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GRAHAM GREENE'S CHILD WORLD

3096

Submitted to the Department of English
of Assumption University of Windsor
in partial fulfillment of the
requirements for the degree
of Master of Arts

by

Dolly (Rose) Goldenberg, Reg.N., B.Sc.N.

Committee on Graduate Studies

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A B S T R A C T

The analysis of Greene's child world is justified by the frequency with which he utilises children and childlike characters in his writings. Furthermore, childhood is generally recognised as being crucially important in the life and art of Graham Greene, but little has been written concerning its effect upon his fiction. This study attempts to show that children play significant roles in the expression of his moral indignation at the evil found in contemporary society.

The lighter "entertainments" and more serious "novels" in which the child or young adult appear, have been classified into three categories or periods of writing. In the first group, early unhappy childhood memories are significant in the character formation of the adult heroes in The Man Within, Orient Express and The Ministry of Fear. The extent to which the development of the individual plots and specific themes of damnation and salvation are clearly dependent upon the roles of child-figures in Greene's later, more moralistic works is discussed in the two separate chapters concerning his second and third periods of writing. In the works selected for examination, each child or immature adult, scarcely beyond adolescence, is either the focus of narration, or becomes drawn to the center of the main action. The pivotal importance of

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the child has been specifically examined in _Brighton Rock_, _The Power and the Glory_, _The Heart of the Matter_, _The End of the Affair_, and in his second play, _The Potting Shed_.

Greene's vision which involves love and grace as the way of God towards man is demonstrated through the precocious and intuitive sympathy of children. Symbolic values of childhood-adult relationships in eight novels and two plays are categorised in the Appendix.

I have shown that Greene's preoccupation with childhood dates from his own boyhood and adolescence, with specific autobiographical references to _The Lost Childhood and Other Essays_, _Journey Without Maps_, and to relevant critical reviews. Greene's awareness that evil pervades the world has haunted him throughout his writing career, so that his psychological, sociological, moral and religious concepts and overtones are related to the idea of a lost childhood in a world of good and evil. His objectification of evil is mirrored in and contrasted with the tragic spectacle of the young whose innocence is often exploited or corrupted. Death becomes our child according to Greene, and his heroes go through pain in order to bear their death. The only escape from sin is found in the presence of God, and Greene suggests that his heroes respond to grace at the hour of death -- grace which has pursued them in the form of a child. Biblical keynotes resound throughout his works and in the substratum of his novels we can hear not only ". . . a little child shall lead them", but also ". . . the kingdom of heaven belongs to such as these."

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A C K N O W L E D G M E N T S

To Miss Mary Manley, Ph.D., director of this study, I am deeply indebted for her untiring aid and inspiring zeal, having read the proofs and guided the essay with a patience and care for which I can make no adequate acknowledgment. I must thankfully rest her debtor. To Rev. C. P. J. Crowley, C.S.B., Ph.D., and to Rev. D. J. Mulvihill, C.S.B., Ph.D., I am most grateful for their discerning remarks and valuable suggestions made while reading the manuscript. I wish to acknowledge also the invaluable aid of Mr. William Dollar, M.A., A.M.L.S., who typed the material, and the helpful assistance with the research given by the Assumption University Library staff. Due to the generous help of those above-named, the completion of this study was made possible.

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F O R E W O R D

This study does not purport to be an exhaustive analysis of Graham Greene's use of child symbolism, nor an entirely original observation. Critics have recognized Greene's recurrent theme of childhood, although it would appear from the available literature that the majority of the reviewers have merely mentioned it in passing and have not examined its significance. Greene's concern with good and evil from a Catholic point of view appears to be the subject dealt with most frequently in the articles, while the significance of the child to the structure of plot and development of theme has been all but entirely neglected.

Since critics believe that childhood is of particular importance to Greene, and yet do not stress the thematic function of the child in relation to adult behaviour, it is the purpose of this paper to show that the role of the child is an integral part of the framework or development of the plot as well as of the theme. The artistic, social, moral and, to some degree, the religious values of the theme of childhood are specifically pursued. Child symbolism, as a governing principle or point of view pervading all his works, is dwelt upon in Chapter IV.

The scope of the investigation comprises those novels and

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entertainments[1] in which the child figure seems to predominate, and to those works in which allusions to childhood experiences as causative factors of adult behaviour appear evident. A more intensive analysis of The Power and the Glory is included, as this novel seems to illustrate most clearly the author's preoccupation with children and childhood.

The works selected have been divided for the purpose of

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[1]W. Gore Allen claims that the label of "novel or entertainment" is nothing but an index to the plot. "Another View of Graham Greene", The Catholic World, CLXIX (April 1949), 69. Anne Fremantle, "The Hunted Men of Graham Greene", Saturday Review, XXXVI (January 10, 1953), 15, notes that in the novel, "The moral is articulated upon the theme", whereas in the entertainment, ". . . the moral is worn inside the plot." G. S. Fraser, The Modern Writer and His World (New York: Criterion Books, 1953), p. 99, distinguishes Greene's entertainments as "plain old-fashioned thrillers", and his novels as "serious performances". He adds, however, that ". . . both kinds have a similar basic pattern . . . [they] are exercises in the very old narrative theme of the hunting down of a man: but the story is . . . seen . . . from the point of view . . . of the hunted man." Cf. John Atkins, Graham Greene (London: John Calder, 1957), p. 39, who states: "The division of his fiction into novels (serious works) and entertainments (potboilers) has been retained by him, but its usefulness is doubtful . . . It was unwise of Greene to label his fiction in that way. It smacks of lecturing the reader, attempting to control his responses, when in fact, the essential product of an author's mind should be indivisible, regardless of its superficial lightness or gravity." To this stricture we might object that the reader should have sufficient discrimination to be capable of drawing his own conclusions; consequently, Greene's 'labels' should not colour opinions at all. Cf. Paul Rostenne, discussing the thriller as an expression of contemporary tragedy, notes: "As Chesterton wrote, there is in modern literature little except the thriller to show us individuals capable of complete dedication to good or evil which offers us representation of evil in its authentic human proportions . . . constitutional love of disorder, of death, and of nothingness, but also (there is depicted) an equally passionate love of good and of life. And in a humanity where these two types of man are confronted, so clearly and boldly contrasted, how could the struggle be other than heartless." Graham Greene: témoin des temps tragiques (Paris: Julliard, 1949), p. 59.

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this study into three periods,[2] since certain characteristics contained within each of them appear to warrant such a differentiation. In the first period, thriller aspects predominate and obscure the theme, and although the child figure does not appear in the "entertainments", references to child experiences seem to be significant. Included in this period, are The Man Within (1929), a story of the spiritual experiences of a man engaged in smuggling; Orient Express (1932)[3], an intrigue involving a Balkan uprising and the murder of a "patriot"; and The Ministry of Fear (1943), a psychological "entertainment" of fear and mystery in England during the Second World War.

In the second period, vestigial thriller aspects remain, but this emphasis gives way to a more definite interest in specifically Catholic themes, together with the entry of Catholic characters, both laymen and priests. Children appear in major and minor roles, while a more definite concern with psychology and sociology accounts for a brilliant technical and dramatic development of plot and character. Brighton Rock (1938), a psychological murder mystery, and The Power and the Glory (1940)[4], the story of a Mexican priest

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[2]There is, of course, no clear-cut division of material in Greene's three stages of writing, since many characteristics overlap, as they do in any classification of a writer's works, or indeed of periods of literature.

[3]The original title of the English publication was Stamboul Train.

[4]Published in the United States in 1940 as The Labyrinthine

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fleeing for his life during the persecution of the Catholic Church in Mexico in 1927, are discussed as examples of the second period of his work.

Greene's later novels include The Heart of the Matter (1948), a story of a man's conflict with himself, set in West Africa; The End of the Affair (1951), the course of an adulterous love affair, traced as a dramatic study in love, hate and final spiritual understanding; and The Quiet American (1955)[5], a novel of love and political intrigue in Indo-China during the early 1950's. These three novels are included in the third period, along with his two plays, The Living Room (1954), a contemporary, suspenseful and intense drama concerned with religious faith, and The Potting Shed (1957), a play which comes to grips with the question of the very existence of the possibility of God and miracles. These works seem to be more theological in theme and are basically concerned with the problem of salvation. As in the case of the two novels of the second period, the child characters in two novels and one play of this third period appear within the unit of the family which is presented as a microcosm of society. A more subtle handling of

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Ways, a title derived from Francis Thompson's poem, The Hound of Heaven, reissued in 1946 under the original English title, The Power and the Glory. Nearly all the background material of this novel is contained in Greene's Mexican travel book, The Lawless Roads (London: Longmans, Green and Co., 1939), entitled Another Mexico in the American edition.

[5]The Living Room and The Quiet American are not discussed in great detail because child-figures being less significant, these works are not strictly within the scope of this study.

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theme, the continued use of Catholic heroes (in two of these works the hero is a convert), and definite theological overtones,[6] set them apart from Greene's early thriller or "entertainment" category.

The early works, which point to preoccupation with childhood, are surveyed in Chapter I. Chapter II discusses in more detail the novels of the second period, in order to show increased

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[6]Theological doctrines underlying these writings fall outside the scope of this study and will only be alluded to incidentally when such reference is required to clarify some aspect of Greene's continued interest in childhood. One must note that whenever Greene is referred to as a Catholic writer or a writer of Catholic novels, his own interpretation of the faith is implied. Rostenne discusses in detail the theological concepts and overtones in Greene's work. He finds that in his ". . . perspective of evil, Greene has a grasp . . . of the continuity of the visible world [which] constitutes the psychological basis of all his work . . . his world of fiction will reveal its profound meaning only when we understand that, for Greene, it is the same evil which caused a God to die on a cross and which hurls a desperate adolescent under the wheels of a train; that this evil is actively at work in the unfolding of the history of societies and of individuals." Graham Greene, p. 90. Elsewhere, he notes that ". . . [Greene has] a sensible rather than an intellectual grasp of evil . . . [which is] outside of all dogmatic formulation." (p. 85). Rostenne maintains that, penetrating to the core significance of Greene's work, one ends by understanding the need for appeal to the Catholic dogmas of Original Sin, the Redemption and the Communion of Saints." (p. 83). Malcolm Ross's idea of the "Christian writer" seems to apply in this case. Mr. Ross includes Greene among other Christian writers, poets like T. S. Eliot and W. H. Auden, and novelists such as Mauriac and Bernanos, who ". . . are not merely Christians who happen to write. Their art is consciously dedicated to the realization of a specifically Christian vision of reality." Their literature is relevant when considered in terms of the use of the modern idiom, and the presentation of the actual dilemma of modern man who feels separated from the universe and from himself. The Christian writer does not look for the "social hierarchies of the lost Ages of Faith". Poetry and Dogma (New Brunswick, New Jersey: Rutgers University Press, 1954), pp. 243, 248, 252.

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interest in the child figure as essential to plot, structure and theme. Greene's more recent writings comprise the matter of Chapter III, a section devoted to the presentation of the prevailing and perhaps more purposeful use of children as characters. Child symbolism, as a governing principle or point of view pervading all his works, is discussed in Chapter IV, while Chapter V is consigned to a discussion of the over-all concept of childhood to Greene. Childhood-adult relationships in eight novels and two plays are categorized in the Appendix.

The bibliography is selective, since a complete list of works consulted in the preparation of the present investigation would be nearly as long as the study itself. All the available criticism to be found in periodicals, books, and essays has been consulted, and moreover, the author's writings which pertain to this study have been used in order to ascertain how his views and experiences may possibly have affected his art.

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TABLE OF CONTENTS

	Page
FOREWORD	v
I. GENERAL SURVEY OF THE CHILD FIGURE	1
II. THE CHILD IN SOCIETY	26
III. NOVELS OF THE THIRD PERIOD -- 1948-1957	53
IV. CHILD SYMBOLISM	76
V. THE CONCEPT OF "LOST CHILDHOOD"	95
APPENDIX	108
SELECTIVE BIBLIOGRAPHY	117
VITA AUCTORIS	124

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I

GENERAL SURVEY OF THE CHILD FIGURE

Graham Greene is generally acclaimed as one of the master literary craftsmen among contemporary English novelists, an opinion which is shared by the majority of readers and critics. A survey of the critical literature indicates that his eminent position may be attributed not only to his ability as a creative artist, but also to the fact that he concentrates on certain "key characteristics" of contemporary life, such as youthful gangsters, marital infidelity and church-state conflicts.

Critiques by both European and American novelists and literary scholars have emphasized certain aspects of Greene's work, which, for the most part, have been noted as general characteristics. They have, however, seldom presented detailed analyses that would provide insights into the significance of his preoccupation with social and moral problems. For example, Elizabeth Bowen has stated merely that "His genius is contemporary; he is a master of the technique which is in essence twentieth century."[1] G. S. Fraser claims that Greene's "novels are written in a brisk,

[1]Elizabeth Bowen, "Story, Theme and Situation", _The Listener_, LVI (October 25, 1956), 651.

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unpretentious, sharply visualized style (so that one remembers many scenes, but perhaps no sentences); and there is quick cutting from one episode to another as in the cinema, there are no dull, ruminative or padded passages."[2] W. Clancy asserts that "Greene has one of the cleanest, most pointed prose styles of any novelist now writing in English."[3] Dr. Morton Zabel, recognized as one of the foremost American critics,[4] has collected from the work of three decades those studies in fiction which he wished to preserve in volume form. In examining the work of such nineteenth century 'greats' as Butler, Hardy and Henry James, he finds their influence apparent in such twentieth century writers as Forster, Maugham, Conrad, Willa Cather and Graham Greene. The comment of Walter Allen offers a more specific reason for Greene's eminence: ". . . his deep-rooted and profound awareness of evil which is unique among contemporary novelists of this country."[5]

However, the general but succinct comment of Allen Tate, on the nature of fiction, seems to apply most accurately to the specific technique used by Greene. Mr. Tate, in his essay, "Techniques of Fiction", remarks:

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[2] The Modern Writer and His World, p. 102.

[3] W. Clancy, "The Moral Burden of Mr. Greene's Parable", The Commonweal, LXIII (March 16, 1956), 622.

[4] As noted in "Critical Approaches", The Times Literary Supplement (September 13, 1957), 546.

[5] Walter Allen, "Graham Greene", Writers of Today, ed. Denys Val Baker (London: Sédgwick and Jackson, 1946), p. 15.

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> It is one of the amazing paradoxes of the modern novel, whose great subject is a man alone in society, or even against society, almost never with society, that out of this view of man isolated, we see developed to the highest possible point of virtuosity and power, a technique of putting man wholly into his physical setting. The action is not stated from the point of view of the author; it is rendered in terms of situation and scene.[6]

Although this reference to the "viable property . . . [which has] virtually made the art of fiction" was written in connection with Flaubert, "who . . . is responsible for having made the novel catch up with poetry",[7] it appears to describe the art of Graham Greene as well, since it is one of Greene's technical achievements to render action in terms of situation and scene.

Linked with Mauriac because of his concern with evil, unpleasantness and the fallen nature of man,[8] with Auden, in his use of the machinery of the thriller,[9] and with Dostoyevsky, in perceiving that only by going through pain, stress, tension, etc., can life be lived according to its essential divine purpose,[10]

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[6] Allen Tate, The Man of Letters in the Modern World (New York: Meridian Books, 1955), p. 91.

[7] Ibid.

[8] Sean O'Faolain, The Vanishing Hero (London: Eyre and Spottiswoode, 1956), p. 81. Harold C. Gardiner, S.J., in Norms for the Novel (New York: The America Press, 1953), pp. 44-5, links Greene with Mauriac, Waugh and certain American and Irish Catholic writers, so far as he shows through his characters that he has grasped to a profound extent the primary aspect of sin, i.e., sin as an offence against God and a loss of His friendship, with its obverse repentance and restoration to the state of grace.

[9] Morton D. Zabel, "Graham Greene", in Critiques and Essays on Modern Fiction 1920-1951, ed. J. Aldridge (New York: Ronald Press, 1952), p. 518.

[10] Kenneth A. Lohf, "Graham Greene and the Problem of Evil",

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Greene is recognized as a fine artist by reason of the intellectual imagination and technical power which his works display. A committed writer, he expresses an attitude which provides the reader with an insight into contemporary conditions, and as this study will attempt to show, the child or young person plays a significant role in the expression of his attitude towards tragic aspects of modern life.

Marie Mesnet, an astute critic who relates Greene's "impressions of childhood . . . to the psychoanalytic treatment he was submitted to in his adolescence when he was given to suicidal fantasies", claims that children and adolescents are particularly strong in their appeal as they are the innocent sufferers facing the "awful and terrible reality of life."[11] Two English critics

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The Catholic World, CLXXIII (June 1951), 196. Cf. Madaule, also comparing Greene with Dostoyevsky, views the former's world of evil not as an image of despair but rather as that of "a conscience pierced by uncreated mercy." However enormous the faults of the characters, adds Madaule, love is greater according to Greene. Graham Greene (Paris: Editions du Temps Présent, 1949), p. 383. With regard to all these so-called influences, Greene himself has commented: "Who can speak about influences, I mean there's so much that is in the subconscious, and I've even been influenced by non-fiction." Cf. also John Atkins, Graham Greene, p. 184.

[11]Marie Mesnet, Graham Greene and The Heart of the Matter (London: The Cresset Press, 1954), p. 10. Madaule, discussing the mystery of the suffering of innocents depicted so often in his works, asserts that Greene dwells excessively on the notion of innocence, not only of innocent children but also of young persons who have not full knowledge or awareness of good and evil, e.g., Pemberton and Helen in The Heart of the Matter. Madaule, Graham Greene, p. 266.

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also recognize a personal note in Greene's portrayal of child victims, and suggest a relationship of the child-figure to the actual development of the plot:

> The importance of the idea of childhood to any appraisal of Greene's work should be evident. He, along with other writers, accepts the golden age of innocence in earliest years, but Greene stresses how soon it is threatened even in childhood.[12]

In the writings of the first period, children do not appear physically and Greene's concern appears to be a psychological one, where the unrecorded experiences of childhood are by implication responsible for the behaviour of the adult. To this category, we may assign The Man Within, Stamboul Train and The Ministry of Fear, the first two of which are said to exemplify the so-called "Divided Mind".[13] In general, critics estimate these writings as immature, a criticism to which Greene readily assents. They suggest also that these early books show his obsession with the modern world's tendency to brutality, and a romanticized, naked rawness of atmosphere and incident. Their criticism is based upon a

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[12]Kenneth Allott and Miriam Farris, The Art of Graham Greene (London: Hamish Hamilton, Ltd., 1951), p. 25. Cf. Rostenne: "Greene has a predeliction for the description of crucifying experiences of adolescents; without doubt, he has personally suffered from the incurable wounds such occurrences make in youthful sensibilities." Rostenne supports his statement by quoting at length from The Lawless Roads, Greene's account of travel in Mexico, in which autobiographical flashbacks occur. Graham Greene, pp. 85-90.

[13]Allott and Farris, The Art of Graham Greene, p. 45. For a dissenting view, cf. Fraser, who considers The Ministry of Fear one of a group of Greene's masterful literary thrillers. The Modern Writer and His World, p. 99.

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general weakness in technique: the early books are melodramatic, they fail to dramatize the theme, the characters are not revealed through dialogue, and the settings fail to support the mood.[14]

It may be noted here that Greene has been accused of "sensationalism" in his later novels also.[15] The critic no doubt refers to the use of melodrama, but on this charge Greene stands in good company with, among other novelists of fame, Dickens and Conrad.[16] Moreover, the sensationalism in Greene's later novels is attenuated by the fact that he is seriously concerned with contemporary problems of which he explores rather than exploits; for his "moral imagination"[17] enables him to transcend brutal, visceral naturalism in order to make the interest of each of his four most notable novels center on a crisis of conscience. In general, the critics hold that a "poverty of fancy" sets the early writings apart from the novels, but for the purpose of this study, the more recent works show a change in his approach to child psychology

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[14] _Ibid_., p. 72.

[15] Irving Howe, _Perspectives_, VI (Winter 1954), 142.

[16] _Cf_. E. R. Leavis, _The Great Tradition_ (Garden City, New York: Doubleday and Company, Inc., 1954), p. 31: "We may reasonably . . . see some Dickensian influence . . . in Conrad's use of melodrama, or what would have been melodrama in Dickens; for in Conrad, the end is a total significance of a profoundly serious kind." In the light of this statement by the eminent Cambridge scholar, it will probably be possible from the evidence presented in this study to see that melodrama or sensationalism in Greene is more akin to the art of Conrad than to that of Dickens.

[17] Lionel Trilling's phrase, quoted in Walter Allen, _The English Novel_ (New York: E. P. Dutton and Co., Inc., 1957), p. 412.

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which distinguishes them from the earlier books. This change in attitude may be seen by comparing three early stories with novels of the second period.

