PLUTCHIK'S EMOTIVE THEORY AS APPLIED TO ESCHATOLOGICAL

ELEMENTS IN KEY WORKS OF GRAHAM GREENE

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An Abstract

Presented to

the Faculty of the School of Humanities

Morehead State University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

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by

Joseph L. Mills

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PLUTCHIK'S EMOTIVE THEORY AS APPLIED TO ESCHATOLOGICAL
ELEMENTS IN KEY WORKS OF GRAHAM GREENE

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Morehead State University, 1967

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The Problem and/or Nature of the Thesis

This thesis is written to demonstrate that a scientific
application of a scientific theory of emotions to the works of
the specific novelist, Graham Greene, can be made in a
practical sense. The problem and/or nature and purposes of
this thesis demand that certain specific assertions be made
and proven. To be proven are such matters as the significance
of Goodman's structures of literature, the necessity for
applying Plutchik's emotive theory to literary structures,
the certitude of eschatology as carrying emotive intensities,
the ascertainment of such intensities in Greene's key novels,
and the possibility of applying psycholinguistical approaches
to such notional concepts as eschatology.

Sources of Data

For the purposes of this thesis, the following literary
works are considered primary research sources: Robert Plutchik's
The Emotions: Facts, Theories, and a New Model; Paul Goodman's
The Structure of Literature; and Graham Greene's A Burnt-Out

Case, Brighton Rock, The Power and the Glory, The Heart of the Matter, The End of the Affair, and The Quiet American. Secondary literary sources include Sylvan Barnet, Morton Berman, and William Burton's An Introduction to Literature, Noam Chomsky's Cartesian Linguistics, Morris Finder's A Structural View of English, Francis Nelson's The Structure of American English, David Krech and Richard Crutchfield's Theory and Problems of Social Psychology, Sol Saporta's Psycholinguistics, Owen Thomas' Transformational Grammar and the Teacher of English, Sheldon Rosenberg's Directions in Psycholinguistics, plus many other textual and periodical sources.

Methods/Procedures

This total thesis is developed through four procedural steps of which the first step is the statement concerning the general nature of the paper. A brief treatment of work done through areas of Linguistics with respect to literature and eschatology follow. Viewpoints and theories of various authors and critics are presented to show whether the nature of the thesis is in opposition to certain positions, or whether the efforts are directed into an entirely new research situation. Following the procedural steps of Chapter One, definitions of terms used in the thesis are given. The second procedural step, constituting all of Chapter Two, is developed through two main sections. The nature of Goodman's work on literary

structures is examined and a demonstration is offered as to
the applicability of Goodman's theories to the novel. Key
passages from six of Graham Greene's novels are analyzed to
demonstrate that they adhere to and meet the linguistical
requirements for identifying tragic structures in the literary
statement as projected by Paul Goodman. In the second section
of Chapter Two, unique linguistic patterns--basic sentence
patterns, transformations, stress-pitch patterns, and sound
units--are viewed as carrying the characteristics of tragic
elements and emotive intensity. Chapter Three includes a
development of Robert Plutchik's Theory of Emotions as
applicable to literary prose statements, and a demonstration
of such applicability which includes focusing the emotive
theory directly on key eschatological passages from Greene's
work. Chapter Four includes a tabular review of exposed
emotive intensities and a conclusion as to psycholinguistical
implications stemming from the study.

Findings/Conclusions

The results of this thesis indicate that a
psycholinguistical approach may be made in studying such
notional concepts as eschatology. Because beliefs and attitudes
are enduring organizations of perceptual, motivational, and
emotional processes, their influences in the realm of behavior
may now be more precisely studied. Literature may now be
studied in a new light, an objective one--that of the
psycholinguist.

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requirements for the Master of Arts degree.

