experience”, as Alden puts it, and by the help of others, more experienced and educated people – especially of Don Kowalski – Timothy pursues the course towards adulthood. Apart from an outlook on Timothy’s life as an adult, the story ends in Heidelberg, when his most important initiation into an adult life, which is governed by a complex and critical world view, is considered as complete.

In *The Fancy* historical and military aspects of the war are mostly omitted, as the focus is on social interaction and interpersonal relationships, and the aftermaths of the major bombardments in England constitute the temporal setting. The after effects of the London Blitz and the subsequent military involvement of Britain in the Second World War, however, determine the moral standard of London’s citizens in *The Fancy*. The disastrous economic situation, induced by military operations, urges the civilians into austerity and hard working conditions. Thus, the population’s current postulation in terms of morality is defined by total commitment to the war effort. In the novel of manners the character of a figure is directly related to the “cultural expectations” (Wiesenfarth 9) of the portrayed society and in *The Fancy* the cultural expectations are shaped by the war. The contribution to the war effort is considered as evidence of loyalty to the country and its population. Hence, anyone who refuses to devote him- or

herself to the People's War is not only portrayed as an ill-mannered and unsympathetic person, but, in the end, also expelled from society. In the tradition of the novel of manners (Harzewski 41), the social setting is that of a lower class, whereas the protagonist, contrary to custom, is male; the focal point of the story, however, is on the tough situation of women during the war and their – as well as the men's – appropriate behaviour.

The focus in *The Ministry of Fear* is a completely different one. Graham Greene, coming from a family with an espionage tradition (Lodge, *Writing* 51), employs the setting of the London Blitz to create an eerie atmosphere in his spy thriller. The war and its immediate danger for civilians are omnipresent in the spy novel and form the background for the Nazi spy ring and their opponent Arthur Rowe. Greene, however, does not produce an adventurous spy novel with a heroic protagonist but moves towards an ironic story which deals with corruption, treachery and conspiracy. The main character is neither an expert nor a gallant hobby-spy but an ordinary civilian accidentally stumbling into the espionage network (Cawelti and Rosenberg 46). The same is true for the Nazi spies. Although they are uncanny due to their nihilistic behaviour, they are "inept, pathetic, little people" (Panek 126), who interfere with Arthur's undertakings and play on him at times when they should have left him alone to achieve their goal of his death (Panek 126). The frightening and creepy character of the story, which primarily stems from the displayed inhumanity of the National Socialist clique, is enhanced by the additional danger of air raids. The terror of the war thus functions not only as a background setting but also as an indicator of danger, which accompanies the Nazi attacks on Arthur Rowe.

Evelyn Waugh chose for his satirical novel *Put Out More Flags* not the time of the London Blitz, which, apart from the catastrophic consequences for the economy, can be considered as a success for Britain, but the Phoney War, a period of waiting and precipitate measures, such as evacuation and food rationing, before the actual combat operations. By apparently superfluous precautions the government aroused the population's resentment and obviously also Waugh's. He ridicules the entire preparation for warfare, be it governmental institutions, such as the specially founded Ministry of Information or the War Office, the evacuation methods, or the military training. He thus switches between civilian and military scenes, mocking the busy but inefficient preparation of the various characters for the war. These inadequate prearrangements for the war inevitably entail the loss of many lives, which Evelyn Waugh comments with

dark humour. According to Lisa Colletta dark humour can be used “as a defence and a weapon” (7). In *Put Out More Flags* it is applied to criticise the government’s inefficient and unskilful preparations for the most precarious threat to Britain in contemporary history. The actually poor prearrangements of the Phoney War thus provide an ideal basis for Waugh’s satirical mockery.

The London Blitz, respectively its prelude or aftermath, constitutes the background for these four novels, its function in the novels, however, differs considerably, dependent on the genre used. In every story, a different aspect of the war is included, for the perspective of this war determines the overall atmosphere and the tendency of the novels.

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Appendix

1. Abstract

Nicht ohne Grund hatte der blitzartige Überfall der Nationalsozialisten auf London im Jahr 1940 große Auswirkungen auf die britische Literatur. Die Zivilbevölkerung litt erheblich unter den Bombardements und den daraus folgenden Rationierungen von Benzin und Lebensmitteln, sowie den generell veränderten Lebensbedingungen. Viele britische Autoren griffen noch während der Zeit des Zweiten Weltkriegs, aber auch Jahrzehnte später dieses Thema auf und verarbeiteten persönliche Erlebnisse in ihren Werken. Vier dieser Autoren werden, vertreten mit je einem Exemplar ihres teils umfangreichen literarischen Schaffens, in dieser Diplomarbeit zur Analyse herangezogen.

Zum besseren Verständnis für den/die LeserIn ist der eigentlichen Analyse ein historischer Abriss der in den Büchern relevanten Zeitspannen des Zweiten Weltkriegs vorangestellt, die nicht nur die historischen Umstände des Blitzes in London umfassen sondern auch vorangehende, beziehungsweise nachfolgende Ereignisse. Auch in den darauf folgenden Kapiteln werden einige der zahlreichen Hinweise auf historische Begebenheiten innerhalb der Erzählungen verifiziert und interpretiert. Wenn möglich und sinnvoll, werden die Romane einer analytisch-komparativen Methode unterzogen und ihre jeweiligen Besonderheiten, Gemeinsamkeiten und Unterschiede hervorgehoben.

Das Hauptaugenmerk der Analyse liegt auf der individuellen Darstellung des Krieges, der Rolle der Charaktere innerhalb dieser Ausnahmesituation, sowie auf der Bedeutung der Kriegsgefahr, die der Blitz unweigerlich mit sich bringt, jedoch nicht immer große Relevanz für die Erzählung und die handelnden Figuren hat. Die Autobiographie des Autors / der Autorin sowie die Wahl des Genres hat offensichtlich großen Einfluss auf die Präsentation des „London Blitz“ und auf das Verhalten der Charaktere unter dem Einfluss von physischer Bedrohung und sozialer Verantwortung.

Die untersuchten Romane unterscheiden sich erheblich, was die Darstellung des Kriegs, der sozialen Umstände und der für die Hauptcharaktere relevanten Bedrohungen betrifft. Zumeist hat die Gefahr, die unmittelbar von der Kriegsführung ausgeht, nur wenig Bedeutung für die eigentlichen Problemlagen der handelnden Figuren und tritt weitgehend in den Hintergrund oder dient vor allem der Generierung einer bestimmten

Atmosphäre für die Handlung. Die Auswirkungen des Blitzes auf die Bevölkerung Londons, in Hinsicht auf Arbeitsbedingungen, Verfügbarkeit von Lebensmitteln und Militäreinsatz, jedoch, spielen eine große Rolle in den Romanen und werden dementsprechend analysiert.

2. Curriculum Vitae

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