1. Childhood Impressions

In his first important novel, The Man Within, Greene depicts the cowardly hero, Andrews, as the victim of an unhappy childhood spent between a ruthless father and an excessively fond mother. The story revolves around the mystery of a man's personality, Andrews's divided self. He felt that he was made up of two persons, the sentimental bullying child (the spirit of his father), and the stern inner critic. When Andrews and Elizabeth first meet, they recount their early life and upbringing so that from the boy's unhappy and inadequate childhood, and Elizabeth's strange, sheltered and somewhat abnormal parent and child relationship, the reader becomes immediately aware of the significance this has had on their present emotional behaviour. Through the "stream-of-consciousness" technique we are aware that Andrews is being pursued not only by his fellow smugglers whom he betrayed but also by his own conscience; the theme of pursuit becomes symbolic as well as actual. The peace for which he searches is attained through Elizabeth, for when she dies, he eventually finds and identifies himself with the "stern unresting critic which was the man within."[18]

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[18]Francis Wyndham, Graham Greene, British Book Council and

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Stamboul Train, which in a way appears to be a three-day travelogue through Austria to Constantinople, provides us with a thriller in which characterizations of the passengers aboard the "Orient Express"

> . . . create a general picture of a fallen world. Heterogeneous groups are thrown together by chance, the ironical interaction and interdependence of ill-sorted people, the quick tempo of thoughts and emotions under abnormal hothouse conditions.[19]

These groups are handled with originality in the treatment of character and situation. All the major characters are unfolded to such a point of individuality that their peculiar backgrounds and obviously varied childhood experiences cannot help but impress us: Mrs. Peters and her obsessive digestive problems; Mabel Warren and her Lesbian relationships; Savoury, the egotistical, self-laudatory writer; Myatt, the wealthy merchant, so self-conscious of his 'Jewishness', ". . . with a pocket-ful of raisins like T. S. Eliot's Mr. Eugenides";[20] Czinner, the revolutionary who "thinks nostal-

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National Book League: "Writers and their Works", No. 67 (London: Longmans, Green and Co., 1955), p. 9. G. S. Fraser, The Modern Writer and His World, uses the term "symbolic melodrama" to designate the work of Greene, by which he simply means "literary thriller". "Novels of this sort," adds Fraser, "use the mechanism of the old-fashioned tale of crime and adventure to bring across to the reader a vivid sense of the insecure, frightening, dangerous state of the contemporary world." (pp. 99-100).

[19]Allott and Farris, The Art of Graham Greene, p. 78.

[20]Ibid., p. 80. This similarity to a character in The Wasteland is also noted by A. A. DeVitis, "Allegory in 'Brighton Rock'", Modern Fiction Studies, III (Autumn 1957), 216. Parenthetically, it may be noted that Greene's interest in Eliot can also be seen in The Name of Action (1930), from the epigraph quoted from "The

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gically though not so yearningly of his lost religion of childhood";[21] Coral, the frail, pathetic, almost child-like chorus girl -- all represent clear-cut types of cosmopolitan society between the two world wars.

Allusions to childhood in The Ministry of Fear, an early "entertainment", illustrate the theory that this concept is important as well as recurrent with Greene, as for example, Arthur Rowe's references to books he had read, such as The Little Duke, by Charlotte Yonge, and novels by Dickens, ". . . because they contained no adult memories." Rowe longs for his childhood and adolescence, as they were periods of "certainty and simplicity." He wants to forget the last few years as they are marred by the suffering of his wife, whom he had killed "on grounds of mercy." Other allusions in this work to books associated with the early life of the hero bring to mind Greene's essay, "The Lost Childhood", in which he wrote that

> . . . perhaps only in childhood books may have any deep influence in our lives; in later life . . . we find . . . merely a confirmation of what is in our minds already.[22]

These three books, The Man Within, Orient Express and The

Hollow Men": "Between the idea and the reality / Between the motion and the Act / Falls the shadow," and from the characterization of the hero, Oliver Chant, who has no personality at all and no purpose in life other than that of pure adventure.

[21]Atkins, Graham Greene, p. 102.

[22]Graham Greene, The Lost Childhood and Other Essays (London: Eyre and Spottiswoode, 1951), p. 13.

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Ministry of Fear, differ in theme and tone from his later novels as their pattern is predominately that of the 'chase' and 'suspense' story. While the child figure does not appear on the scene, childhood "flashbacks" seem to support the theory that only in the early stages of life can innocence be found and imply the significance of very early influences upon character formation.

2. Child Figures in Later Novels

Our second period of Greene's works begins with the change found in Brighton Rock, a change which Sean O'Faolain terms "a belittlement of human nature."[23] Francis Wyndham feels Brighton Rock is Greene's first specifically Catholic novel, where the conflict between good and evil, damnation and salvation, is clearly defined.[24] We might also note here Greene's own comments on his faith in relation to his work. In a fairly recent interview, Greene rather quizzically stated, "I was a Catholic before I began to write novels, but no one seemed to care particularly. The critics, especially the Catholic ones, are a little confused."[25]

Whether or not the critics agree that Brighton Rock is his first "Catholic" novel, it does appear to be the first major work on a theme of a specifically Catholic interest: the state of the

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[23]O'Faolain, The Vanishing Hero, p. 90.

[24]Wyndham, Graham Greene, p. 13.

[25]Robert Osterman, "Interview with Graham Greene", The Catholic World, CLXX (February 1950), 360. Vide supra, p. ix, n. 6, Foreword.

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soul at the moment of death. It is in Brighton Rock also that the children actually appear on the scene for the first time. In seventeen-year-old Pinkie, the traits of a cynical anarchist could be viewed as the rebellious and defiant reactions of a problem child to his hostile and vice-ridden underworld environment. Children also enter into The Power and the Glory, as well as in the writings of the third period, The Heart of the Matter, The End of the Affair, The Living Room, The Quiet American (by implication), and The Potting Shed. (In The Living Room and The Quiet American, the young girls like Helen Rolt[26] in The Heart of the Matter, though probably beyond their teens are mere children in naïve charm and lack of experience in the ways of the world). These later works reinforce moral and spiritual values, apparently making religion thematic, and Greene appears to develop from a novelist of situation to a novelist of character. Several other characteristics suggested in the Foreword, which warrant this third period division, the child presented within a family unit and usually the victim of a confused marital situation, are also seen in these stories. They have in common, The Quiet American excepted, characters of the Catholic faith,[27] people who are painfully and consciously

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[26]Anna Hilfe in The Ministry of Fear (New York: Penguin Books, Inc., 1943), is also portrayed as the same type: "small . . . thin . . . too young for the things she must have seen." (p. 99).

[27]Janise Bogan, quoted in Twentieth Century Authors, ed. S. J. Kunitz (New York: The H. W. Wilson Company, 1955): "Greene's intuitions concerning the ancient and unchanging secrets of the

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aware of their sins, a priest, either as a major or minor character, who acts as a commentator offering a philosophical and religious explanation for some of the perplexing action. It is not too fantastic to conclude, since these novels are increasingly more subtle in characterization, and are also those in which children figure prominently, that there is at least an artistic reason for this juxtaposition. We may even expect to find in each case that the child illuminates the adult. Children seem to bring out the latent good of the main characters, helping to reveal virtues in them, making these "heroes" seem worthy of redemption (e.g., Catherine, who brings out the good in Scobie, in The Heart of the Matter).[28]

Christopher Hollis, commenting on Greene as a novelist-theologian, cites Sir Alan Herbert's farcical and witty criticism on Greene's priest-figures, and declares:

> . . . whereas in the old-fashioned Catholic novel the priest appeared as a deus ex machina to explain that the church had spoken and through her teaching to clear up the confusions of the characters, in Mr. Greene's novels, as in The Living Room, the

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human heart continue to be remarkable, but he is not always capable of fusing his religious faith with this psychological insight. Moments of such fusion happen, but usually on the level of shock rather than of spiritual grandeur." (p. 388). But cf. Rostenne: "Greene depicts a real world which seems to be self-contained and self-sufficient; yet he gives us to understand, discreetly and skilfully, that the final meaning of this world, its key, is to be found beyond this world." Graham Greene, p. 85.

[28]Vide infra, pp. 56-57.

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> priest is often in even greater confusion than anybody else.[29]

Perhaps Greene's priest-figures do appear to be in a state of confusion, as in the case of the crippled priest in The Living Room, who fails to provide the right words of comfort for Rose when she needs them most, or Father Rank, who admits his inadequacy to Scobie in The Heart of the Matter; yet paradoxically enough, through their "failure", the mercy of God becomes that much more apparent. For example, in The Living Room, we see in a way, a mark of God's forgiveness, when the elder aunt overcomes her fear of occupying the room in which her grand-niece, Rose, dies as a suicide. The comment of Father Rank who, in The Heart of the Matter, tells Louise that ". . . no one knows God's mercy . . . the church knows all the rules . . . but it doesn't know what goes on in a single human heart",[30] serves also to caution the reader in the act of judging.[31] A priest also appears in The End of the Affair as Sarah dies calling out "Father", and we learn from him that she had been baptized in childhood as a Catholic. The priest

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[29] "Survey of English Catholic Writers", Books on Trial, XL (April-May 1957), 422. (Rostenne's deeper insight into those passages where characters attempt "to clear up the confusions" will be quoted later). Vide infra, p. 102.

[30] Graham Greene, The Heart of the Matter (New York: The Viking Press, 1948), p. 306.

[31] This technique of using a detached observer as commentator is similar to that of Ibsen, in The Wild Duck, where Dr. Relling has a similar role, or Conrad's narrator in Lord Jim, and perhaps to Aziz and Mrs. Fielding in Forster's A Passage to India.

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in The Potting Shed, who offers up his faith in return for the restoration to life of his nephew, James, and later resorts to alcohol as a solace in his state of spiritual aridity, finally attains peace of soul and is overwhelmed by the mercy of God.[32] In Brighton Rock, the priest, who listens to Rose's confession after Pinkie's death, provides her with some hope (albeit temporary), and comforts her with references to another sinner who had decided "if any soul was to be damned, he would be damned too"; yet this man was later thought to have been a saint. Adding that this was a case of "greater love hath no man than this, that he lay down his soul for his friend" and "You can't conceive . . . nor can I or anyone -- the . . . appalling . . . strangeness of the mercy of God", the priest reassures Rose, for the moment at least. To her query as to "What if there is a baby?" he answers: "With your simplicity and his force . . . Make him a saint -- to pray for his father."[33]

Despite the critical strictures about their seemingly inept functions, in the several works where they appear, Greene's priests enable him to preserve objectivity, and while they may not

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[32]According to an eminent Jesuit critic, James's return in a half alive state is due to Father William's thread of selfishness in his rejection of faith. William was heroic, but imperfect, and so his act only had a partial effect upon the resuscitated boy. C. C. Martindale, S.J., "'The Potting Shed' Exorcised: A Theological Footnote", The Month, XIX (April 1958), 237.

[33]Graham Greene, Brighton Rock (Melbourne: Penguin Books, 1938), p. 249.

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solve the crucial problem in each of the four major novels and the two plays in which they have important roles, they do illuminate what would seem to be in each case the major concern of the author: the responsibility of the individual conscience in the sight of God and the overwhelming need of Divine Grace in the economy of human salvation. Without this hopeful allusion at the conclusion of Greene's novels, his material would simply deal with fallen man and not with his redemption, but Greene himself has assured us[34] that the heroes in The Power and the Glory, The Heart of the Matter, and The End of the Affair, are indeed saved because they have come to know God each in his own way.[35] Perhaps then, it is the function of the priest to help interpret this awareness of and trust in Divine Love to Greene's readers, acting as a substitute chorus or commentator. By reason of his specific training in philosophy and theology, his dedicated life and pastoral experience, the priest is qualified for this role, as he alone among the characters in the novel is equipped to be objective toward the moral and spiritual problems at the core of each novel.

To return to the main problem, that of demonstrating Greene's emphasis upon the role of the child in these novels: in Brighton

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[34] Cf. Douglas Jerrold, "Graham Greene, Pleasure Hater", Harper's Magazine, CCV (August 1952), 51, who comments on a statement by Greene in Time (October 29, 1951), 62.

[35] R. A. Scott-James, in Fifty Years of English Literature 1900-1950 (London: Longmans, Green and Co., 1951), p. 177, writes that Greene embraces the wicked world, wrestles with it and recognizes the image of God even in its bestial creatures.

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Rock, Pinkie, hardly more than a child himself, is burdened prematurely with adult responsibilities. Marie Mesnet feels that the theme of this novel encompasses that of "lost innocence, of the influence of our early impressions upon our later behaviour, and of children doomed to an early knowledge of corruption and evil."[36] It is Miss Mesnet's belief that for Greene, children carry too big a load in life, that they

> . . . are too sensitive and vulnerable . . . they betray the truth perceived, harden into indifference or irresponsibility, or hate, or die in their knowledge.[37]

We shall briefly examine to what extent this would apply to Pinkie, as well as to Coral in The Power and the Glory, to the child survivor of the shipwreck and Scobie's daughter in The Heart of the Matter, and to the anonymous "boy" detective in The End of the Affair.

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The hero of Brighton Rock is Pinkie, the boy-gangster of the racetracks. He and his girl, Rose, are products of their Nelson place environment, and Pinkie's response to the sordidness of

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[36]Mesnet, Graham Greene and The Heart of the Matter, p. 48.

[37]Ibid., p. 49. Miss Mesnet adds that Raven, in A Gun for Sale, feels this is not a world to bring children into; Philip, in The Basement Room, was frightened when life fell on him with savagery; and Anthony Farrant in England Made Me, never outgrew his dreams and his need for protection of his boyhood. Ten-year-old Francis, in Greene's short story The End of the Party, dies after having been forcibly exposed to the dark, which he feared, in a game of hide-and-seek.

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life is hatred: "He is bound by a habit of hate."[38] He hates the world as almost everything in it reminds him of his own cheapened and ugly childhood. He hates everything associated with marriage; even the sight of children makes him bitter:

> They took his mind back and he hated them for it; it was like the dreadful appeal of innocence but there was not innocence -- you had to go back a long way farther . . . innocence was the ugly cry of birth.[39]

Pinkie is aware of his own wickedness and half in love with the idea of Hell: "He saw himself as a full grown man for whom the angels wept."[40] The life he leads is like that of a Hell,[41] (a fact which seems to suggest a social implication on the part of the author; perhaps Greene is crying out for a type of slum reform?).[42] However, early in the story, at the back of Pinkie's

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[38] Brighton Rock, p. 234.

[39] Ibid., p. 143.

[40] Ibid., p. 171.

[41] In this work, Greene appears to see life on earth as a living Hell, inhabited by violent or malicious sinners, in contrast to T. S. Eliot, who, according to most critics, sees life as a type of Hell's ante-chamber, occupied by the luke-warm and morally indifferent "trimmer" characters. Cf. Dante, Inferno, Canto III.

[42] John Atkins apparently also recognizes this aspect, as he writes: "There was still a slight undertone of social concern in Brighton Rock." Graham Greene, p. 91. To those who feel the book portrays Pinkie "as a pitiable victim of the slums", Herbert R. Haber retorts: ". . . the reader who makes of Brighton Rock a sociological invective against the causes of juvenile delinquency will come away as unsatisfied as the 'local color' zealot. Part of Pinkie's viciousness may derive from the horror of Brighton, but the in-

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mind was the thought of repentance. As a psychological murder mystery, this is the story of an underprivileged or delinquent teen-age gangster. Pinkie, as depicted by Greene, is the product of a childhood which produced a kind of moral and spiritual trauma. His ignorant and irresponsible parents, a sketchy education, both secular and religious, bad companions, the racetrack proximity, vicious characters encountered in this low-life existence -- all contributed to make Pinkie a victim of inhumanity, more sinister than any that Dickens depicted as militating against youth's physical welfare. Pinkie is haunted by memories of religion: echoes of the liturgy, the Agnus Dei of the Mass, and poignant though fugitive moments of longing for the release brought by a good Confession. These and similar overtones seem to be used by Greene as symbols of the movement of grace. There was, however, a core of hatred hardening through years of indifference to anything or anyone except defiance of authority. Pinkie chooses evil, not from necessity but from habit, in spite of his nostalgic longing for peace of soul through sacramental grace. He is a Catholic who knows he is damned,[43] and intends to go all the way down by ar-

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nocence and benignancy of Rose grow from the same source. The Boy's compulsion to commit evil is thus as much spiritual as environmental." "The Two Worlds of Graham Greene", Modern Fiction Studies, III (Autumn 1957), 261.

[43]Haber claims that the "recognition of sin as being somehow exalted", and damnation as "an immediate form of salvation", is exactly the psychotic and spiritual perversion that is Pinkie's rationale. Modern Fiction Studies, III, p. 260. Rostenne remarks on contrasting attitudes in modern literature to the problem of

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ranging a murder-suicide pact with Rose. He succeeds in the suicide, but the murder is thwarted by his enemy, Ida, who takes up the cause of the murder of Fred Hale, and is out for vengeance in her struggle to make right out of wrong. Ida is a foil to Pinkie: he is aware of the difference between good and evil, that is, of the nature of sin, but refuses to be guided by conscience when it pricks his better self; in other words, he is aware of the supernatural but rejects it; a "luciferian figure", as Madaule calls him. She is an out-and-out materialist, sees only right and wrong according to a worldly viewpoint and makes her own limited reason the arbiter of justice in the temporal sphere.[44]

The child figures, Rose and Pinkie, are important artistically, as the novel follows Pinkie's downfall from the moment he realizes Rose's necessity to him as a "shield", to his final plot of murder and subsequent suicide. As opposites in character and temperament, they illustrate the antithetical relationships

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evil: "Between a Bernanos, proclaiming that evil is sin and the consequence of sin and the contemporary world feverishly occupied in effacing every trace of sin, Graham Greene reminds us that the power of Satan rests upon the perfection of his incognito, as Gide put it." Graham Greene, p. 84.

[44]John Atkins, discussing the character of Ida, claims that "although he [Greene] loathes her, he regards her as a representative of modern northern barbarism . . . Ida is one of the devil's most subtle successes . . . [she] is a Shavian who has fallen away from the true faith. She has abandoned her puritanism but she is as innocent as the new-born babe." Graham Greene, pp. 98-99. Allott and Farris, in The Art of Graham Greene, add that Ida, as a "Mae West" figure, is also a "sort of Wife of Bath", and appears as "the large, blowsy, jolly representative of the secular world of right and wrong." (pp. 148-149).

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of "good and evil" personalities, despite similar backgrounds, and ironically demonstrate how they complement one another. Pinkie, on more than one occasion, if for no other reason than that of kinship, involuntarily admits that he needs Rose:

> He felt a tenderness for her stupidity and a companionship in her goodness -- they were both doomed in their own way . . . again he got the sense that she completed him . . . she belonged to him like a room or a chair . . . [she was] his temporal safety for two immortalities of pain.[45]

On the other hand, Rose, in addition to her genuine love for Pinkie, feels the need to protect and care for him. Her love and loyalty for him cause her to commit her first sin of an "unholy marriage" and lead her to agree to transgress more, if necessary, in order to share everything with her husband. Morally and spiritually, these two might represent the vices of a society indifferent to faith, as well as the potential virtues of individuals with active belief.

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Between Brighton Rock and The Heart of the Matter, Greene wrote, in 1940, The Power and the Glory. This major work, which brought the English novelist world-wide acclaim, will be discussed in detail later, but suffice it to say at this point, that at least three major and several minor child figures appear who definitely engage in the main action. The young children, Coral and

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[45]Brighton Rock, pp. 223, 130, 171.

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Brigitta, antithetical in appearance, in nature and in degree of understanding and love for the priest hero, paradoxically illuminate and reawaken his faith and love for God and mankind. Luis, the third child of importance, seems to serve as a pendulum, indicating the general direction and reaction to faith and religion, while symbolizing at the same time another innocent victim of a cruel world, as all these children do.

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The Heart of the Matter continues to show Greene's preoccupation with childhood through the important part given to the development of the action by a father's memory of his dead child. Catherine, who died at the age of nine (like Brigitta in The Power and the Glory, as will be shown later), helps to evoke our emotional response to Scobie's character, and provides a perspective for our judgment of him. Because Scobie was not present with the mother at the time of Catherine's death, he pities his wife all the more. Because of the poignant memories of his little girl, he feels deep pity when the Portuguese captain refers pathetically to his own daughter, and again when an unknown child dies at Pende. Even Helen Rolt, the young wife who lost her husband in the ship-wreck, thin, frail and child-like, "clutching her stamp-album", at first only moves him to pity. It has been suggested that Scobie later finds in her a substitute for Catherine, which brings to mind that Louise had said to Scobie, ". . . you've never loved anyone since

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Catherine died." However, it is the six-year-old orphan at Pende, who, in particular, appears to haunt Scobie, as he confuses her immediately with his dead daughter, Catherine. A trick of the light makes him see a communion veil over her, just as Catherine wore in her photograph. He sees this child die, and as he had missed being present at Catherine's death, he now prays, "Father, Father, take away my peace for ever, only give her peace" (in the same manner that the "whisky priest" prays for Brigitta in The Power and the Glory, and a sacrifice similar to that of Father William Callifer in The Potting Shed).

Other children appear and childhood themes are interwoven throughout The Heart of the Matter. Pemberton, the young officer who commits suicide and who seems to be another 'innocent sufferer' haunting Scobie, had scarcely reached adulthood, whereas the pathetic Harris appears as a maladjusted product of an unhappy life,[46] ". . . a lost child doomed from his early school days at Downham."[47] The young native, Ali, Scobie's "boy", is eventually unjustly murdered because he was the victim of a broken trust and loss of faith, so that Scobie's ultimate suicide becomes not just a way of securing

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[46]One is reminded of Greene's own schoolboy "terror known in childhood at Berkhamsted", as described in Journey Without Maps (London: Heinemann,1936).

[47]Mesnet, Graham Greene, p. 31. Cf. Rostenne's comment on searing autobiographical passages in The Lawless Roads: "Greene uses the particularly keen sensibility of a child, lacking that of a saint in order to present hell in his experience of human dereliction." Graham Greene, p. 90.

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what he believes will be happiness for Helen and Louise, but rather a way of atoning for his sense of guilt over Ali's murder and for his absence at the time of his daughter Catherine's death. That the psychology of the main character appears to be developed chiefly through the importance assigned to the child figures in his life will be discussed more fully in Chapter III.

In The End of the Affair, a novel in which Greene is definitely "growing",[48] in contrast to the assertion that it was a "stumble in Greene's progress",[49] one child seems to play a significant role. He is Parkis's young son whom the detective takes with him in his work as a time-and-money-saving apprentice. The boy, wholly innocent, in spite of being too early trained in the way of the world, becomes very ill towards the end of the novel and asks for a memento of Sarah, who had returned to the Church just before death. He is suddenly cured after reading her book, just as the scarred face of Smythe, a rationalist preacher, is miraculously cleared "in a night", when he begins to turn towards the Catholic Faith. These two miracles seem to be symbolic of the power of faith, and serve to give tangible expression to this doctrine.[50]

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[48]F. X. Connolly, "The End of the Affair", Renascence, IV (Spring 1952), 185.

[49]Wyndham, Graham Greene, p. 24.

[50](These points will be amplified in Chapter III). Although the majority of modern artists would like to believe that they create solely for aesthetic values (Greene himself purporting not to write for moral teaching), or for any didactic purpose, it is somewhat of a fallacy to consider this a valid form for fiction. As Allen Tate states, ". . . all literature has a social or moral or religious purpose: the writer has something that he has got to say to the largest public possible." The Man of Letters in the Modern World, p. 86.

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Greene's recent plays, The Living Room and The Potting Shed, persistently reveal his preoccupation with childhood themes. In the former, Rose, hardly out of her teens, who commits suicide rather than undergo the pain of giving up her psychiatrist lover, or the alternative of hurting his wife, dies with a child-like prayer on her lips (reminiscent of the Latin phrases from the Mass in Brighton Rock, which Pinkie had learned as a child and repeats continually, such as Dona nobis pacem, Credo in unum Deum, and his grotesque blasphemy Credo in unum Satanum). James, as a fourteen-year-old boy in The Potting Shed, who revives after an attempted suicide by hanging, is another central figure, although we meet him in the play as an adult. However, it is Anne, James's thirteen-year-old niece, on whose behaviour the whole play really hinges. C. C. Martindale states:

> This independent-minded child, who yet never is not a child, is responsible for James's return home to see his dying father, and later for his mother and Mrs. Potter's encountering him, which led inevitably to the meeting of James and William, and the beginning of their spiritual rescue . . . It is Anne, who began by being as frightened of the potting shed as James was, who has the last word. It is Anne of whom Kreutzer says that he is "afraid" that she is one of the courageous ones who hope to find the truth. She had been dreaming that she was on her way to the shed "and there was a lion there fast asleep." 'Kreutzer': "What did you do?" 'Anne': "I woke it up." 'Mrs. Callifer': "Did it eat you?" 'Anne': "No, it only licked my hand."[51]

Gardiner states Greene's moral guidance emerges from the beauty of the characters, from the situation and from the overtones. Norms for the Novel, p. 69. Vide infra, p. 69, n. 35, for Greene's creative process. (Rostenne's view of Greene's "message" is discussed infra, p. 98, n. 7).

[51] The Month, XIX, 237. Author's italics. Vide supra, p. 14, n. 32.

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How and exactly where, and in so far as possible, why children and childhood themes enter the major novels of Greene's mature work will be discussed in subsequent chapters, since the nature of the scope of this particular problem warrants especial and careful analysis. Although a complete examination of each of the works cited so far is impossible within the limits of this study, it would seem at least that from this general survey evidence has been offered to show that Greene's child world is certainly an artistic factor in his creative development and that there is a purpose to his recurrent emphasis upon the sad plight of youth in the modern world. Whether this purpose involves moral and spiritual levels of meaning and, if so, to what extent the theme of childhood reveals the deeper significance will be matter for discussion in a later chapter.

57361

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II

THE CHILD IN SOCIETY

In contrast to Greene's earlier writings, where the plot is the most important factor, the second period gives the impression that Greene's emphasis is now more upon character. Traces of the thriller still remain, but two new aspects appear: the use of "cradle Catholics" as characters, and a stress upon the psychology of the individual in relation to his environment. An apparent concern with Catholic themes focuses our attention upon two other new elements as well, the introduction of a priest-figure and his important role in the novel, along with the related use of child characters. This second period extends approximately from 1938 with _Brighton Rock_, to 1940 and _The Power and the Glory_, two novels selected for discussion in this study.

Of all Greene's novels of pursuit, Walter Allen believes that these two books have achieved a literary dignity, since the author uses the conception of pursuit symbolically.[1] F. A. McGowan states that critics rate _The Power and the Glory_ as his best novel, _Brighton Rock_ having set the standard of reference for

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[1]Walter Allen, _The English Novel_, p. 104. _Vide infra_, p. 7, n. 18.

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what he wrote before and after 1938.[2] John Lehmann maintains that the

> . . . worlds of Brighton Rock and The Power and the Glory have something of the malleability of fantasy (nightmare). They are constructions which can be used to express their author's views on good and evil, the natural and the supernatural . . .[3]

In this chapter, the discussion of child figures will center on these two important novels, but more especially on The Power and the Glory because it is a more mature piece of work which won Greene world-wide acclaim. A brief reference to the main character of Brighton Rock will be followed by a discussion of The Power and the Glory with reference to:

a) The Plot

b) Minor Child Figures

c) Major Child Figures

d) Recapitulation.

1. Brighton Rock

Turning first to an appraisal of Brighton Rock, we may note a critic's remark that:

> . . . in Brighton Rock, in many ways Greene's most ambitious novel, the contrast is between the ideas, on the one hand, of good and evil in their exulted sense, as making for eternal salvation or damnation, and, on

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[2]F. A. McGowan, "Symbolism in Brighton Rock", Renascence, VIII (Autumn 1955), 25.

[3]John Lehmann, The Penguin New Writing (London: Penguin Books, 1947), p. 101.

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> the other, of the purely secular ideas of right and wrong.[4]

Elizabeth Bowen, who believes that among his other attributes Greene shows great skill in choosing stories, says of this novel that immediately an ". . . undertow of suspense and fear -- the thing isolating one man from others . . ." is evoked. She adds that Greene uses "wonderful scene setting", and an "immense contrast between scene and man". There is "tautness, quickness and what Sartre has called 'the extreme situation'".[5] She calls it a thriller, which is swift-moving for the eye; dry, anti-emotional, dealing with danger to the soul, wherein the crisis becomes an internal one.

In discussing Brighton Rock as a type of thriller novel, I need only mention Pinkie's criminal escapades,[6] and the idea of the hunt is on. This boy gangster is a Catholic, fully aware of the nature of his own wickedness. With two murders on his soul, he plans yet a third, as he arranges for a murder-suicide pact with Rose, the trusting sixteen-year-old Catholic girl whom he marries in order to stop her from betraying him to the police. As

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[4]Walter Allen, Writers of Today, p. 24.

[5]Bowen, The Listener, LVI (October 25, 1956), 652. Atkins, however, disagrees with Miss Bowen's opinion of the book, claiming "there is so much falsity in Brighton Rock." Graham Greene, p. 83.

[6]Father Harold Gardiner, writing on the character of Pinkie, claims that he is a calloused, adolescent gangster but that he does not sin thoughtlessly. He knows he is jeopardizing his immortal soul. Norms for the Novel, p. 103.

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a hero,[7] Pinkie is wicked, aware of imminent damnation, and knowing this, he has no worse fate to fear. He appears almost half in love with the idea of Hell. Drewitt, Pinkie's lawyer, cynically voices his summary of the situation when, adapting a line from Marlowe, he says: "Why this is hell, nor are we out of it."[8] Pinkie's infancy and Drewitt's middle age are characteristic of this Hell.

Evelyn Waugh claims that Greene ". . . challenged the soft modern mood by creating a completely damnable youth . . . Pinkie . . . is the ideal examinee for entry to Hell."[9] "Hell lay about us in our infancy", and the horror of Nelson Place, that ". . .

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[7]Anne Fremantle, discussing Greene's heroes, Saturday Review, XXXVI, 15, states that Greene is the least intellectual of modern major writers, stemming more from Joseph Conrad, with his inarticulate ravaged heroes, than from either the distilled, essentially introverted Henry James, or the self-conscious, brutally aware François Mauriac. Rostenne, in comparing Greene with Bernanos, Malraux and Mauriac, considers that Graham Greene has better insights than any of the others. Graham Greene, p. 76.

[8]Brighton Rock, p. 212. Cf. Christopher Marlowe, The Tragical History of Doctor Faustus, ed. F. S. Boas (New York: The Dial Press, 1932), p. 72: "Why this is hell, nor am I out of it."

[9]Evelyn Waugh, "Felix Culpa?", The Commonweal, XLVIII (July 16, 1948), 322. Waugh interprets Greene's attitude towards his characters as that of an author who would say: "These characters are not my creation but God's. They have an eternal destiny and they are not merely playing a part for the reader's amusement. They are souls whom Christ died to save." According to Waugh, this explains Greene's ". . . preoccupation with the charmless . . . the children of Adam are not a race of noble savages who need only a divine spark to perfect them. They are aboriginally corrupt. Their tiny relative advantages of intelligence and taste and good looks and good manners are quite insignificant." (p. 323).

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drab, dynamited plot of ground . . . called home"[10] conditioned him to this degree of contempt and sadistic hardness. Too early knowledge of poverty and hate, twisted as "poison in the boy's veins", leading to fear and loathing over thoughts of marriage and children, as well as to crime. This lost child, "inhabited by seven devils",[11] was a victim of his environment. Faint nostalgic pangs for the "tiny, dark confessional box, the priest's voice, people waiting under the statue before the bright lights", stir within the boy, as he unconsciously yearns for peace. Rose, who brings Pinkie back to his past, making him feel the common bond between them in background and faith, also reminds him of an early desire to become a priest. However, he cannot escape from the depravity of this Brighton environment; he is an image of the child who has too early and too constantly come into contact with corruption in its basest forms.[12] The theme of lost innocence and the influence of early impressions upon later behaviour are evident from the portrayals of Rose and Pinkie, while the priest who enters briefly at the end to offer Rose consolation and hope,[13]

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[10] Brighton Rock, pp. 69, 92.

[11] Mesnet, Graham Greene, p. 54. William York Tindall holds that Brighton Rock is an instance of Greene's indebtedness to Freud; the trauma of a deplorable home environment. Forces in Modern British Literature 1885-1956 (New York: Vintage Books, 1956), pp. 221-2.

[12] Marie Mesnet holds that Pinkie is "doomed to an early knowledge of corruption and evil", and feels that "Pinkie becomes the most possessed of Greene's children." Ibid., p. 48.

[13] Elizabeth Sewell, "Graham Greene", The Dublin Review,

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directs our attention to the Infinite Goodness Who alone knows and forgives the weak, sinful human soul.

A sense of evil undoubtedly pervades Brighton Rock, perhaps more starkly than any other of his books, in that the main characters, so young in years, are callous and malicious far beyond their age. F. A. McGowan feels that the objectionable scenes in Brighton Rock are:

> . . . integral to the theme of evil, necessary to show a diabolical attitude towards flesh; necessary to show that the contempt is really self-worshipping pride, not just a screen for inexperience; necessary to show Pinkie's disgust for self-surrender.[14]

Jacques Madaule, discussing the character of Pinkie, labels him a "luciferian" figure; Rostenne has a similar interpretation of this character as diabolical and anarchistic.[15] In a book introducing primarily the macabre and squalid details of a seedy life of ter-

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CCXXVIII (First Quarter 1954), 12, states that even though Rose and Pinkie are in mortal sin, they are the real innocents, and reminds us that the theme of the "innocence of sin" is taken up by the confessor to Rose at the end of Brighton Rock. Vide supra, pp. 13-14.

[14]McGowan, Renascence, VIII, 32.

[15]Cf. Jacques Madaule, Graham Greene, p. 381: "Pinkie is a luciferian personage and angel of darkness." Pinkie "knows nothing of sympathy, and gives God nothing of love which God gives him. Pinkie, if he consents to the loss of his soul, does so from pride: at first, in revolt against his family and later against society, and against the Supreme Judge. Such luciferian pride is inconceivable outside the Christian atmosphere." (p. 376). Cf. Rostenne, Graham Greene, p. 130: "Corruptio optimi est pessima: The best when he falls, falls to the lowest degree. This is the key to the character of Pinkie, the anarchist." Madaule's designation "luciferian" figure may be connected with Rostenne's comment that Greene "reminds us that the power of Satan rests upon the perfection of his incognito." Vide supra, p. 18, n. 43.

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ror and evil, only Rose can remember the missing word for what may be discovered "between the stirrup and the ground". When Pinkie quotes: "Between the stirrup and the ground, he something sought and something found", Rose supplies "mercy".[16]

2. The Power and the Glory

The Plot

If Greene is dealing with a contemporary gangster element in Brighton Rock, the horse-racing sphere, his next novel, and perhaps his best work, has even more widespread serious contemporary relevance.[17] The church-state conflict which forms the background of the struggle depicted in the novel will only be discussed in passing, since for the purpose of this study, it is the role of the child which is particularly significant in The Power and the Glory. In order to indicate the structural importance of the child-figures, and to discuss adequately the insights they

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[16] Brighton Rock, p. 92.

[17] R. A. Scott-James, Fifty Years of English Literature (London: Longmans, Green and Co., 1951), p. 178: "A book which will rank among the major novels of this century." Madaule, discussing the mysterious meaning of the title, asks whether the words mean the Power and Glory of Christ, Whom we see scoffed at and despised in the person of His priest? -- Or a Mocking Power incapable of assuring His servants the least protection between evil and blind malice? Graham Greene, p. 367. Cf. Walter Allen cautions us to consider the title (which is often the novelist's own summary of the theme and the way he regards that theme), for it is part of the Lord's Prayer in the Protestant ritual, and the reader automatically does not expect the conventional adventure story. Reading a Novel, p. 37.

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provide, the incidents specifically relevant to the child's role will be reviewed.

That every facet of the priest's adventure is associated with children is obvious, as indeed the book begins and ends with them. Set in the "godless state" of Mexico during the time of political strife and religious persecution of the 1920's, the story begins with an envisioned escape to Vera Cruz on the part of the "whisky priest" (who is always so identified). However, his thoughts of flight are curtailed by a small boy, Luis, in search of a doctor for his ailing mother. Since Tench, the disillusioned dentist, with whom the disguised priest had been conversing,[18] is unqualified for such an errand, the faint stirrings of conscience become strong enough to urge the priest to follow the boy. ". . . the stranger had got up: unwillingly he had been summoned to an occasion he couldn't pass by. He said sadly: 'It always seems to happen. Like this.'"[19] He deliberately allows

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[18]It is important to note also that their conversation eventually centers upon children, stimulated by a snapshot of Tench's two small boys: ". . . a yellow snapshot out of his notecase . . . Two small children struggled over the handle of a watering-can in a back garden . . . sixteen years ago." Graham Greene, The Power and the Glory (London: William Heinemann Ltd., 1940), p. 12.

[19]Ibid., p. 15. Jacques Madaule rebukes the criticism of Henri Rambaud, who sees Greene's characters as lacking or appearing to lack the precious heritage of free will. For example, Rambaud states that the priest is pushed to martyrdom by a force quite foreign to himself, that is, by his priestly character, which acts on him as a "destin véritable". His reaction to this, says Rambaud, is characteristic: his priestly soul has no choice but to agree. Arguing against this "automatic" reaction, Madaule

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this chance of escape to slip by in order to heed the call of duty. In this initial episode, we see the action purposefully deflected by the intervention of a child. The priest accompanies Luis, knowing that the delay will prevent him from embarking, as the ship is about to leave the harbour. Even Tench, who knew of this missed opportunity for escape, thought: "It didn't matter so much after all: a little additional pain was hardly noticeable in the huge abandonment."[20]

The boy Luis, at this point in the story, was bored by religion, and more concerned with the soldiers' guns and with catching "gringos". While listening with his sisters to the story of the little martyr Juan,[21] so often read to the children by their mother, he was merely impatient; often he yawned and "leant against the wall with an expression of intense weariness."[22] His fascination for guns leads him to an encounter with the police lieutenant, from which we learn the nature of the forces of opposition to, and in pursuit of, the priest: "Here the preacher of Utopia is the delegate of anti-Christ, the lieutenant of police in a to-

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claims that because grace is a supernatural gift, and cannot act without the free will of the one to whom God offers it, we see the priest deliberately refusing chances to escape, and this is admirable. Graham Greene, p. 364.

[20]Ibid., p. 17.

[21]A story which parallels that of the "whisky priest" -- a clever artistic device of Greene's, like a "play within a play". (As noted also by Allott and Farris, Graham Greene, p. 178).

[22]The Power and the Glory, p. 27.

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talitarian state",[23] a figure who bears an antithetical relationship to the priest, both in philosophy of life and in the respective roles of pursuer and pursued.

A group of children who continually taunt Padre José, the renegade priest (and in this character we have another foil to the fugitive priest), appear next, at a point in the novel where we read of the Padre's frightened refusal of prayer for the little five-year-old dead girl.[24] From a description of the shame and abandonment endured by Padre José because of the children's laughter, typical of the hatred and contempt towards him by the whole village: ". . . their little shameless voices filled the patio and there was no respect anywhere left for him in his home, in the town, in the whole abandoned star",[25] the scene suddenly shifts to the banana station, owned by the Englishman Fellows, employer of many native workers who, however, are under the super-

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[23]Thespis (pseud.), "Theater Notes", English, XI (Summer 1956), 57. Of this lieutenant, Madaule writes: "He wants the people to regain Eden's innocence; therefore he persecutes violently the black man whose behaviour calls to mind the Fall and punishment." Graham Greene, p. 374.

[24]John Atkins states that in Greene's Mexican travel story, The Lawless Roads, from which he obtained his material for The Power and the Glory, Greene writes of the horror experienced by many Mexican Catholics where children remained unbaptized. "In such cases, parents are robbed of that great blessing, 'the holiness of the child'. You are not allowed to shelter innocence in your house. The world takes its 'tarnishing account', even if the child is baptized later: it has 'no bank of sanctity' to draw on." Graham Greene, p. 113.

[25]The Power and the Glory, p. 34.

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vision of his daughter, Coral, rather than that of her less competent father. This precocious thirteen-year-old girl hides and protects the priest from the lieutenant. As the second child of importance to the plot, she also helps to direct the fugitive priest's course of action, as well as to give us information about his physical and mental state and his whereabouts.

From the shelter provided by Coral, the priest's 'excursion' takes him to his former village, where we meet the natural daughter of the priest, Brigitta, who is the most important child with respect to the revelation of the priest's character. Through an ironic twist of fate, she too becomes instrumental in saving him from his second capture by the police lieutenant when, bidden by her mother, she identifies him as her father. The priest's continued flight takes him to the village of Padre José, where this renegade cleric refuses to shelter him from the police when he is charged with illegal possession of liquor. A most dramatic scene follows during which the priest, forced to spend a night in jail on this charge, listens to the tragic tale of another man's illegitimate daughter. In a book of hairbreadth escapes and cross-country scenes, this episode with its whispered life stories from characters of all walks of life, presents a contrast in its quiet, yet fetid and foul nocturnal atmosphere.[26] From the "jail se-

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[26]Of the prison scene, Herbert Haber writes that the priest finds, during "that climactic scene in the wretched prison cell, a feeling of communion with his suffering fellow prisoners: 'He was touched by an extraordinary affection. He was just one crimi-

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quence", during which the priest dreams[27] of Brigitta, associating her with the child of the prisoner, the elusive retreat of the priest takes him once again to the now deserted banana station where articles apparently left behind in the hurried departure of its occupants remind him of Coral. The girl, however, is dead, as the reader is informed later in the story, probably a victim of some brutality by those who forced the family to escape. Her death, in youth and innocence, the only child in the story who, in precocious wisdom and charity, aided the fugitive priest, points up the contrast between the pathos of her fate and the stark tragic future which, the priest fears, awaits his natural daughter, Brigitta.

The occasion to observe an example of extraordinary faith and innocent suffering is furnished next, when an Indian mother is encountered, indomitably continuing her trek until she finds the Christian grove of crosses where she leaves her murdered little boy. The subsequent Lehr interlude, when a Lutheran brother and sister nurse the priest back to health, gives the hero[28] a period

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nal among a herd of criminals . . . he had a sense of companionship which he had never received in the old days when pious people came kissing his black cotton glove.'" Modern Fiction Studies, III, 267. Cf. Karl Patten, "The Structure of 'The Power and the Glory'", Modern Fiction Studies, III (Autumn 1957), 233, who states that this scene especially makes the reader feel the "roundness" and "all-integrating wholeness" of the structure of the novel.

[27]For an interesting statistical tabulation of Greene's use of dream sequences, see John Atkin's analysis, Graham Greene, p. 128. Atkins concludes that ". . . Greene finds the dream atmosphere essential to his method of working."

[28]Greene's heroes are, for the most part, anti-heroic. As

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of temporary safety during which he cannot but dwell upon the hazardous and insecure life of Brigitta.

A final attempt to escape is foiled by a note from a dying American "gringo", ironically written on the back of a piece of notebook belonging to the now deceased child, Coral, who had been the priest's most determined ally in his flight. This message said, "For God's sake, Father . . .", and brought with it, as it were, an "oblique comment" on the priest's situation by Coral, as her essay on Hamlet on the back of the paper read:

> The Prince of Denmark is wondering whether he should kill himself or not, whether it is better to go on suffering all the doubts about his father, or by one blow . . ."[29]

Reconciling himself to his fate, the priest follows the shadowy half-caste, or "mestizo" (the Judas-figure who brought him the urgent message from the wanted American criminal "gringo"), knowing that the police lieutenant will be there to take him as he per-

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martyrs or rebels, they are not new to literature, and they turn up in many contemporary novels. Also, "Greene introduces them to God", as pointed out by William James Smith, in "The Indestructible Hero", The Commonweal, LXVIII (May 9, 1958), 149. O'Faolain claims that: "In Greene as in much of modern fiction the hero has given place to the martyr . . . Greene suffers crucifixion for his characters' sakes. Not that he can hope to redeem them. Within his philosophy the Redemption of man by Christ is perpetually thwarted by innate evil. All he can give to us is a final hope . . . that our immortal destiny may be greater than our moral deserts." The Vanishing Hero, pp. 94-5.

[29]The Power and the Glory, p. 226. Allott and Farris say of this that "Coral's position is affirmed, as it is again for the last time when she figures as the stern judge before the high altar in the priest's dream before execution." Graham Greene, p. 186.

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forms the last duty of his priestly office. Finding the criminal at the point of death, in need of absolution, he attempts to administer the Sacrament of Penance. At this point the lieutenant of police comes upon his prey, guided to the scene by the treacherous half-caste. The subsequent execution of the priest, the climactic episode in the novel, is expertly contrived to synchronize with the moment of execution of the little martyr Juan in the tale read by Luis' mother. The incident, or, one should say, the coincidence, revivifies the lad's faith. Learning that the "whisky priest" has become a martyr, Luis is now proud to have had a hero in his house; his former admiration of the lieutenant turns to contempt, while his previous indifference to religion now turns to worship. The life of the hunted priest, in the role of a fugitive almost despairing of his own salvation and that of his child, has not been in vain in view of Luis' future.

From this survey of the plot of The Power and the Glory, it is fairly obvious that children enter into the story frequently, either in major or minor roles, and always in significant situations. By association with the hero in each critical episode, they become necessary to the action and serve as springboards or stepping stones in the one sequence of events.

Minor Child Figures

Three children, relatively unimportant with regard to structure, appear in the novel to support the theme of the innocent suf-

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ferer in a world of evil.[30] The five-year-old native girl, Anita, is buried without prayer despite the fact that her distraught mother and grandfather beg Padre José to say a prayer over her grave: "Not a whole service, you understand -- just a prayer. She was -- innocent." The mother's pathetic allusion to the Feast of Saint Anne, "Yesterday was her saint's day", fails to overcome the renegade's fear of the law. Padre José is revealed as callous, cowardly and conscience stricken: "He was scared, and yet a curious pride bubbled in his throat, because he was being treated as a priest again, with respect." Theirs was a world in which they were ". . . used to losing children . . . but they hadn't been

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[30] R. W. B. Lewis, in "The Fiction of Graham Greene: Between the Horror and the Glory", The Kenyon Review, XIX (Winter 1957), 56, referring to Greene's sense of evil in the world, refers us to Journey Without Maps, where Greene tells about his tour of Liberia in search of the childhood of the race: "This journey brought a passionate interest in living to Greene." The boredom of early novels disappeared, and children came to predominate in his stories almost as suggestively as they had in the works of Dostoyevski. In The Power and the Glory, continues Mr. Lewis, Hell is the background for his favourite theme, the dramatic imitation of Christ's passion. Greene handles this theme by his own interest in childhood and the sense of evil, with a mingling of Freudian and Augustinian philosophy, which Liberia had suggested, and which was forever defined for Greene by the lines from "A. E." 's poem, "Germinal", so often quoted by him: "In the lost childhood of Judas / Christ was betrayed." R. A. Scott-James quotes Greene, Journey Without Maps (London: William Heinemann, Ltd., 1936), p. 10: "Today our world seems particularly susceptible to brutality." Fifty Years of English Literature, p. 176. Kenneth A. Lohf, The Catholic World, CLXXIII, 198, says of Greene's preoccupation with "man's aboriginal corruption" that, "It is not surprising that the landscapes of Greene's novels are never elegant. The pervasive evil of man extends into his surroundings . . . [to] enhance each hero's struggle with the diseased element in his nature." Cf. Madaule, who says this sense of evil shows that Christ is mocked everywhere, except in the hearts of saints. "The passion of Christ is here continued in time" by man's indifference and hypocrisy. Graham Greene, p. 367.

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used to . . . the hope which peters out.[31] Catarina, the illegitimate daughter of one of the prisoners, is another innocent victim with a cross to bear in life. She had been taught to hate her father "by the priests", as the prisoner cynically remarks, a comment that aggravates the pain of the priest's paternity of the embittered child Brigitta, who, in her malice and scorn, is never a real child. The three-year-old dead Indian boy, murdered by the American "gringo", is the third example of the minor child characters who suffer innocently. At first his little bullet-ridden body touches the fugitive priest with horror and disgust and with renewed impact of the violence and brutality everywhere in the land. However, through the mother's trek, as she stoically bears his pitiful body to the grove of crosses (significantly described in a type of biblical setting), the power and magnitude of this primitive Catholic faith strikes the priest. The sight of this dead child and his knowledge of the American murderer indirectly serve to seal the doom of the priest. Because he had been a witness to the death of a child murdered by a wanted criminal, the priest gives credence to, instead of suspecting, the half-caste's message from the wounded and dying American. As in the case of the boy Luis, who early in the story was an instrument of Providence in preventing the priest's escape by the message from his dying mother, the priest feels compelled to hear the dying criminal's confession, once more deliberately foregoing a chance

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[31] _The Power and the Glory_, pp. 57-8.

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to escape.

The group of children who taunt Padre José appear to act as a 'chorus', eliciting an emotional response from the reader towards this craven, despairing figure of moral failure. Such a 'chorus' serves to add to the moral pattern of the story. Their sharp, shrill voices, mimicking José's housekeeper wife, with "come to bed, José, come to bed", point up the tragic spectacle as clearly as he saw himself: ". . . a lifetime of self-analysis enabled him to see himself as he was, fat and ugly and old and humiliated . . . It was as if a whole seducing choir of angels had silently withdrawn and left the voices of the children in the patio . . . and he knew he was in the grip of the unforgivable sin, despair."[32]

Major Child Figures

The three significant child figures are Brigitta, Coral and Luis. Brigitta, the living woeful reminder of his deplorable sin, with her seven-year-old dwarf-like body, which "disguised an ugly maturity", appears as ". . . one who had been sharpened by hunger into an appearance of devilry and malice beyond her age." She was "that small, malicious child who had laughed at him." When she sees him for the first time:

> The child stood there, watching him with acuteness and contempt. They had spent no love in her conception: just fear, and despair and half a bottle of

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[32] *Ibid.*, p. 58.

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> brandy and the sense of loneliness had driven him to an act which horrified him -- and this scared, shamefaced overpowering love was the result.[33]

"He was aware of an immense load of responsibility: it was indistinguishable from love . . . He caught a look in the child's eyes which frightened him -- it was again as if a grown woman was there before her time, making her plans, aware of far too much. It was like seeing his own mortal sin look back at him, without contrition."[34] Later, having said the Mass secretly for the villagers and eluded pursuit, he finds Brigitta sitting on a tree trunk, near a rubbish heap, and he thought: "The world was in her heart already, like the small spot of decay in a fruit." He pictures her without protection in a world of violence; "He prayed silently: 'O God, give me any kind of death -- without contrition, in a state of sin, only save this child.'"[35] Deprived of the Sacrament of Penance, he makes some kind of general confession to God, in jail, and cries out, "Oh God, help her. Damn me, I deserve it, but let her live forever."[36] Brigitta also appears in another of the dream sequences which the priest experiences while in the com-

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[33] Ibid., p. 81.

[34] Ibid., p. 83.

[35] Ibid., p. 101. Because of Padre José's refusal to give him absolution before the execution, the "whisky priest" does die without the opportunity to make his confession, but not without expressing deep, agonising contrition. Cf. Madaule, who believes that if the priest's sacrifice is accepted, Brigitta will not be taken care of by men but by angels. Graham Greene, p. 378.

[36] The Power and the Glory, p. 270.

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munal jail, that ". . . Doré hell containing every aspect of human despair."[37] In this dream, when Brigitta calls her father an animal, he awakens crying, becoming more painfully conscious of the extent of his sin. Because of the responsibility and love he feels for her, and the unselfish offer of his final salvation for her peace, there comes to him a sudden strengthening of his own faith, together with a duty of love towards mankind in general. Perhaps then, through Brigitta, we learn that faith and love in obedience to the revealed Word of God may be the final answer to the problem of evil.[38]

Coral Fellows (another young sufferer whose death occurs in the story), through her natural goodness and almost immediate recognition of something saintly in the priest, helps to unify the plot in that she saves the priest from the lieutenant at a crucial moment. She assists in providing one of the many strands necessary to the technical interweaving of the plot, as she reminds the priest of his daughter, yet remains the direct opposite to Brigitta in

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[37] Allott and Farris, Graham Greene, p. 182.

[38] Cf. Madaule, who claims the priest knows that the power of the sacraments is in his hands, and if he leaves the state, there will be no one to invoke God and bring Him to men. Graham Greene, p. 370. To this might be added the statement of Léon Bloy: "A Catholic priest possesses such an investiture that, if he is unworthy, the sublimity of his state shines forth all the more brightly. Here, for instance, is a criminal priest, liable, if you like, to the fullest damnation, and yet who has the power of transubstantiating! . . . How can you not perceive this infinite Beauty?" Léon Bloy, "Modern Christians", in Raissa Maritain, Léon Bloy: Pilgrim of the Absolute, trans. John Coleman and Harry Lorin Binsse. (New York: Pantheon Books, Inc., 1947), pp. 222-3.

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all respects, except that she too enables him to elude his pursuers. When the police lieutenant comes to search the plantation, Coral takes charge of the situation:

> She stood in the doorway watching them with a look of immense responsibility. Before her serious gaze, they became a boy you couldn't trust and a ghost you could almost puff away . . . Life hadn't got at her yet: she had a false air of impregnability . . . She had never spoken without deliberation . . . [her father] felt an enormous unwillingness to entrust himself to this child . . . He felt for his wife's hand secretively: they were adults together. This was the stranger in their house . . . [he] was touched with fear: he was aware of an inordinate love: it robbed him of authority . . . She was independent of both of them: they belonged together to the past.[39]

Premature wisdom and a sense of responsibility are the main characteristics of this young girl. It is she, rather than her parents, who shelters the priest. Although she tells him that she had lost her Protestant faith when she was ten, she understands that <u>his</u> faith cannot be renounced; [it was] "Like a birthmark", she concludes. Her childhood was something she had never really been conscious of -- the whole of life was adult." When it was safe for the priest to leave the plantation, Coral's compassion was a new experience for the hunted priest: "If they kill you, I shan't forgive them -- ever." She was ready to accept any responsibility, even that of vengeance, without a second thought. It was her life. When the priest returns for a second time to the banana station and finds it deserted, "He remembered her readiness to swear eter-

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[39] <u>The Power and the Glory</u>, pp. 38-42.

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nal enmity against anyone who hurt him."[40] He realized then how much he had counted on this child. She was the only person who could help him without endangering herself.

Coral gave him physical sustenance and moral support; she made herself responsible for him, perhaps even gave him renewed hope in mankind. Bitterly she made him think of his own daughter (as all children did), but the devotion of Coral was that of a real daughter. In her book of poetry, which was left behind in the deserted banana station, the words "'My daughter, O my daughter' . . . seemed to contain all that he felt himself of repentance, longing and unhappy love."[41] The priest's last dream is of Coral, and she appears serving him wine, "the best dish of all", at a banquet with other priests. She shows him again the tapping of the Morse code, which is finally taken up by all the priests at this banquet, while Coral watches him with her "stern, responsible and interested gaze".[42] The banquet, at which wine is served to priests (a supernatural symbol), and Coral taps out the code again, as she had done while giving refuge to the priest in the first meeting with him, might link the idea of nature (the Morse code as natural knowledge) with that of grace (the wine which is used in the Act of Consecration in the Sacrifice of the Mass). Coral serves the

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[40] Ibid., pp. 47, 49, 180.

[41] Ibid., p. 191.

[42] Ibid., p. 272.

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wine (as an acolyte or altar boy does at Mass) to the priest and thus becomes a handmaid of the Lord, using her natural gifts (typified by the Morse code) in His service. Because this "daughter of his spirit" is admirably good and recognizes grace, one might conclude that she is perhaps intended to be a symbol of natural virtue anticipating its perfection through sanctifying grace.[43]

Luis' appearance at the beginning and end of the book helps to provide a structural balance in bringing out the influence of the "whisky priest" upon the life of this little boy whose faith and piety are revived because he had known a real "martyr". Scoffing at first at the saintly life of the young martyr Juan, in the tale read by his mother, and at religion in general, he represents an all too common response to the new atheistic philosophy symbolized by the lieutenant. Luis also helps to stress the sense of futility, the precarious existence, and the desperate spiritual plight of a Catholic family in Mexico at that time (as does the five-year-old dead girl refused prayer by Padre José). The boy's scepticism leads his father to remark that everything was

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[43]In other words, Coral is not a symbol of grace, but of a nature so good and unspoiled that it is the kind upon which grace can build a saintly life. Morton Zabel, in Forms of Modern Fiction, ed. William Van O'Connor (Minneapolis: University of Minnesota Press, 1948), p. 292, states that "Grace operates as the instrument which makes evil palpable" for Greene, whereas in Gollancz's article, "Sources of Fiction", in The Listener, LVIII (October 3, 1957), he claims that Zabel states that "Grace is always held in reserve, as a principle of salvation." The intrusions of grace, notwithstanding his skill, already puts him [Greene] in the descent of the modern masters -- James, Conrad, Joyce, in whom ". . . judgment and imagination achieved their richest combination." (p. 530).

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over for them, ". . . that book [the story of the young martyr Juan] -- it is like our own childhood."[44] Later, in recognizing that the priest was indeed a hero at the end, Luis begins to understand something of the real value of religion. When the fugitive priest, trapped while ministering to the dying American criminal, has been executed, Luis' simple act of opening the door to admit the new priest, and reverently welcoming him inside, signifies his new attitude. He is no longer the bored and sceptical youth who had called for a doctor at Tench's office, when we read: ". . . his brown eyes expressed no emotion: it was a fact, you were born, your parents died, you grew old, you died yourself."[45] Early in the book, Luis shapes the destiny of the priest by directing him back to the midst of the pursuit, while at the end, he too is altered by his contact with the priest. His affirmation of faith is assured as he takes over in caring for the new young priest, when Coral's part in sheltering the "whisky priest" had to end.

Recapitulation

The children in The Power and the Glory bring home to us very forcefully the suffering endured by the innocent young. They make us aware of what children are exposed to by certain religious and political experiences. They become the eyes of the reader, and the conscience of the characters in the novel. Children in

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[44] The Power and the Glory, p. 60.

[45] Ibid., p. 14.

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general remind the priest of the sins of his life, and serve to lead him to his ultimate fate, and to show him the true meaning of life, of love for man, and the heroic dedicated unselfishness of his vocation. They are the ones who know and point the way for the priest. The biblical theme, "a little child shall lead them", seems to resound throughout the novel, so much so that it cannot possibly escape the reader. Brigitta paradoxically and ironically leads the priest back to faith. Coral leads him to physical safety, strengthens his love for, and responsibility to, Brigitta and mankind, and also makes him poignantly aware of a child's physical and spiritual needs. She is the lawfully begotten child of mediocre yet honest and morally good parents. The natural virtues are strong in her; her environment lacks supernatural elements, yet it is a healthful, natural existence in its honesty, security and industry. Does Greene mean to imply that upon this solid natural state a healthful, supernatural base could and should be built; that Coral is potentially a saint, and could be such if, so well endowed naturally, she had access to a sacramental life? Or is this one of the instances which bring upon him the stigma of Pelagianism?[46]

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[46] Cf. Rebecca West, The Court and the Castle (Toronto: The MacMillan Co., 1957), p. 103. This critic appears to be alone in suggesting that Greene's characters are tainted with Pelagian characteristics. Although a few Catholic critics, O'Faolain among them, find Greene's work tinged with heretical views or overtones, the most eminent of modern scholars, such as Rostenne, Madaule, Zabel, Father Martindale, Atkins, Mesnet, do not question his orthodoxy. It is difficult to see a Pelagian tinge, since his

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As for the other children, the Indian child's 'passage' to the final holy resting place re-awakens the priest's admiration of simple primitive faith. The child is an example of the suffering of innocence, as are Anita and Catarina, whereas the 'chorus' of children depict universal contempt towards Padre José and the situation at large. Of all the children, however, Luis is perhaps the only three-dimensional, and for that reason he is able to establish that important element of empathy.

". . . There can be no doubt of the success of The Power and the Glory, in which the theme is not damnation, but salvation, salvation, moreover, of what at first sight appears very unpromising material."[47] This novel, with its theme of salvation and of all, young and old, whose lives intersect in the tremendous drama of the hunted man who is also pursued by the Hound of Heaven, is a striking contrast to Brighton Rock, with its theme of damnation and a world of wholly secular values. Pinkie's home life, with its lack of even rudimentary moral training, his early acquaintance with brutality and vice, in short, his whole existence stands out starkly when contrasted with the home life of young Luis and of Coral Fellows -- both of whom, at first sight, were placed in a hardly less promising situation than Pinkie. "There, but for the grace of God" went Luis and his sisters, Coral, even Brigitta.

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main characters are in general either weak and wavering in virtue, or deliberately contriving some evil or sinister plan of action.

[47]Walter Allen, Writers of Today, p. 25.

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On the credit side Greene shows good parents, a home life with material and moral safeguards, a priest, though weak and wayward, tending the flock until a worthier shepherd arrives -- a "whisky priest", capable of heroic sacrifice in a most unheroic way that nonetheless gave heart and hope to the benighted people. It is above all the story of a priest who, on the brink of despair from the political situation and his tortured conscience, regains his "moral selfhood" and grows in love of God and neighbour. It has a universal meaning and contemporary relevance, for the struggle between the Catholic Church and that particular brand of secularism established in Mexico involves a struggle for faith and freedom which any sincere believer placed in similar circumstances would undergo.[48]

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[48]This brings to mind François Mauriac's comments on the theological themes of Greene's The Power and the Glory, as presented by Wallace Fowlie, in his essay "Catholic Orientation in Contemporary Literature", included in Stanley Hopper's Spiritual Problems in Contemporary Literature (New York: Harper and Brothers, 1952), pp. 226-7. Mauriac apparently recognized all the theological themes of the book, but was puzzled by the religious atmosphere. "He felt that he was entering upon Christianity through some back door . . . Although Mauriac greatly admired the almost secretive way Graham Greene treats the religious problem in his writing, which almost corresponds to the subterranean radiation of grace in the world, he confesses to feeling disorientated and even ill at ease in the world of the English novelist." Cf. Madaule, who holds that a novel is not Catholic from subject matter or conclusions, but by reason of the quality of its author. He likens Greene to Julian Green, who is also committed to problems of our age. Graham Greene, he adds, is no longer concerned with purely private and individual conflicts, but with those of all men; he not only treats them as creatures of an earth destined for eternal punishment or bliss, but he is also interested in them as victims of heredity and specific social milieux. Graham Greene, p. 364.

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Since this brilliant novel is designed so that the children placed in strategic or key positions contribute to the progress of the plot,[49] we can therefore conclude that their presence is thematically significant. Without them, the novel would lack its structural compactness and unity, and a failure of one of the purposes of the novel, that of involving moral and spiritual levels of meaning, would result. A corresponding weakness in the development of the theme[50] might also follow from their exclusion, as shall be shown in Chapter IV of this study.

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[49]As Shakespeare has with the children in Macbeth.

[50]Rostenne, who calls The Power and the Glory "a true masterpiece . . . a novel of vocation . . .", adds: "I do not know any novel which, in inspiration, in selection and treatment of details of intrigue, characters and situations, is a better manifestation of vocation as the essence of human destiny, as the incarnation of liberty. It is extremely difficult in such matters not to make the image of destiny and that of freedom mutually exclusive. In the accepted current view the idea of destiny (or fate) contradicts the notion of liberty." Graham Greene, p. 179.

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III

NOVELS OF THE THIRD PERIOD -- 1948-1957

A mature artistry, particularly with respect to the development of theme, distinguishes the novels and plays in this third period of writing. The earlier mixture of detective story, melodrama and case history is less apparent than the substratum of moral theology, communicated through moving situations involving imperfect or seemingly imperfect Catholics. Conflicts between two kinds of love, dramatically revealing holiness and grace in unlikely moments, skilfully and subtly convey Greene's psychological, sociological and theological insights. Haunting this entire "phantasmagoria", is the ever-persistent, penetrating child, the child who, for some perplexing reason, cannot be left out. A brief survey of his latest works will perhaps throw light on Greene's preoccupation with adult experiences in which the very young are perilously involved.

1. The Heart of the Matter

Of the three novels selected for analysis in this chapter because of the significant appearance of child figures, The Heart of the Matter, by virtue of its chronological precedence, will be examined first. The story, which opens with a husband and wife

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in the depths of distress, dynamically unfolds, bringing the hero to a point of apparent total damnation.[1] Echoes of the past play upon the scenes as we see Scobie change from the just and loyal deputy-commissioner of police in West Africa[2] -- a man who was content to live a drab but even-kiltered life, with pity for his wife,[3] yet tolerating her in his desire to make her happy and find peace for himself -- into a corrupted, despairing soul. Consistently earnest in his love for God and man, Scobie offers up his earthly peace for the sake of a pale, pathetic, dying child-victim of a war-ravaged world. With no further aspirations for attaining peace or happiness, and wishing to cause no more pain to Louise, Helen

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[1]Neville Braybrooke, in "Catholics and the Novel", Renascence, IV (Autumn 1952), 30, says that this novel is "an example of the way in which Greene has brought to perfection a conflict without resolving the problem in terms of mortal and venial sins, but leaving such a judgment to the Omnipotent; his task as author is merely to present the crisis in human terms."

[2]Political and social inequality, and psychological maladjustment also play important roles in The Heart of the Matter, as we are made aware of the unscrupulous exploitation of the "blacks" by the white landlords, the various social levels at the "club", and the pathological behaviour traits found in Scobie, Louise, Helen, Harris and Wilson.

[3]Of Scobie's quality of pity, Francis Downing says that this, along with his desire for peace, is the source of his weakness. Cf. "Communications, Felix Culpa?", The Commonweal, XLVIII (August 6, 1948), 399. F. X. Connolly, in his reviews of Greene's The Lost Childhood and Other Essays, and The Art of Graham Greene by Kenneth Allott and Miriam Farris, Renascence, IV (August 1957), 121, believes that it is this pity for his characters which distinguishes Greene from Mauriac, Bloy and Péguy. Time magazine, reporting on Greene the novelist, under "Shocker" (October 29, 1951), 62, writes that in this book Greene shows pity can be a terrible thing; it led Scobie to commit suicide, putting himself above God.

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or God, he takes his own life,[4] an act condemned later by his wife, just as Father Clay had condemned young Pemberton's suicide. Father Rank, who appears at the end of the story after Scobie's death to comment upon the divine mercy of God, reminds us somewhat of Scobie's own retort to Father Clay concerning Pemberton's suicide: ". . . even the church can't tell me that God doesn't pity the young."[5] Father Rank, a devout though unhappy priest, and Scobie, the unhappy, faltering convert, each in his own way, alludes to the secret and profound wisdom and judgment of God. Scobie's escape from a moral dilemma is by suicide, but we are left with the feeling that:

> . . . his life and death comprise a problem to which the answer is in the mind of God alone, the reconcili-

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[4]To the controversial comments by many Catholic critics who have been puzzled by Greene's sympathetic handling of Scobie's suicide, the author replied that he was surprised at such a response: "I wrote a book about a man who goes to purgatory. I don't know what all the fuss is about." (As reported in Time, October 29, 1951, 66). Madaule holds that love and pity are often indistinguishable in Greene, especially in the case of Scobie, and that love consciously turned towards brothers-in-misery, given to us as fellow travellers, is also characteristic. Madaule, who is in sympathy with this point of view, adds that to sin from love and from love misunderstood is better than to refrain from sin through lack of love, through concern for one's own spiritual security. Graham Greene, p. 385. This sounds like casuistry and could only be adequately discussed by a moral theologian; it has the ramifications of the current question of a "just war", with atomic weapons. There is, however, in Madaule's interpretation, an overtone of Dante's treatment of Trimmers "who nor rebellious proved / Nor yet true to God, but for themselves / Were only." (Inferno III, lines 38-39, Cary's translation).

[5]The Heart of the Matter, p. 89.

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ation of perfect justice with perfect mercy of God.[6]

Of the children portrayed or referred to in this novel, there is only one real child, Catherine (the others, Helen, Ali and Pemberton are youthful, childlike adults), who is but a memory when the story begins, and whom we know chiefly from Scobie's reflections as he looks at her photograph:

> . . . their only child, who had died at school in England three years ago -- a little pious nine-year-old girl's face in the white muslin of first communion.[7]

The child's spiritual presence pervades the entire story for she is the object of his unselfish love, achingly intensified by a feeling of unfulfilled obligation and a haunting sense of guilt. This subconscious anguish and inner turmoil, although repressed, must have been slowly precipitating within the man, as it eventually leads indirectly to his three main misdemeanors.[8] A first failure, in his duty as a customs officer, is his illegal act of opening the mails and later allowing the letter from the Portuguese captain's daughter to go through. Apparently moved by pity and the plea of the captain:

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[6]Evelyn Waugh, "Felix Culpa?", The Commonweal, 322.

[7]The Heart of the Matter, p. 16.

[8]Marcel Moré, in his article "Two Holocausts of Scobie", Cross Currents, I (Winter 1951), 57, states that Scobie was suffering from two holocausts: of peace, which he desired, yet offered up so that a child might have it, and of damnation. He defines a "holocaust" as a "total and unrepented gift a man makes of himself to God for the peace and salvation of others. It presupposes that the victim makes a free and spontaneous choice out of love, gives his consent under the inspiration of the Holy Ghost." (p. 53).

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> She loves me . . . she loves me so much and she waits . . . the pureness of that love . . . a wife shares too much of a man's sin for perfect love. But a daughter may save him at the last,[9]

he yields, unconsciously associating her with Catherine.

His second failure, in his duty as a husband, occurs in the affair with Helen Rolt, and it aggravates his neurotic tendency to untruths into a "lifetime of lies".[10] His initial response to the appeal of Helen's young, thin, frail, child-like form,[11] was pity, but associating her subconsciously with Catherine (as in the case of the dying girl from the torpedoed ship), a substitution of love from his dead daughter to Helen may be involved. Perhaps this is suggested when he first saw Helen among the survivors of the shipwreck,

> . . . thin . . . unattractive, starved face . . .

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[9] The Heart of the Matter, pp. 45, 51, 54.

[10] Truth to Scobie, ". . . never was of any real value to any human being -- it was a symbol for mathematicians and philosophers to pursue. In human relations, kindness and lies are worth a thousand truths." Ibid., p. 59.

[11] Several critics suggest that in Greene such women characters resemble children who suffer without clearly understanding why. "The emotions they arouse in their men are, more than anything, the tenderness and pity felt for what is young and helpless, intensified by compassionate knowledge of inevitable guilt and pain." Cf. Allott and Farris, The Art of Graham Greene, p. 95. Elizabeth Sewell, in "The Imagination of Graham Greene", Thought, XXIX (Spring 1954), 57, says of Greene's women characters: ". . . to be innocent, they must approximate childhood", citing Helen Rolt as an example. To this we might object that since the frequent male attitude is to respond similarly to such situations, why should this be unique in Greene? The 'clinging vine' type has a long literary history.

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> hair gone dead, and when the light fell on her face, she looked ugly -- the temporary ugliness of a child . . .[12]

She was "like handcuffs on his wrists". Pity led to love, although Scobie, wrestling with himself in church on one occasion, wondered if he was capable of loving anything. He only pitied poor Louise who was nothing more than a habit with him, while of his adultery with Helen, he thought:

> Their love . . . had been the camouflage of an enemy who works in terms of friendship, trust and pity.[13]

Scobie's third failure is a strictly spiritual one, a sacrilegious communion. Where the child Catherine was indirectly associated with Scobie's two earlier grave sins, in perhaps motivating the pity that was the first step in yielding to temptation, his final "holocaust" results from the malignant growth of deceit, for knowledge of his love-affair had to be kept from his wife. Reaching the point where ". . . all he could share with his women was his despair",[14] an added sense of guilt is due to a feeling of responsibility for the brutal murder of his native servant-boy, Ali. The action of the novel culminates in Scobie's suicide.[15] He worked out a curiously involved way of quitting the world. Happiness

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[12] _The Heart of the Matter_, p. 117.

[13] _Ibid_., p. 175.

[14] _Ibid_., p. 206.

[15] We cannot but recall Greene's own suicidal attempts at the age of fourteen. _Cf_. his essay, "The Revolver in the Cupboard", from _The Lost Childhood_, p. 173.

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on earth was no longer to be attained; he had offered up his own peace,[16] unselfishly and passionately, perhaps pityingly, when he prayed for the peace of the dying six-year-old girl:

> . . . Father, look after her. Give her peace . . . . Take away my peace forever, but give her peace.[17]

Youthful characters and his reflections on children seem to develop in Scobie the feeling of responsibility, a protective attitude of paternal solicitude towards others, which is the basis of his character. The painful memory of Catherine, not only contributes to the progress of the action, but also illuminates his pity and tenderness, so that every childlike figure he encounters elicits and intensifies these emotions. Scobie's three major transgressions in his official, marital and religious duties directly result from his response to some aspect of childhood. Artistically, the child is important because all these episodes are involved with one another due to an organization of parallel emotional relationships and correspondence of phrase and image. Simultaneity and careful symmetry in character grouping form a pattern for his physical and emotional responses to, and associations with, children. The theme of youthful innocence and suffering, as peripheral to adult problems, is conveyed through the fate of Pemberton, Ali, the shipwrecked children, and the early death of Catherine. Scobie's habitual response of fear, pity and despairing sense of

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[16]*Vide supra*, p. 55, n. 4.

[17]*The Heart of the Matter*, p. 130.

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responsibility for others seems to stem from the persistent memory of his dead child, Catherine, with whom all other childlike figures are subconsciously associated.

A French critic finds the source of Scobie's moral dilemma to be both psychological and religious: he loved and pitied Helen Rolt who made it clear that he alone gave her any reason to live after the disaster in which she had lost her husband during their honeymoon, yet,

> He had vowed to safeguard the happiness of Louise (his wife) and now he had undertaken another responsibility, incompatible with the first. And he felt tired because of all the lies that he would one day have to tell: he felt the wounds of these victims who had not yet begun to bleed.[18]

For Scobie, at heart a decent man and a good Catholic, matters were complicated by the fact that he regarded marriage as,

> . . . an engagement more solid and profound than fidelity itself and moreover, he loved them both . . . to choose was impossible, the situation had reached an impasse; until he thought of suicide as a way out.[19]

Because Scobie does not want to hurt Louise and Helen, and cannot bear seeing them suffer because of him, he is led through pity of those for whose happiness he considers himself responsible to take his life and offer his soul's damnation for their peace. Inwardly he prays:

> O God, it's better that a millstone . . . I can't give

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[18] Rostenne, Graham Greene, p. 131.

[19] Ibid.

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> her pain, or the other pain, and I can't go on giving you pain. O God, if you love me as I know you do, help me to leave you. Dear God, forget me.[20]

His faith tells him that such a course of action is an injury to Infinite Love: but he sees them suffer, and God's suffering through his deed he cannot see. This is a conclusion which implies that although Scobie loves God and is aware of the gravity of his step, he cannot trust Him to provide for the happiness of the two creatures whose visible suffering, on his own account, he cannot endure. Scobie assumes responsibility for their temporal welfare while, at the same time, he assumes responsibility for his own eternal damnation. Greene, however, leaves us with no such neat solution: Father Rank's comment to Scobie's wife, when the latter has learned the truth about the manner of his death, indicates the author's point of view: "I wrote a book about a man who goes to purgatory."[21] This attitude is the author's interpretation of Father Rank's remark: "I think from what I saw of him, that he really loved God", and when Louise retorts: "He certainly loved no one else", the priest has a final observation: "And you may be in the right of it there too."[22] Greene, therefore, pinpoints Scobie's last words, "Dear God, I love . . .", and Father Rank's final comment as indicative of Scobie's repentance and salvation.

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[20] The Heart of the Matter, p. 296.

[21] Vide supra, p. 55, n. 4.

[22] The Heart of the Matter, p. 306.

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2. The End of the Affair

This story which centers around the lives of a jealous husband, an unfaithful wife and her lover, is another example of Greene's artistry, in this case told through a first person narrator, with flashback technique. These devices are supplemented by material found in Sarah's diary, a clue to the whole story, which is uncovered by the detective Parkis[23] with the aid of his young son, a precocious child and an able amateur sleuth. Bendrix, the novelist hero of the story, sets out to write a "record of hate",[24] because he is no longer the object of Sarah's affection. His goal is to write a story of their clandestine affair, using the wronged husband Henry Miles as his case study, a change from his original assignment which was to report on the life of a civil servant.[25] The action begins three years after the affair between Bendrix and Sarah had ended, and we see that Henry had on this occasion no suspicions concerning his wife and his friend, but that

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[23]Evelyn Waugh, "The Heart's Own Reasons", The Commonweal, LIV (August 17, 1951), 458, calls this pursuing detective (usually a sinister figure), "a clown".

[24]Graham Greene, The End of the Affair (London: William Heinemann, Ltd., 1951), p. 1. Once again it is a priest who understands Bendrix's hatred, when Father Crompton explains, "I know when a man's in pain." (p. 227). Greene has been accused of showing in his writing hatred toward the world, but among those who defend him from this charge is Father Harold C. Gardiner, S.J., who justly points out that it is not Greene who hates; it is rather his characters who hate. Cf. "Second Thoughts on Greene's Latest", America, LXXXVI (December 15, 1951), 312.

[25]It is of interest to note that Scobie, in The Heart of the Matter, is also a civil servant.

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he now believes her to be involved with another man. Ironically, he acts on advice from Bendrix who persuades him to hire a detective to follow Sarah. She is discovered in her visits to Smythe, the rationalist minister whom she had been consulting about her rather vague religious tendencies. Sarah, a Catholic unaware that she had been baptized in childhood, yearns to love God wholeheartedly; paradoxically, Smythe's fanatic preaching against God and all revealed truth has a reverse effect upon Sarah in that it strengthens her wavering faith. Having given up her lover, Maurice Bendrix, because she believed that her prayer was heard when his life was saved during an air raid (the first miracle), she begins to wonder whether or not her former love for the writer had not really been love of God. After a protracted illness, Sarah dies, having become reconciled, by the aid of a priest, with the church.

Sarah's final return to God, through faith and the power of grace, is magnified by its effect upon the other characters. Bendrix, who had declared that he could never love God, at least believes now in the existence of God. Smythe, also beginning to believe, experiences the complete healing of his scarred face, after he had applied a lock of Sarah's hair to the blemish. A source of pain and humiliation to him before, this mark is totally removed as if by a miracle. Finally, Parkis's boy is instrumental in gaining access to Smythe's apartment on the pretext of a feigned illness, and thus becomes an important agent in the development of

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the plot. He learns of Sarah's rendezvous, discovers the diary containing the clues to her behaviour, including the all-important fact of her sacrifice of love for Bendrix in answer to her prayer for his preservation from death, as well as her subsequent repentance and reconciliation. Later, when the boy becomes truly ill with appendicitis, he asks for a memento of "the lady who had been kind to him". In the boy's fevered dream of Sarah, he is promised such a "present". When he awakens crying for the object, his father gives him one of Mrs. Miles' fairy-books, a story by Andrew Lang, in which, as a child, she had inscribed:

> 'When I was ill my mother gave me this book by Lang,
> If any well person steals it he will get a great bang,
> But if you are sick in bed
> You can have it to read instead.'[26]

Miraculously, the boy recovers the next day, claiming that Mrs. Miles had come, touched him on the right side and had written the verse in the book for him the previous night.

All three miracles[27] coincide and they synchronize too with

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[26]The End of the Affair, p. 220.

[27]Among the critics who criticize this novel because of the 'contrived miracles', Gardiner views the saintly life of Sarah as not sufficiently portrayed to warrant the miracles. America, LXXXVI, 313. Vide infra, p. 66, n. 29. Among those who defend Greene, Evelyn Waugh states that the miracles show that there is active beneficent supernatural interference, a brave invention by Greene, and that this book is for all Gentiles to whom it shows the Church in their midst -- mysterious, triumphant, and working for their good. "The Heart's Own Reasons", The Commonweal, LIV, 458. John Atkins claims that Greene is perfectly justified in using supernatural manifestations because ". . . as a Catholic he believes in miracles." Atkins, a non-Catholic, adds that he believes in miracles, and accepts them in fiction when they do not occur too frequently. Graham Greene, p. 201.

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Sarah's return to the faith of her mother. Not only do they seem symbols of the power of faith, but also visible manifestations of the power of grace.[28] Greene makes these experiences of Smythe and the boy the climax of the book. Through contact with Sarah, the rationalist teacher and the child, who was merely the tool of a cold, prying and irreligious father, are led to a knowledge of supernatural values. Sarah is the instrument of God for these two and perhaps for Bendrix, although in his case the issue is left in doubt.

Since at least one half of the content of this conflict is devoted to the unravelling of Sarah's emotional break-up with Bendrix, and her return to the Catholic faith, and since this information is provided only in her diary, discovered by the two detectives, Parkis and his boy, the latter's importance to the tension of the plot is incontestable. An example of the early exploitation and corruption of an 'innocent', a witness to the seedy and immoral affairs of adults, he falls easily into this child type which Greene so often uses in his writings. Potentially doomed perhaps to a life like that of Pinkie, the motherless boy is saved by the grace of God, and contrary to the opinion shared

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[28]In this connection, Father Gardiner states that Sarah's intellectual conversion followed by a period of struggle against sensual temptations recalled to him the similar situation depicted by Saint Augustine in his Confessions. Nonetheless, Father Gardiner warns that too much has been made of Greene's comparison with Saint Augustine in this respect. America, LXXXVI, 312.

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by several critics,[29] Sarah's "miracle", rather than striking a false artistic note in its contrivance, appears to be a dramatic method of revealing her as an instrument of good. Having been exposed to the evil in the world, the boy's moral and spiritual nature would have been ruined, but for the example of her faith. Greene uses her as a foil to the calculating father who was undoubtedly, though perhaps unwittingly, training his motherless son for a materialistic, amoral life in which, without grace, he would inevitably have become another exemplum narrative of lost childhood. Sarah, the repentant sinner, becomes a spiritual mother who not only saves his life but also leads him to the new life of grace.

3. The Quiet American

In The Quiet American, his most recent novel, Greene has "extricated the tale of a new Quixote",[30] in a background of what was once a beautiful country, now in a state of war through communist infiltration. Once again, the childlike character, rather

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[29] W. Clancy, "The Moral Burden of Mr. Greene's Parable", The Commonweal, LXIII (March 16, 1956), 622, claims that The End of the Affair, ". . . with its intolerable retreat to the pseudo-miraculous", gives the unhappy answer to what Greene's religion was doing to his talents, while Francis Wyndham states that because of the miracles the book reads like a disappointing manuscript. Graham Greene, p. 24; but vide supra, p. 64, n. 27.

[30] Evelyn Waugh, "Quixote Goes East", The Sunday Times (December 4, 1955), 4. Mr. Waugh calls The Quiet American "masterly, original and vigorous", and adds that although it lacks the grandeur of theme of its three predecessors, ". . . the technical accomplishment is everywhere superb."

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than an actual child in years, is a foil to the sophisticated, cynical man of the world, for the young Annanite girl, Phuong, mistress to the middle-aged English journalist Fowler (the narrator of the story), is a child in appearance and character.[31] Pyle, a young Bostonian, is sent to Indo-China as a secret agent of his government in order to give aid to a native general who is considered to be the saviour of his country. Although only mischievously intervening in affairs, he is shot by the Communists. As another of Greene's anti-heroic protagonists who deviate from duty,[32] Pyle becomes infatuated with the native girl Phuong, and despite the fact that she has merely become a 'habit' with Fowler (as Scobie's wife had become with him), the journalist would even lie and kill in order to keep her. Of little importance to the plot as an example of Greene's "children", she is merely a typical native, oriental girl, one of a childlike people in a country of primitive living conditions. On this basis, the novel could be considered as somewhat outside the scope of the present study if it were not for the haunting memory of a child who is mistakenly fired upon. This dead child, lying in a ditch, reacts upon Fowler as did the war itself, forcibly reminding him of the sins of battles visited upon its children.

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[31]<u>Vide supra</u>, p. 57, n. 11.

[32]An influence perhaps of Conrad who believed that infidelity to duty is the worst sin. <u>Cf</u>. Scobie, in <u>The Heart of the Matter</u>, and the "whisky priest" in <u>The Power and the Glory</u>.

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4. The Living Room

In Greene's first play, The Living Room, a controversial production in terms of artistic merit and theological implications, several reviewers hoped to find a significant contribution to contemporary drama.[33] At first glance it may not seem germane to our purpose since child characters and significant childhood references appear to have been omitted. However, a brief comment may throw light on Greene's method of handling painful situations, especially when these involve sexual passion. Rose Pemberton, the daughter of a Catholic mother and non-Catholic father, reared in her mother's faith, is involved in a love-affair with Michael Dennis, a psychologist who is married and much older than the girl he has seduced. Due to the fact that after the death of their only child, Michael, like Scobie, became discontented, having nothing in common with his temperamental, nagging wife. Like many of Greene's main characters, Rose takes her own life when involved in a moral dilemma.[34] Although barely twenty, she is too sophisticated in the ways of the world to be considered childlike. The only con-

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[33]Hugh Dickinson, in "Lack of Love", Renascence, VI (Spring 1952), 167, maintains that it is a good play. Frederick Lumley in Trends in Twentieth Century Drama (London: Rockcliff Publishing Co., 1950), p. 143, claims it is badly written and has a distasteful theme.

[34]In a review of the play in John O'London's Weekly, May 1, 1953, J. C. Trewin wrote that this fierce, theatrical-cerebral debate, weighted by a sense of sin and charged with intensity, should have ended on the girl's fumbling prayer at the end of the second scene because, although the last scene does resolve the play, it seems an anti-climax.

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ceivable connection with childhood is the fact that her uncle, the crippled priest who loves her deeply, calls her a child. He is also responsible for her recourse to prayer before her death; she murmurs the Our Father in a babbling version recalled from her nursery days. As she is at the point of death, it is natural for her to have made an attempt at prayer, in the last moment perhaps recalling the religious training of her mother, and also heeding the advice of her priest uncle.[35] This belated recognition of Divine Mercy, albeit in a fumbling or fragmentary prayer, is characteristic of Greene's Catholic characters.

Here we might note some similarity and contrast between The Living Room and Brighton Rock. Pinkie and Rose have in common the Catholic background, some religious training, and their orphaned state. In the early work, Pinkie is haunted by memories of Mass, Confession, and childhood prayers, but hardened by exposure to an environment of vice and crime, deprived of moral and spiritual guidance, his soul's salvation is perilously at stake.

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[35]It is of interest to note at this point Greene's remark during an interview he gave concerning The Living Room, reported in Joan Madden's article "With Crooked Lines: Greene's Living Room", America, XC (March 6, 1954), 600. In general, Greene explained that "he writes about situations that are common, or universal, in which his characters are involved and from which only faith can redeem them, though often the actual manner of redemption is not immediately clear. They sin, and because this is important, there is a difference between not confessing in fact and not being contrite, and the complacent and the pious may not realize it." To the question as to whether or not Scobie, Pinkie, and Rose Pemberton were redeemed, in the sense that even as life ebbs away, contrition may occur, Greene answered positively: "Yes, though *redemption* is not the exact word. We must be careful of our language. They have all *understood* in the end. This is perhaps the religious sense." (p. 601). Author's italics.

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In the split second between the cliff and the sea, we are not directly told what may have happened. In the later work, an experience is dramatized so that the spiritual and temporal factors are vividly and compactly depicted. In a moment of crisis similar to that of Pinkie, Rose has the benefit of moral and spiritual support: her priest-uncle and the aunts pray for her and warn her of the consequences of her affair with Dennis. They are concerned about her happiness both in time and in eternity. The similarity between Brighton Rock as a sociological study and The Living Room as a dramatic experience in contemporary society is not perhaps coincidental. Greene convincingly shows what happens to youth in a world indifferent to, and even callous towards, spiritual values. Moreover, in these instances where the soul has begun through the sacraments the new life of grace, the corruption of youth is more powerfully and poignantly evident: "corruptio optimi est pessima."[36]

5. The Potting Shed

Greene's only other play (1957), acclaimed by some to be one of his best works,[37] dramatises the conflict of faith and earthly happiness thematic in his novels. The protagonist, James Callifer, is an English journalist who, at middle age, is spirit-

[36] Cf. Rostenne, Graham Greene, p. 130, who states that ". . . the best when he falls, falls to the lowest degree, is the clue to the character of Pinkie, the anarchist in Brighton Rock." Vide supra, p. 31, n. 15.

[37] C. C. Martindale, S.J., The Month, XIX, 239.

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ually and emotionally withered. After unsuccessful sessions with a psychiatrist (just as Rose Pemberton's were when she received no help from Michael Dennis), he finally discovers the answer to his unhappy existence from his convert uncle, Father William Callifer. Torn between the conflict of loving God, under the direction of Father Callifer, and not recognizing the existence of God as impressed upon him by his rationalist, atheistic father, he had apparently committed suicide at fourteen years of age. Father William, offering up his faith in return for the boy's life, kept his end of the bargain, and then turned to drink as solace during years of spiritual aridity.

Childhood recollections by the adults serve to unfold the story and throw light on characters, but Anne, James's thirteen-year-old niece, is the pivotal character. She is responsible for bringing James home to see his dying father and for summoning Mrs. Potter, the widow of the gardener. This elderly woman, finding that young James had hanged himself in the potting shed, had sent for her husband and Father Callifer. The latter, a fervent young priest who loves the boy, prays for his life, although the gardener and doctor are sure he is dead. When, forty years later, Mrs. Potter tells the prodigal James about the suicide episode and his uncle's prayers, he goes to Father William to have it verified. The result of the interview is the spiritual rescue of both James and his priest-uncle. Anne, the independent, precocious, even spiritually mature child (like some other children in Greene's

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novels), is directly responsible for Father William's and James's rehabilitation; the former regains peace of soul, the latter, his boyhood faith. In Anne's dream, wherein she overcomes her fear of the potting-shed, we sense that James too will overcome his own hitherto unexplained fear of it. "Perhaps if we [all] approach the potting-shed, we [too] might see that . . . our fears are founded upon a misunderstanding, a failure to look deeper into reality."[38]

In this drama which hinges upon the miracle of James's spiritual recovery, a complex of theological problems constitutes the action: an atheistic father[39] is secretly affected by the

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[38]William J. Rewak, S.J., "The Potting Shed, Maturation of Graham Greene's Vision", The Catholic World, CLXXXVI (December 1957), 200.

[39]Henry Callifer's corpse is cremated as he had requested, but his ashes which were to be strewn into a stream (once pure, but now polluted by dye) are dropped on the ground, and scattered by a dog, perhaps a messenger of fate. It is possible that Greene, through this dog allegory, is either suggesting that Divine Providence intervenes to prevent the possibility of the stream ever becoming a shrine for future atheists, or questioning whether the body of a man like Henry Callifer will never be united with his soul. To date, several articles have discussed the religious implications of this play, e.g., Father Martindale's article (vide supra, p. 24, n. 51), and T. H. (pseud.), "'The Potting Shed' Figmentum Fidei", The Dublin Review, CCXXXII (Spring 1958), 73, in which the author states that ". . . to construct a plot in which a single incident can make frauds of a sceptic and a priest, may be artistically alluring; it is unfortunately theologically false." Rather than pursue the issue any further, particularly since it is outside the scope of this paper, it suffices to note that since Greene is writing as a novelist and dramatist, his works should perhaps be discussed in terms of how well he artistically dramatizes his vision of life. Cf. John P. Murphy, in "Letters to the Editor", The Tablet (March 1, 1958), 210, who also defends Greene as an artist, stating that the English author should not

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supernatural recovery of his son; a convert priest bargains with God, "Take away my faith, but let him live", continues to practice his religion in an apathetic way -- devoid of a feeling or sensible experience of faith, yet faithful to his priestly duties; a spiritually empty son, James, who reclaims his past and regains his love of God and man.[40] All this provides the spiritual building blocks of the play, blocks which are surprisingly arranged and cemented by the intelligent, truthful child, Anne.

That Greene's preoccupation with childhood continues to be contemporary is clear from the experience of James in The Potting Shed. As a maladjusted individual in a wholly materialistic society, and an innocent victim of irreligious training, he exemplifies the half-alive, unhappy man who tries to find his way in life through the services of a psychiatrist. By the grace of God, it is a child, innocent in soul and precocious in mind, whose sensitivity is keener than the analyst's intelligence. Essential to the resolution of the plot in terms of the soul's reconciliation

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be thought of as a theologian. With specific regard to the criticism of The Potting Shed, he says, the critics are theologically preoccupied instead of being concerned with art.

[40]James returns to his estranged wife, able to love her for the first time. As Rewak suggests in his article, James, a symbol of the frustrating plight of twentieth-century man, longing for peace and love of God, eventually attains this, so that for the first time Greene is saying that the world could be a place of peace and happiness. Evil is still the way of the world, but love and grace are the ways of God, and God's power is infinitely more active than the power of evil can ever be. The Catholic World, CLXXXVI, 213. Vide supra, p. 72.

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with God in whom it finds its peace,[41] and to the theme of the infinite compassion and patience of God, Anne is the instrument of grace in the reunion of uncle and nephew, in the return of the two prodigals to their Father's home. She is perhaps as clear a symbol of the activity of a guardian angel as one can find in modern literature.[42]

From this examination of the material in Greene's third period of writing, the significance of the role of the child to Greene's novels has perhaps been clarified. Three selections, The Heart of the Matter, The End of the Affair, and The Potting Shed, works which begin and end this period, show the child either physically present and necessary to the plot and theme, or referred to retrospectively in order to indicate early environmental influences which bear directly upon the plot. In the other two works, The Living Room and The Quiet American, childlike semblance of character constitutes the most appealing feature of the heroine in each case; in the former, the treatment of Rose Pemberton implies that childhood experiences are clues to adult behaviour.

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[41] Cf. Saint Augustine, Confessions I, i: "Thou hast made us for Thyself, O Lord, and our hearts are restless until they rest in Thee." Trans. F. J. Sheed (New York: Sheed & Ward, 1943).

[42] Cf. The Power and the Glory, when the fugitive priest sees Brigitta for the second and last time and fearful for her ". . . without protection -- she had no grace, no charm to plead for her", he counsels: "You must take care of yourself because you are so -- necessary. The President up in the capital goes guarded by men with guns -- but, my child, you have all the angels of heaven --." (pp. 101-102).

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Having seen that Greene gives the child thematic significance, I shall now discuss the symbolic function of the child in both general and specific ways which give his works another dimension.

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IV

CHILD SYMBOLISM

Comparative analysis of child-characters and childhood experiences in this survey of one aspect of Greene's more important writings shows that the tension arising from adult-child emotional relationships is basic to his vision of life. In order to present this relationship as one of cause and effect, parallelism in child-characters will be set forth,[1] and an attempt will be made to establish a pattern of symbolism in Greene's work with regard to his recurrent interest in childhood.

It would seem that the role of the child has a three-fold significance:

1) as the symbol of innocent suffering, according to Greene's point of view as "witness of tragic times",[2]

2) as the instrument of salvation -- (human agent in connection with the late repentance of an adult who is in some way responsible for the child),

3) as the recipient of grace, illuminating the story with hope through the spiritual values which will enrich the life of the child and his associates.

Since Greene tells us that in his own childhood he had dis-

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[1] _Vide infra_ the tabulated outline, Appendix, pp. 108-116.

[2] _Cf._ the sub-title in Rostenne, _Graham Greene_; _vide supra_, p. vi, Foreword, and _vide infra_, p. 91, n. 24.

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covered life's "pattern" to include ". . . perfect evil walking the world where perfect good can never walk again",[3] it is not amiss to conclude that this basic intellectual outlook is imaginatively developed in his works. Moreover, one might say that in the novels (and in the two plays) which really come to grips with contemporary problems Greene implies a cause and effect relationship.

In his essay, "The Burden of Childhood", he pursues this notion somewhat further when he states that the influence of childhood environment on writers, especially unhappy ones, is important. "Unhappiness wonderfully aids the memory,"[4] claims Greene, and although he wrote this in connection with Dickens and Kipling, it applies not only to the influence of his own unhappy childhood or his creative development but also to his attitude to childhood in his writings.[5]

Indeed, Greene's children are "too sensitive and vulnerable".[6]

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[3]Greene, "The Lost Childhood", The Lost Childhood and Other Essays, p. 17. Attention should be drawn to the comment of Atkins: "The connection of childhood experience with adult behaviour is nothing new. Where Greene goes further than other writers on this theme is his claim that the creative writer perceives his world once and for all in childhood . . . Greene is a living refutation of the idea that the child must die before the adult can emerge." Graham Greene, p. 188.

[4]"The Burden of Childhood", p. 75. Vide supra, p. 77, n. 3.

[5]Several other selections in The Lost Childhood and Other Essays, as well as references in Journey Without Maps, reveal the indelible impressions made by his unhappy boyhood and school life.

[6]Mesnet, Graham Greene, p. 49. Of one such character,

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They are not strong enough to carry the heavy burdens placed upon their young shoulders, and they either harden into indifference and hate, like Pinkie and Brigitta, or else die, as in the case of Coral Fellows and Scobie's Catherine. (Death in children makes us keenly aware of how much suffering they escaped, by comparison with the other children in his works). Even the "whisky priest" as a child felt that life was too heavy for him. Despite a happy childhood, he was saddened by the misery of the peons and developed a lifelong horror of poverty. Similarly, his fictive opposite, the lieutenant of police, hated poverty and oppression of the poor because his own childhood had been a combination of suffering and deprivation. However, the lieutenant's compassion for humanity led him away from God to uphold Communism as the universal panacea, whereas the priest's compassion led him to gentleness, humility and deeper love of God. To both, childhood was a pitifully wretched time, as it was to Pinkie, Andrews, James Callifer, and even Tench, ". . . who glimpsed his manhood in his father's waste-paper basket."[7]

Atkins queries: "What is she, who is she? Another example of Greene's corrupted childhoods? A symbol of suffering, abused, innocent-cum-worldly humanity? Such symbols constantly recur in Greene's work. He affects a deep horror for the condition of the child who is psychologically raped by our merciless society. He shows no signs of what we term a 'child-lover' but he seems to implore us to give the young a chance. He, who is tempted so keenly by the adult vices, begs that the children should be left alone." Graham Greene, p. 104.

[7]The Power and the Glory, p. 9.

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This type of lost childhood is also a clue to other characters, for example, Rowe and Scobie:

> There remains something in them of the boy cast adrift, endlessly attempting to recapture and so relive the past. Children in a world of misunderstanding is a phrase which includes them all. For it was Greene's boyhood which decided his views about reality. There has been no subsequent change but a maturing.[8]

Coral Musker, Carelton Myatt, Mabel Warren and Dr. Czinner, aboard the "Orient Express", are likewise products of a lost childhood. Coral, with her thin plain piquant face and small features, is haunted by memories of her mother:

> . . . arms akimbo, exchanging a few words with a neighbour, who suggested that she was carrying on with her lodger.[9]

Coral too, especially because she earned her living as a chorus girl, is often thought of as being 'loose', and ". . . at that moment she was her mother." Naïve, and innocent of first-hand experience in the ways of the world, she had unfortunately been taught no moral principles.

Such early childhood contacts and experiences with evil are apparently so impressionable for Greene that this insight is vital to his portrayal of children. They are the innocent sufferers in a universe given over to sinful men.[10] Consequently, Greene's adults are in general the sinners, and his children are always vic-

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[8] N. Braybrooke, "Graham Greene as Critic", The Commonweal LIV (July 6, 1951), 313.

[9] Orient Express, p. 151.

[10] Atkins concludes that "The corruption of children has always been for Greene the major evil." Graham Greene, p. 175.

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tims. Nevertheless, Greene's 'sinners' are constantly aware of their guilt, being partially reminded of it by these pitiful, suffering children, so that even in their self-condemnation, ". . . the sinners grope for love in the midst of self-hate."[11] The child as the victim of evil men, yet unconsciously an instrument of salvation to them, constitutes the enigma of Greene's child portraits. Children suffer, and this fact gives man something to think about. "It was like the hint of an explanation -- too faint to be grasped."[12] This constant intersecting of childhood with adult life is a characteristic device and would appear to support the conclusion of a critic who states:

> There are significant twists in the themes and characterizations of Greene which center around the fundamental conflicts involved in the problem and the mystery of sin.[13]

In at least four of Greene's major works the child functions as the symbol of innocent suffering: in Brighton Rock, Pinkie

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[11] Thomas A. Wassmer, "Graham Greene: Literary Artist and Philosopher-Theologian", The Homiletic and Pastoral Review, LVIII (March 1958), 384. Wassmer likens this to ". . . the paradox that God is psychologically closer when theologically most remote . . . that is why his [Greene's] sinners strive and move to love Him."

[12] The Heart of the Matter, p. 125. This sentence occurs in connection with Scobie's reflections on the death of the shipwrecked girl. Allott and Farris make this comment on the situation: "Scobie's thought soliloquy of universal peace posed in the suffering of a child may suggest that Greene's message is that a child's suffering may be the opportune means of the parent's salvation (where) evil is made to do the work of good." The Art of Graham Greene, p. 236.

[13] Wassmer, The Homiletic and Pastoral Review, LVIII, 386.

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and Rose, both in their teens; in The Power and the Glory, Anita, Brigitta, Coral and the Indian boy; in The Heart of the Matter, Catherine, Ali, Pemberton and the torpedoed children; in The End of the Affair, Parkis's boy. We could assign to this group an earlier and a later work which also show Greene's preoccupation with suffering childhood: Andrews, in The Man Within, and James Callifer in The Potting Shed, are haunted by the shadow of evil hovering over them since childhood. Their memories are painful ones, as are all early recollections to Greene's adult characters, except perhaps to Arthur Rowe in The Ministry of Fear. Rowe's allusions to reading in childhood, "where there were no painful memories", may be a nostalgic reference to a period of carefreeness and innocence.

The child as the instrument of salvation is subtly but significantly dramatized in these works. For example, in The Power and the Glory, Brigitta, who is the ugly, searing symbol of the Mexican priest's sin, a living scar, perhaps like the soul of the priest in God's eyes, remorsefully stimulates him to renewed and deepened love of God and mankind. Coral Fellows reinforces this love when, like a daughter, she ministers to his needs and comforts him in his flight, and is a beneficent image even in his dreams. She is the antithesis of Brigitta in her devotion to and concern for the priest, in her charm and goodness of mind and heart, as the soul of one who has grace in God's eyes. Coral had the material advantages that a child should have, but there is no indication

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that her education included a knowledge of the supernatural. On the level of natural virtues, she was lovable, unspoiled, prudent, generous, and in worldly affairs, showed fortitude and competence beyond her years. These qualities are best exemplified by the care she gave to her parents and her instant recognition of something sacred about the priest. The very first to save him from his pursuers, she seems to be the embodiment of natural virtue which grace can transform to sanctity.

The hope inspired in the priest by Coral's protection heightens the spiritual anguish which he undergoes whenever he sees and remembers Brigitta. Remorse impels him to offer his soul for her eternal peace. It is possible that these two children, who are so vividly contrasted, have complementary roles to play.[14] Coral was evidently a baptized Anglican, and is portrayed as a virtuous child safeguarded by a respectable family environment; Brigitta, a baptized Catholic, lacks access to the sacraments as channels of grace: both are instrumental in the priest's decision to sacrifice his hope of eternal peace for Brigitta's salvation. Her heightened portrait, abnormally unchildlike both physically and morally, is a deliberate contrast to that of Coral Fellows. The plight of Brigitta is perhaps intended to be a sym-

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[14]Karl Patten, "The Structure of 'The Power and the Glory'", Modern Fiction Studies, III (Autumn 1957), 228, states that Coral and Brigitta ". . . both retain an odd innocence, something primal, under the fast-growing shell of their early maturity, that corresponds exactly to a hidden and harbored innocence, which is ultimately the source of his [the priest's] salvation."

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bol of the soul's deformity through mortal sin. Such, one could interpret, was the soul of the priest until by contrition and expiation through suffering, until finally, in spite of his fear of pain and his sense of unworthiness, he was given the grace of a martyr's death.[15] The parable of the prodigal son and the conversion of the penitent thief[16] come to mind at the climax of the novel: the atonement of the "whisky priest" culminates in two acts of heroic charity -- his sacrifices of eternal happiness for the salvation of his ill-begotten child and his foregoing a final chance of escape when he turned back to hear the dying criminal's confession. It would appear that only in this way could it be true that, as one critic says, "the 'whisky priest' re-enacts the passion of Christ" by offering up his life that others may be redeemed.[17]

It is apparent that these two children, Brigitta and Coral,

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[15] Cf. The Power and the Glory, p. 285: Luis' mother concludes the tale of the martyr Juan at the moment when the priest is executed. In response to the boy's question, "And that one . . . they shot today. Was he a hero too?" She replies that "He was one of the martyrs of the Church . . . of course, before we _know_ that he is a saint, there will have to be miracles . . . I think . . . I shall be able to get a relic." (Author's italics).

[16] The hunted priest actually alludes to the penitent thief while hearing the confession of the dying American criminal at whose urgent summons he had foregone a last chance to escape: "You believed once. Try and understand -- this is your chance. At the last moment. Like the thief." When the dying man fails to respond, the priest ". . . hurriedly whispered the words of conditional absolution, in case, for one second before it crossed the border, the spirit had repented --." Ibid., pp. 254-255.

[17] Cf. R. W. B. Lewis, The Kenyon Review, XIX, 75. Vide supra, p. 40, n. 30.

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not only appear as agents of the plot, but symbolically act as instruments of his salvation. Coral saved the priest from his pursuers and thus he was able to meet the half-caste who brought him to the fatally wounded "gringo" to whom he gave absolution. At the risk of his own life, he strove to save a man from dying without making his peace with God. Brigitta, by identifying him as her father, prevented his capture by the lieutenant's men. He loved these two children, the one, with a normally human emotion of affection and gratitude; the other, because of her physical and spiritual malformity, he made a superhuman effort to love. She was the living symbol of his sin, a wretched mite of humanity for whose existence and salvation he knew he was responsible.

The struggle over the hurdles in the path of his life is intensified by the plight of other pitiful children whom he frequently encounters, but the bitterness is mitigated by the fact that they too are instruments in the economy of Divine Providence: through their wretched existence and the still more appalling moral hazards of their environment, he learns the need of complete abandonment to the Infinite Love of God, as a child trusts in the protection of a father and mother. The six-year-old Anita, buried without prayer; the illegitimate and bitter little Catarina; the dead Indian boy; and Luis -- all indirectly increase the priest's remorse. They appear at crucial points in his flight, so that he can never forget who and what he is. They fortify and intensify the positions and functions held by Brigitta and Coral. On the

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one side, there are those who elicit our sympathy and admiration: Coral Fellows, Anita and the Indian boy. These three heighten the pathos since they die in the course of the story, as if Greene can only in this way save them from suffering a sordid and seamy existence. On the other side, there are Brigitta, Catarina (who parallels her in type), and the taunting chorus of children who mock Padre José in his concubinage, an "objective correlative" for wretched and pernicious experiences to which children are exposed. Their plight is truly tragic, evoking pity and horror: to see them survive in a godless state is to realize the tragic waste involved in such an existence. Each child could be viewed as a potential anarchist, another Pinkie of Brighton Rock; or by a miracle of grace, a saint-in-the-making, like Parkis's boy in The End of the Affair and Anne of The Potting Shed. Those whose early deaths occur in The Power and the Glory, remind us of The Heart of the Matter, where Scobie's dead daughter Catherine is pictured in the white dress and veil of First Communion -- the symbol of innocence and readiness for Heaven.

Among all these children, Luis is unique. Like Brigitta and the chorus of little mockers, he could have had an unnatural and unsupernatural child life. Growing up in the midst of corruption and vice, he expressed his reactions by admiration of the lieutenant and scorn of religious heroes. But he was impressed by a miracle in the story of Juan, read to him by his pious mother, and the discovery of a new ideal to replace the lieutenant's flashy

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courage and power, synchronized with the execution of the "whisky priest" who now becomes an object of veneration. The transformation from a young scoffer to an ardent ally of religion is completed when Luis subsequently welcomes the new priest as a worthier hero than the lieutenant with uniform and weapons had ever been. The young martyr Juan of fiction, the faltering but not faithless priest in real life, and the brave new priest of the future are providential instruments in saving Luis from being a victim of corruption and anarchy.[18] Luis seems to be the link between Coral and Brigitta, a character who polarizes all aspects of childhood depicted in the novel, as he is eventually saved from the brand. He may perhaps be interpreted as a symbol of the answer to the priest's prayer for Brigitta when he is converted by a miracle of grace. While we cannot know whether the priest's sacrifice for the salvation of his natural daughter will be efficacious, we do feel that, indirectly, all these children are instruments of salvation for the priest himself. Coral Fellows and Brigitta made him aware of his sin, and perhaps Luis' reawakened faith and piety foreshadow Brigitta's salvation as well as his own.

No such comparable symbolism is to be found in The Heart of the Matter, as children are not as numerically or significantly present. Nevertheless, Catherine's image, a pervasive influence,

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[18]A similar dramatic episode occurs in The End of the Affair, where Parkis's boy is cured, and by implication, converted, as a result of reading one of Sarah's books. It was a book she has used before her 'lost childhood', when she was still a Catholic.

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motivates almost every move that Scobie makes. This is perhaps indicative of Greene's intellectual attitude, namely, that the spiritual needs of the child who is probably the most important factor in our disturbed society are not given sufficient attention. All children in Greene's works lack sound, systematic spiritual training; consequently, they are unaware of or unprepared to face moral and spiritual hazards. A cause and effect relationship is clearly discernible for, in every case, married life is either completely wrecked or is a wretched existence in that there is no love or fidelity and no grace or holiness, for example, Pinkie's marriage, Sarah Miles's, Scobie's, and that of Michael Dennis.[19]

If married life, loveless or completely broken up, is the sociological framework of Greene's major novels and his two plays, the theological basis seems to be the mystery of Infinite Mercy for sinful man. Of the five priests who appear in his works -- Brighton Rock, The Power and the Glory, The Heart of the Matter, The Living Room, and The Potting Shed -- each alludes to the incomprehensible wonder of Divine Love.[20] In view of this recurrent

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[19]The marriage of Michael Dennis and his wife crumbled after the death of their only child, as apparently was the case of Scobie and Louise. Henry and Sarah Miles had no children, and the priest in Brighton Rock reminds Pinkie's young widow that she will have a grave responsibility toward her unborn child.

[20]Greene is perhaps stressing St. Paul's teaching on the mystery of God's love and grace through Christ as the Head of the Mystical Body. Cf. Ephesians, III, 18-19 and passim: "May you and all the saints be enabled to measure, in all its breadth and

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theme, significantly and appropriately expressed by a priest, it is possible to say that Greene is making this mystery the focal point of his vision of life. He sees contemporary life as an existence in which man becomes corrupted, his soul withers and dies, unless animated and sustained by grace.

The innocent child and the mature child types appear at strategic moments as agents of Divine Providence, for each is an influence in the salvation of a soul. Anne,[21] the niece of James Callifer, in persistently following her "vow of truth" which she had taken for a week in protest against the lies of her elders, brings James to see his dying father, Mrs. Potter and Father William, so that he attains peace of soul when he learns the truth about himself. Something like Coral in that she is naturally virtuous and has had a good upbringing, she is, however, more than just an example of '<u>anima naturaliter Christiana</u>'. As a recurrent figure, the precocious child of non-Catholic, even agnostic parents, Anne seems to be an image of intelligence and innocence (apparently miraculously preserved) both of which provide the ideal foundation upon which grace can build. Her qualities impress the reader more than her actions and speech, for she is somewhat of a sprite in

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length and height and depth, the love of Christ to know what passes knowledge. May you be filled with all the completion God has to give." (Knox Version).

[21]"A little child, in her simplicity and faith, starts James and all the adults towards truth. She follows her heart and her common sense." Beckman Cottrell, "Second Time Charm: The Theater of Graham Greene", <u>Modern Fiction Studies</u>, III (Autumn 1947), 254.

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her nymph-like and enchanting appearance, somehow a hovering supernatural or angelic presence.[22]

Parkis's boy in The End of the Affair[23] who, under the sinister influence of his materialistic father could only have an unpromising future, is providentially delivered from a lifetime of spying, eavesdropping, and shadowing in connection with sordid extra-marital affairs. Although not obviously an instrument of grace and salvation to others, except perhaps to his father who is humbly overcome by Sarah's apparent power over the boy, the youth is rather the object of grace. Having recognized something in Sarah which the others did not (except possibly Smythe), he calls to her in his delirium and asks for a memento of her. He believes in her goodness so strongly that he is better the following day. The fact that his belief is so sincere, and that he is subsequently cured, leads others to question the meaning of this

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[22] Cf. Martindale, The Month, XIX, 239, who says that Anne is an "independent-minded child . . . yet never is not a child." Author's italics. Vide supra, p. 24.

[23] Ursula Spier, "Melodrama in Graham Greene's 'The End of the Affair'", Modern Fiction Studies, III (Autumn 1957), 235, writes that although the main pursuer is Parkis, the private detective, a variation in technique is the twelve-year-old boy: "Greene has used the presence of a child in much the same way in The Power and the Glory." Without further explanation, she asserts that ". . . the boy is a grotesque, imbedded in the sordidness; he is a side issue, perhaps, but supplies here a gothic element of melodrama." (p. 236). However romantic this may be, it need not be a grotesque element, except for those who would reject the supernatural. Rather than "a side issue", the boy may be a concrete illustration of revealed truth: "Unless you turn and become like little children, you will not enter the kingdom of heaven." (Matthew, XVIII, 3).

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mysterious power: Smythe is led to renounce rationalism, while the atheist, Maurice Bendrix, no longer doubts the existence of God. All three, Bendrix, Smythe and the boy, are changed by contact with Sarah, just as Luis was changed by contact with the two priests in The Power and the Glory; Andrews, through knowing and loving Elizabeth, in The Man Within; and Father William and James Callifer, through the perspicacity and courage of Anne, in The Potting Shed.

Child symbolism does not appear to be an artifice or a casual literary device with Greene. The image may not be always clearly or consciously articulated, but his creative imagination is focussed on a picture of an age where children are made to bear the brunt of vice and crime. Child figures occur in a pattern which appears to be a governing principle in each of the works discussed. They not only illustrate the consequence of adult indifference to spiritual values, but also serve as an "objective correlative" for the author's deep concern about the plight of the child in our tragic war-torn era. This exploitation is for Greene a symptom of moral malignancy: the 'unwantedness' of the child. Therefore, in his works, the violence of adult behaviour in the world at large is reflected in the child-world. What should be most important to man, the primacy of the spiritual, is given least interest or none at all. Alien children are diseased and starved, as were the Mexicans, whereas 'our own' children are uncared for and exploited, as we see in Pinkie, because of negligent parents;

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Coral Fellows, because of inefficient parents; and Parkis's motherless boy, whose father's sole interest was in the material comforts of life. As 'innocents' caught in a great turmoil, they not only reveal the tragedies of the lands they live in, but of the world in general.[24]

The child who is spiritually orphaned appears to be the symbol of a decaying civilization which is apparently the disastrous image Greene has of our brutal, materialistic, sceptical and indifferent post-war world.[25] The corruption of modern society is focussed in the child, and since Greene seems to be a committed writer, he uses children to convey his moral meaning. The children serve to enlarge upon Greene's concept of a sinful world, where the gravest error is willful ignorance and lack of desire to know and believe in God. They also aid Greene to stress the fact that since the Fall, man is easily capable of sin; consequently, life is painful and unhappy. Does this mean that Greene is saying life is 'purgatorial' in that the temptations we are subject to must be

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[24]Hence the sub-title of a French essay: Paul Rostenne, Graham Greene, témoin des temps tragiques (Paris: Julliard, 1949).

[25]Much has been written of Greene's 'spiritual wasteland' view of life and erring behaviour of mankind, prompting critics to link him with Eliot, and to view his works as morality plays and medieval allegories, such as Everyman. Cf. A. A. DeVitis, "Allegory in Brighton Rock"; Herbert R. Haber, "The Two Worlds of Graham Greene"; Robert O. Evans, "Existentialism in Greene's 'The Quiet American'"; and Beckman W. Cottrell, "Second Time Charm: The Theater of Graham Greene". All these essays appeared in Modern Fiction Studies, III (Autumn 1957), 219-284. This issue is a symposium on Greene.

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overcome in order to attain the happiness of eternity?[26]

There is one other aspect to Greene's point of view of the child to consider. In addition to the child symbolizing or giving perspective to the trouble of our society, the child also represents qualities present in adult characters as well. Childhood to Greene is not always based upon a chronological division, but on a spiritual, moral and emotional level as well. His children, in their 'innocence lost', are often veiled by a kind of worldly precocity, just as his adults are often childlike in their physical appearance and behaviour. Greene seems to see the child in the adult -- an easy prey to sin, and the adult in the child -- perceptive, responsible, independent and suffering in the manner proper to adults. Helen Rolt, Coral Musker, Rose and Pinkie, Andrews, Rose Pemberton and Phuong, all have traces of the 'child' in them, whereas Coral Fellows, Brigitta and Anne Callifer are

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[26]Kenneth Lohf recognizes that although Greene's view of life is primarily one in which evil predominates, it has led him to believe that life is also good, i.e., a "concept of hell before heaven." The Catholic World, CLXXIII, 197. The Mexican priest had also told the peasants before celebrating the Mass: "One of the Fathers has told us . . . . that Joy always depends on pain. Pain is part of Joy. We are hungry and then think of how we enjoy our food at last . . . . That is why I tell you that there is heaven here: This is a part of heaven, just as pain is a part of pleasure." He asks that they pray so that they may suffer more. The Power and the Glory, p. 86. Cf. Christopher Hollis, Books on Trial, XL, 421, who claims that Greene's work ". . . has aroused three fairly distinct controversies", and that the third view, ". . . his conception of man does raise an interesting point of Catholic theology. Both the common and the orthodox view is that man is indeed born in sin . . . . But . . . some Protestant theologians . . . have claimed that with his apparent view of the utter depravity of man his theology is more a Lutheran than a Catholic theology."

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mature beyond their years. Aspects of childhood seem to extend throughout our whole life span, and therefore, in this sense, we are all to be pitied, and need to be taught. Perhaps it is by reason of such childlike qualities in these characters -- a longing for love and security, inability to cope with difficulties, lack of independence -- immature characteristics, which prompt critics to assert that Greene always sympathizes with the weak.[27]

Greene deals excessively with the notion of innocence, not only the moral innocence of children, but the simplicity or guilelessness of all who have not full or entire knowledge, awareness, and consciousness of good and evil. It is this trait of childhood prolonged in young adults which tempts and appeals to men, and yet directs or redirects them back to faith and love of God. Greene's unhappy men and women stretch, sometimes unawares, their hands toward the throne of Grace, their arms invisibly upheld by a force so weak as hardly to be perceived, as a dying child to a mother.[28] His children of "deadly knowingness" are the ones who guide men, and perhaps through this, Greene is saying that only in a state of trusting childlike simplicity will we be able to abandon ourselves completely to accepting and believing the truth about the existence and love of God.

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[27] *Cf.* F. X. Connolly, *Renascence*, IV, 122; Kenneth Lohf, *The Catholic World*, CLXXIII, 198; Madaule, *Graham Greene*, p. 384; Moré, *Cross Currents*, I (Winter 1951), 45.

[28] Madaule, *Graham Greene*, pp. 266, 384.

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> What Camus called philosophical suicide is, in fact for Greene, the purification of the specifically adult intelligence. Conversion amounts to this -- a narrative rendering of the Christian injunction: be ye therefore as little children.[29]

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[29] R. W. B. Lewis, The Kenyon Review, XIX, 71. Vide infra, Appendix, pp. 108-116, a synoptic table of childhood-adult-relationships classified on the basis of discussion in this study.

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V

THE CONCEPT OF "LOST CHILDHOOD"

The preceding chapters have offered some illustrations of the recurrent theme of childhood in selected writings of Graham Greene. The purpose of this examination was to show that the role of the child or childlike character is integral to the artistic, social, moral and, to some extent, the religious values in these works. The books selected were classified in groups representing three phases of the author's attitude toward the concept of lost childhood: youth "sped to damnation" through lack of moral guidance; young persons forced to grow up in an anti-religious atmosphere, in moral chaos and physical degradation; and the more optimistic and mature writings in which a miracle of grace turns the child toward his spiritual destiny. _Brighton Rock_, _The Power and the Glory_, and _The End of the Affair_ are, respectively, examples of the three ways in which Greene dramatizes the plight of youth in the modern world.[1] It is not too much to say that the tensions in his "esthetic of crime and horror" derive from the use of children as symbols of tragedy in the "European nightmare of corruption and doom."[2]

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[1] _Vide supra_, p. 22, n. 47.

[2] Zabel, in O'Connor's _Forms of Modern Fiction_: "Every age

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Greene's thrillers, novels and plays have direct relevance to the time in which they were written, the period of "whole barbarism"[3] between two world wars. His use of horror in exploring, depicting and objectifying evil is counterpointed by the sad spectacle of the young whose innocence is exploited or corrupted and whose supernatural welfare is thereby imperilled. We might indeed ask if Greene is not deliberately pointing to the words of Christ about those "that shall scandalize one of these least little ones."[4] If this be so, the child figure serves to carry the import of Greene's moral perceptions, his moral indignation against an age in which "crime . . . has become the symptom of a radical lesion in the stamina of humanity."[5] Although Morton Zabel makes no reference to children as one of the etiological factors in Greene's exploration of "evasions, fears and regressive panic", he provides an insight into the major purpose behind our author's "popular and cinematic effects" when he notes:

> The identity Greene's heroes pursue is the selfhood of a conscience implicated in the full mystery and terror of their natures . . . and it is because he

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has its esthetic of crime and horror, its attempt to give form to its special psychic or neurotic climate. No age has imposed greater handicaps on the effort than ours." (pp. 288-9).

[3]*Ibid.*, p. 290. Zabel adapts an epithet used by Henry James: "Greene, facing a 'whole barbarism' equal to anything in history, has undertaken to redeem that dilapidation from the stupefying mechanism and inconsequence to which modern terrorism has reduced it."

[4]*Matthew*, XVIII, 6; *Mark*, IX, 41; *Luke*, XVII, 2.

[5]Zabel, *Modern Fiction*, p. 289.

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> sustains a dialectic between the oblivion of naturalism and the absolute tests of moral selfhood that Greene has brought about one of the most promising collaborations between realism and spirituality that have recently appeared in fiction, saving his work as much from the squashy hocus-pocus or mechanical contrivance of the common thriller as from the didactic sanctimony of conventional religiosity.[6]

In the light of this statement, one may perhaps conjecture that Greene has given strategic importance to children for several reasons. They function prominently in "the collaboration between realism and spirituality" since they supply or enhance the spiritual values of the work in question, for the tensions arising from the sharp contrasts between good and evil involve the lot of the children in a world of moral anarchy. Moreover, the unique appeal of children is heightened in Greene by unusually pathetic circumstances. The use of childhood innocence intensifies the horror of adult evil and mirrors it. Childhood is such a contrast to adult evil, and the very contrast intensifies as well as reflects the evil to which it is contrasted and by which it is injured. It is also possible that he relies upon the compassion his child world evokes to provide relief from the sombre, sordid adult existence that he depicts so powerfully. Except for some grim descriptions, for example, the appearance of the "mestizo" in The Power and the Glory, there is little if any humour in his work. The use of children, as if they were in this world but not of it, contributes ironic contrast and balance to the seedy, satanic life

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[6] Ibid., p. 293.

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which victimizes them.

We have seen that Greene's preoccupation with childhood dates from his own boyhood and adolescence.[7] The subsequent realization that evil pervades the world has apparently haunted him throughout his writing career. As he became more and more aware of cruelty towards and exploitation of the young, this tragic situation tended to represent for him the fate of children in general as victims of the sins of their elders. The adult ". . . knows the import of his acts and knows where they are leading him",[8] but the child becomes acquainted with or is lured into wickedness by the example, the cunning, the irresponsibility or the moral apathy of those who purport to be Christians. He shows that those who survive unhappy, even traumatic experiences in early life are apt to be exposed to emotional and moral ruin as adults. Several critics have pointed out autobiographical implications in Greene's child psychology and have noted how his youthful experiences have contributed to the development of his critical powers.[9] Because his

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[7]*Vide supra*, pp. 4; 22; 58, n. 15; 77. *Cf*. Rostenne, *Graham Greene*, p. 195. The French critic, defining the 'message' of a writer as "the summary of the human significance and value of his work", observes: "The psychological source of Greene's message is his fundamental sensibility and the grave wounds it received at the critical period of adolescence."

[8]Wallace Fowlie, *Guide to Contemporary French Literature* (New York: Meridian Books, 1957): "In ancient tragedy, the sinner was unconscious of the full meaning of his deeds and of his fate. But in the characters of Greene and Bernanos, as in those of Dostoevsky, tragedy has become specifically Christian because the sinner knows the import of his acts and knows where they are leading him." (p. 180).

[9]Rostenne seems to stress this more than other critics.

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child characters are adversely affected by conditions prevailing in their midst, gambling, theft, adultery, murder and suicide, Greene's sociological, moral and religious concepts and overtones are organically related to the idea of lost childhood in his vision of the complex of good and evil in the world. The situation described in 'Greeneland' is, by and large, obviously detrimental to the preservation of innocence: manifold evil seems to dominate the atmosphere. As one critic has remarked:

> All Christians have some responsibility in regard to these outrages against spiritual values, but perhaps the Christian journalist has the privilege as well as the obligation of calling the world's attention to them. Who would dare underestimate the challenge of this worthy vocation.[10]

Graham Greene has apparently accepted this challenge and his stark vision of the second quarter of the twentieth century is "a world of mindless and psychotic brutality."[11] In his travel story,

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He quotes from The Lawless Roads, Greene's story of travel in Mexico, a lengthy autobiographical flashback, in order to show that ". . . it is essential to a just appreciation of his work to realize that it is entirely based upon his sad and inherently emotional awareness of man's basic barbarism." (p. 195). For the views of other critics on this point, vide supra, pp. 4; 35, n. 24; 77, n. 3.

[10]Vincent J. Giese, "The Christian Writer, 1953", America, LXXXIX (June 13, 1953), 301. Cf. Fowlie, who notes that Bernanos and Bloy ". . . assigned to Catholics their real function of worriers and disturbers of the peace, of consciences never at rest . . . Little wonder that Bernanos, as well as Mauriac and Greene, have been difficult sons of the Church." Guide, pp. 167-8.

[11]Zabel, Modern Fiction, p. 290. This scholar unequivocally assigns to Greene a place among the foremost modern novelists: "In at least three of his books, It's a Battlefield, Brighton Rock, and The Labyrinthine Ways (The Power and the Glory), he may claim the

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Journey Without Maps, describing the "heart of darkness" among the totems and terrors of coastal Africa, Greene shows how moral evil lurks beneath the surface of respectability in the social structure when he writes:

> It isn't a gain to have turned the witch or the masked secret dancer, the sense of supernatural evil, into the small human viciousness of the thin distinguished military gray head in Kensington Gardens with the soft lips and the eye which dwelt with dull luster on girls and boys of a certain age . . . They are not, after all, so far from the central darkness . . . When one sees to what unhappiness, to what peril of extinction centuries of cerebration have brought us, one sometimes has a curiosity to discover if one can from what we have come, to recall at which point we went astray.[12]

The "sense of supernatural evil" permeates this paragraph not only in the central image of the Old Tempter but also in the suggestive epithets, sinuous rhythm and the "hint of an explanation" in the closing words as to the central darkness that enveloped mankind at the Fall.

Admittedly not a writer who aims at edification, Greene is, however, constantly linked with such eminently Catholic novelists

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ancestry of James, Conrad and Joyce, and the company of men like Kafka, Auden and Mauriac. He stands at the threshold of major fiction, a searching, irresistible talent, and a true magician in the words and spells of authentic drama. He has found an instrument for probing the temper and tragedy of his age, the perversions and fears that have betrayed it, and the stricken weathers of its soul." (p. 293).

[12]Greene, Journey Without Maps (London: William Heinemann, Ltd., 1936), pp. 10-11. Cf. Fraser, The Modern Writer, pp. 102-3. Discussing the ". . . wonderful sense of atmosphere -- of the atmosphere in particular of what he [Greene] calls 'seediness'", Fraser adds: ". . . we know that we are in a world that we too often ourselves live in, a world that is full of pockets of moral evil . . ."

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as Bloy, Bernanos, Mauriac and Waugh.[13] His frequent sordid portrayals paradoxically conclude with allusions to hope, pardon, and love of God. A recent critic, declaring that ". . . God is an unmistakable power in Greene's tragedies, a power that fights ceaselessly for the human soul", finds that the suffering of these characters pursued by Divine Love is the purification required before they can enter the presence of God. Death is our child, according to Greene, and we must go through pain in order to bear our death. This is the keynote of his work, that the only escape from sin is to be sought in the presence of God.[14] A significant point in this connection is that always at the hour of death his heroes respond to grace which has pursued them through the labyrinthine ways. The Mexican priest, for example, deprived of sacramental confession, humble and contrite, abandons himself to the Mercy of God. Or again, we find Scobie, dying as a suicide, crying out in anguish, "My God, I love . . .", and Father Rank adds a comforting epilogue: "I think from what I saw of him . . . that he really loved God." Just before death, Sarah Miles returns to the faith of her childhood, while Rose Pemberton, having taken her own life, utters a

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[13]Fowlie observes that with these writers ". . . it is primarily a question of transforming man's fate into a vocation . . . The Catholic novel, then will, in some way or other, point out the supernatural vocation of man." Guide, p. 178.

[14]Rewak, The Catholic World, CLXXXVI, 200-1. Cf. Fowlie: "In the characters of Greene and Bernanos, in differing degrees, there is evident the slow and sometimes terrifying progress of Divine Love seeking to make its way through a desolate world." Guide, p. 180.

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prayer at the last moment, moved by the thought of the God she was never taught to love. Her uncle, the crippled Father Browne, cautions his pious sisters: "You don't know, and I don't know, the amount of love and pity He's spending on her now." In the same profound manner the unknown priest, after Pinkie's death, comforts his child-wife, Rose. Father William Callifer and James Callifer also come to realize the infinite tenderness of Divine Love.[15] In all such cases we find the "absolute tests of moral selfhood", the recognition of which is, according to Zabel, the focal point or ulterior motive in Greene's work.[16] We may ask again if, in this recurrent situation, Greene is not stressing the Gospel precept: ". . . unless you become like little children again, you shall not enter the kingdom of heaven."[17]

The extent of Greene's concern for moral values, his preoccupation with the "indestructible integrity of the individual life", can be measured by the prominence he gives to the child's-eye view of the world. There is no happy, joyous childhood or adolescence for his young people, nor do his adult characters recall nostalgically any such care-free period. They grow up amid sordid circumstances; they witness painful or shocking episodes; they are weighted down by responsibilities beyond a child's ca-

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[15]Rostenne asserts that Greene is "the compassionate interpreter of the patience of God." Graham Greene, p. 108.

[16]Zabel, Modern Fiction, p. 290.

[17]Matthew, XVIII, 3.

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pacity to endure. The innocent suffering and the moral hazards to which his youthful characters are exposed subserve his moral purpose. In his Prefatory Letter to Rostenne's critical study, Greene makes clear the importance of the 'point-of-view' in the craft of fiction for his generation.[18] In the works examined in this study we find that each child, each immature adult scarcely beyond adolescence, is either the focus of narration, the essential centre of the main action at critical moments, or, peripheral to the plot at first, is gradually drawn to the centre. This technique gives coherence to the body of his work viewed as "symbolic melodrama",[19] and provides a perspective of evil in the design of his fiction, essays and literary criticism.[20]

A few examples of the pivotal importance of the child will illustrate this technique. Pinkie (Brighton Rock) as narrative focal point throughout, is a Hitler reduced to scale, his will to power operating in race-track gangsterdom. The Mexican Priest's natural daughter (The Power and the Glory) is the focus of narration in two instances only, yet she is the essential centre of the

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[18]Rostenne, Graham Greene, p. 12. "I could discuss with you at length on the art of writing . . . the enormous influence exercised in England of my generation by Percy Lubbock's Craft of Fiction through which so many of us were initiated into the technique of Henry James and to the importance of the 'point-of-view' . . ."

[19]Fraser, Modern Writer, p. 99. Vide supra, p. 7, n. 18.

[20]Rostenne, Graham Greene, p. 90: "This grasp . . . of the continuity of the visible world and the invisible world constitutes the psychological bedrock upon which Greene builds his work."

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priest's interior conflict. In the same work, we find Coral central to the main external action of pursuit when she shelters the fugitive priest from the police. Luis is peripheral to the plot until the very end, drawn to the centre, he symbolizes the redemption of souls through martyrdom: from a potential young scoffer at religion he becomes an ardent witness to the glory of dying for the faith and regards the martyred priest as a truly great man. The new priest whom he welcomes with childlike reverence becomes an image of the same authentic heroism.

In The Heart of the Matter, neither Scobie's little dead daughter nor the Portuguese Captain's daughter, for whose sake Scobie failed in his duty, is the focus of narration, yet each is central to the "chain of events which leads a devout and good man, out of excessive regard for others, to sin grievously."[21] In The End of the Affair, Parkis's boy, like Luis in the earlier work, is not at first an essentially central character; but he enters the story gradually (by his father's frequent remarks about the child's clever detective work and by the boy's services as accomplice in the detection of Sarah's "affair"). He seems at the end to be a witness, in his newly found faith, to Sarah's salvation. In The Potting Shed, thirteen-year-old Anne, so richly endowed with natural virtues, wise beyond her years, is an instrument of grace

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[21] Cf. Fraser, Modern Writer, p. 100, who rather dryly adds that Scobie ". . . is an intrinsically 'nicer' person probably than most of those who read about him."

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for her conscience-tortured uncles. Her role is analagous to that of Parkis's boy, as she too is drawn from the periphery to the centre.

Although few critics allude to and none stress the thematic function of Greene's psychological study of childlife in the chaotic modern world, the importance of this aspect of his work can hardly be overestimated. In the basic dualism contained within Greene's vision, ". . . love and grace are the ways of God, and God's power is infinitely more active than the power of evil can ever be."[22] The precocious wisdom and the intuitive sympathy of children illustrate for Greene that Divine Power and Love are at work in the world. In his earlier books we see children chiefly as victims of suffering, cynicism, and sin; in the later writings, the child is a symbol of innocence, love, and grace.[23] Whether they live under the sinister shadow of evil that materializes out of vice and crime, or are saved from loss of innocence by death in early life, or are led by a miracle of grace to a knowledge of the supernatural, these children help to give support to the conclusions of critics who see in Graham Greene one of England's finest practising philosophical novelists. His fame, through translations and film versions of his better known works, is now world wide.[24]

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[22]Rewak, <u>The Catholic World</u>, CLXXXVI, 213.

[23]See Appendix, pp. 108-116 for a synoptic table of child characters.

[24]Rostenne, on Greene's authority, states that, in general,

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In a recent interview, an American critic, while declaring that "Catholic participation in literature and arts should soon be ready to rise like the phoenix", is not, however, optimistic about the present position of American Catholic literature which has not yet, in his view, produced a really major writer: ". . . not if one is thinking of writers of the stature of such Europeans as Claudel, Greene, or Mauriac."[25]

Rostenne, in a perceptive study of "l'univers greenien", claims that the modern critic is the official interpreter of an author's 'message'.[26] He accords to Greene a high rank among writers whose works derive from "the dignity of a message", for the world of Greene is concerned with the complex reality of man and must be viewed as an organic whole; only in this way can we see in the author something other than the writer who merely strings pearls or pampers his ego.[27]

> Greene paints the world around us as if it were self-contained and self-sufficient, yet he gives us to understand, discreetly and skilfully, that the key to the final meaning of this world is to be found beyond this world.[28]

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films made by American or British companies ". . . have nothing of the profound significance of the books which inspired them . . . it would be a grave error to approach the world of Greene through this medium." Graham Greene, p. 10.

[25]John Pick, founder and editor of Renascence, quoted in "The Man of Letters", The Sign, XXXVII (July 1953), 28.

[26]Vide supra, p. 24, n. 50.

[27]Rostenne, Graham Greene, p. 14.

[28]Ibid., p. 84.

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The meaning of this Christian world is the spiritual destiny of man, credited for eternal happiness, which he attains, according to Greene, through grace and the right use of his free will in choosing good and avoiding evil. When he succumbs, in the world of Greene, to the titanic or to the subtle evil he encounters, we are aware that early in life, in childhood or adolescence, someone probably failed to heed the letter and the spirit of the Divine Command:

> Let the little children come to me . . . do not keep them back; the kingdom of God belongs to such as these . . . The man who does not welcome the kingdom of God like a child, will not enter into it.[29]

[29]*Mark*, X, 14-15.

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A P P E N D I X

Synoptic Table of Childhood-Adult Relationships in Eight Novels and Two Plays

Abbreviations:

MW	The Man Within
OE	Orient Express
MF	The Ministry of Fear
BR	Brighton Rock
PG	The Power and the Glory
Heart	The Heart of the Matter
End	The End of the Affair
LR	The Living Room
QA	The Quiet American
PS	The Potting Shed

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SYNOPTIC TABLE OF CHILDHOOD-ADULT RELATIONSHIPS

In Eight Novels and Two Plays

(Page 1)

(A) ADULT CHARACTERS: WITH TRAUMATIC CHILDHOOD EXPERIENCES	(B) CHILD CHARACTERS: INNOCENT SUFFERERS	(C) ALLUSIONS TO CHILDREN IMPORTANT TO PLOT	(D) CHILD CHARACTERS: RECIPIENTS OF GRACE	(E) CHILD CHARACTERS: INSTRUMENTS OF GRACE
Andrews: (MW) unhappy, weak specimen of a man, pursued by those whom he betrayed, and by his own conscience -- only child of a brutal, yet popular father and sensitive, over-protective mother. Coral Musker: (OE) the product of early corruption and exploitation of children; a naïve, immature young woman, uninhibited by moral scruples.	Rose and Pinkie: (BR) -- although adolescent, are hardly more than children, and suffer the anguish and torment of misunderstanding, as well as sin. Pinkie's pride and hatred lead him to his death while Rose's love and loyalty leave her alone in the world with painful memories.[1]	Catherine: (Heart) Scobie associates all child figures with her. Remorse eventually leads him to fall deeper into sin. Conversely, she also indirectly inspires him to offer his hope of heaven in return for the peace of the shipwrecked girl, the 'illusion' of Catherine.	Luis: (PG) Led back to his Catholic faith and practice through the heroic martyrdom of the Mexican priest, the tale of a boy martyr, and the arrival of a new priest.	Coral and Brigitta: (PG) -- antithetical in nature and appearance, they both remind the priest of 'daughterhood and fatherhood', and reawaken his love for God and humanity.

[1]Although during her confession, at the close of the novel, Rose is given some hope by the anonymous priest, in that her unborn child may someday become a saint, she leaves to go home "to the worst horror of all."

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SYNOPTIC TABLE

(Page 2)

(A) ADULT CHARACTERS: WITH TRAUMATIC CHILDHOOD EXPERIENCES	(B) CHILD CHARACTERS: INNOCENT SUFFERERS	(C) ALLUSIONS TO CHILDREN IMPORTANT TO PLOT	(D) CHILD CHARACTERS: RECIPIENTS OF GRACE	(E) CHILD CHARACTERS: INSTRUMENTS OF GRACE
Arthur Rowe: (MF) affected by subconscious reminiscences of books read in childhood, as they contained no painful adult memories.	Annie Collins: (BR) -- fifteen-year-old girl, merely a memory from Pinkie's boyhood, was decapitated by a train while carrying her second illegitimate child.	Portuguese Captain's Daughter: (Heart) -- for whose sake her father and Scobie both fail in duty; the latter associates her with Catherine and wants to protect the captain for his daughter's sake.	Parkis's Boy: (End) -- cured from a serious appendicitis attack, because of his firm belief in the sanctity of Sarah Miles, whose yearning to love God wholeheartedly ended in her return to the faith of her Catholic mother, and a peaceful death. NOTE: With Anne, of PS, these children form a trio of child-characters whose lives are illustrations of the Portuguese proverb: "God writes straight with crooked lines."	Parkis's Boy: (End) his cure stimulates Smythe's conversion from rationalism to faith, so that he too becomes affected by this tangible proof of miraculous power. These two miracles, in turn, overwhelm Bendrix, so that at least he no longer doubts the existence of God.
Pinkie: (BR) adolescent gangster and anarchist, whose early corruption was due to example of ignorant, irresponsible parents and to contact with gangster tactics.	Anita, Catarina and the little Indian Boy, Brigitta and Coral: (PG) -- either bear the stigma of corrupted innocence or die as victims of anti-religious violence.			

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S Y N O P T I C   T A B L E

(Page 3)

(A) ADULT CHARACTERS: WITH TRAUMATIC CHILDHOOD EXPERIENCES	(B) CHILD CHARACTERS: INNOCENT SUFFERERS	(C) ALLUSIONS TO CHILDREN IMPORTANT TO PLOT	(D) CHILD CHARACTERS: RECIPIENTS OF GRACE	(E) CHILD CHARACTERS: INSTRUMENTS OF GRACE
The Mexican Priest and the Police Lieutenant: (PG) opposite reactions to bitter childhood experiences of poverty and oppression.	Catherine: (Heart) just a memory in the story, since she died an early death, as do, in the course of the story, the Shipwrecked Children at Pende.	Coral Fellows and Brigitta: (PG) instrumental in enabling the hero to elude pursuers so that he remains in Mexico and dies a martyr.		Anne: (PS) -- directs the prodigal, her uncle James, to his home, that he may learn the truth about his childhood. She is therefore indirectly responsible for both James's and Father William's recognition of the ever-present Love and Mercy of God.
Harris: (Heart) wretched, inadequate product of an unhappy school life.	Pemberton: (Heart) the youthful officer, dies pitifully as a suicide.	Parkis's Boy: (End) -- seems instrumental in bringing the "Affair" to an end in a saintly rather than a sordid way. Through him it takes an unexpected turn from sordidness to sanctity.		
	Ali: (Heart) Scobie's native 'boy' -- shot because of false suspicions.			

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S Y N O P T I C T A B L E

(Page 4)

(A) ADULT CHARACTERS: WITH TRAUMATIC CHILDHOOD EXPERIENCES	(B) CHILD CHARACTERS: INNOCENT SUFFERERS	(C) ALLUSIONS TO CHILDREN IMPORTANT TO PLOT	(D) CHILD CHARACTERS: RECIPIENTS OF GRACE	(E) CHILD CHARACTERS: INSTRUMENTS OF GRACE
Rose Pemberton: (LR) -- maladjusted young orphan daughter of a mixed marriage -- a Catholic mother and a non-Catholic father, seduced by an older married man, at the time of her mother's funeral.	Helen Rolt: (Heart) young, widowed victim of ship-wreck; appeals to Scobie because her child-like appearance and manner arouse his pity and love.	Anne Callifer: (PS) -- the pivotal character in the solution of two spiritual problems.		

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SYNOPTIC TABLE

(Page 5)

(A) ADULT CHARACTERS: WITH TRAUMATIC CHILDHOOD EXPERIENCES	(B) CHILD CHARACTERS: INNOCENT SUFFERERS	(C) ALLUSIONS TO CHILDREN IMPORTANT TO PLOT	(D) CHILD CHARACTERS: RECIPIENTS OF GRACE	(E) CHILD CHARACTERS: INSTRUMENTS OF GRACE
	Parkis's Boy: (End) a motherless child, potential victim of early exploitation and corruption (cf. Column (D), Synoptic Table, p. 110); his miraculous recovery from severe illness occurs after reading a book belonging to Sarah Miles, a late-repentant Catholic whose appearance in his dream just after her death is spiritually beneficent.			

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S Y N O P T I C   T A B L E

(Page 6)

(A) ADULT CHARACTERS: WITH TRAUMATIC CHILDHOOD EXPERIENCES	(B) CHILD CHARACTERS: INNOCENT SUFFERERS	(C) ALLUSIONS TO CHILDREN IMPORTANT TO PLOT	(D) CHILD CHARACTERS: RECIPIENTS OF GRACE	(E) CHILD CHARACTERS: INSTRUMENTS OF GRACE
	Brigitta: (PG) doomed to misery through lack of love and too early acquaintance with sin -- as her father realizes with remorse.			

NOTE: Several characters overlap their given categories and fall into two or more groups. This is the result of Greene's excellent portrayal of "round" characters, according to E. M. Forster's classification. Cf. Aspects of the Novel (London: Edward Arnold and Co., 1941), pp. 93-101.

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S Y N O P T I C   T A B L E

(Page 7)

CHILD SYMBOLS

OF CORRUPTED INNOCENCE IN EARLY CHILDHOOD	OF INNOCENT SUFFERING	OF TORTURED CONSCIENCE	OF GRACE
Coral Musker: (OE)	Coral Fellows: (PG) -- as she undoubtedly bore a burden of responsibility beyond her years. (John Atkins, Graham Greene, believes that Coral was a victim of violence and possibly rape when her father's plantation was mysteriously raided).	Brigitta: (PG) for the Mexican priest, the scar of his sin.	1. Coral Fellows (PG): by natural virtue and presumably baptized (as a Protestant); by early death she is therefore ready for heaven.
Pinkie (BR)		Chorus of children: (PG) mocking, taunting children who objectify Padre José's shame and express the scorn and contempt of the villagers for the renegade priest.	2. Luis (PG): his faith and fervour reanimated by the hero's martyrdom, he is ready to follow and serve the new priest.
Catarina (PG)			3. Catherine Scobie (Heart): apparently intended to be this symbol: pictured at the age of nine in her communion veil; hovering over Scobie as someone who wanted to be a beneficent influence, yet somehow prevented from being efficacious; unable without Scobie's response to help him in moral crises.
Brigitta (PG)			

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SYNOPTIC TABLE

(Page 8)

CHILD SYMBOLS

OF CORRUPTED INNOCENCE IN EARLY CHILDHOOD	OF INNOCENT SUFFERING	OF TORTURED CONSCIENCE	OF GRACE
			4. Parkis's Boy (End): favoured by a miraculous cure, attesting that the repentant and reconciled Sarah would make him her protégé.
			5. Anne Callifer (PS): the pivotal character in reclaiming one uncle from scepticism and the other from despair.

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