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Director of Thesis

Master's Committee: _____, Chairman

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July 25th 1967
date

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CHAPTER I

NATURE OF THE THESIS, PURPOSES, PREVIOUS WORK, SPECIFIC ELEMENTS TO BE PROVEN, PROCEDURE AND ESSENTIAL DEFINITIONS

I. GENERAL STATEMENT ON THE NATURE OF THE THESIS

Human personality is expressed in the linguistic structures of each unique language in both utterances--any meaningful unit or units of speech preceded and followed by silence--and statements--any declarative unit of speech. Such expressions give oral and written tones that are found within the sensory, intellectual, and emotive framework of the human being. In the work of the novelist, the poet, and the dramatist, there always exist emotive expressions. There is no literature when there is no complex of emotional states. This writer will take the positive approach that literature does exist, and, in this thesis, a specific consideration will be given to certain novels of the literary figure, Graham Greene.

Graham Greene's novels and plays are considered literature. In his tragic works there are high emotive intensities. Because Linguistics, as applied to literature and non-literature, is orderly in each instance, both method and philosophy should be suitable for determining the qualitative and quantitative range of emotions in any one book, or in a series of literary works. In this thesis, the

works of Graham Greene, a well-known, twentieth-century
British novelist and playwright, will be considered with
respect to certain selected novels. Specific eschatological
elements found in the selected novels involving tragedy will
be analyzed with respect to ascertaining the emotive range
of intensities found in each work. Specific consideration
will be given to the eschatological elements of "good and
evil," "sin," "judgment," "punishment," "Heaven," and "Hell"
as found in Greene's novels. Among certain psychological
theories involving emotions and their intensity ranges is
that of Robert Plutchik. His theory will be modified to
apply to linguistic structures in the eschatology of Graham
Greene's novels.

A specific emotive theory will be systematically
applied to a specific philosophy in this thesis. That
philosophy embodies the strong, emotive elements--anger,
admission, fear, loathing, disgust, among others--of
eschatology. Of central concern in this thesis is the
application of Plutchik's emotive theory to selected works
of a modern novelist. Consideration is given to eschatology
since the emotive states involved always induce implicitly
and/or explicitly consideration of eschatological matters in
the works of other current--William Styron, James Gould Cozzens,
and Arthur Miller--or earlier--John Milton, Victor Hugo, and
Joseph Conrad--writers. Inherent in this thesis is the
ascertainment of the orderly structures of the language of

tragedy which can be viewed as a linguistical pattern, and of the applicability of a theory which purports to measure the emotions.

II. PURPOSES

This thesis is written to demonstrate that a scientific application of a scientific theory of emotions to the works of the specific novelist, Graham Greene, can be made in a practical sense. The application of the theory to the selected novels will result in significant and concrete statements concerning the emotional intensities common to each work.

In formulating the general purpose, this thesis will contain specific purposes such as the identification of eschatological elements, the statistical analysis of definitive emotive ranges found in each novel, and an ascertainment of embedded notional concepts and attitudes. This thesis will show that the structures of literature as adduced notionally by Paul Goodman in his The Structure of Literature can be measured scientifically through an application of Robert Plutchik's emotive theory--as found in The Emotions: Facts, Theories, and a New Model--and that the words, as found in the sentence patterns in each novel, as distinct from external evidence as to the author, are entirely sufficient in realizing the emotional intensities found within each work. Evidence as gathered from this writer's work--the

application of an emotive theory to eschatological tragedies—coupled with the observations and applications of such evidence to the key novels—A Burnt-Out Case, Brighton Rock, The Power and the Glory, The Heart of the Matter, The End of the Affair, and The Quiet American—of Graham Greene will serve to lay the framework to a specific approach and method of studying literary analysis and to those areas of study relative to psycholinguistics.

III. WHAT PREVIOUS WORK HAS BEEN DONE IN THE FIELD

Until Robert Plutchik presented his theory of the emotions, no similar theory was comprehensive enough to be scientifically applied to literature. Through the hypothesis found in Plutchik's The Emotions: Facts, Theories, and a New Model, a new method of analyzing the linguistical structures of literature can be made through the use of this emotive theory. Careful study of relevant research sources—Abstracts of Doctoral Dissertations and Abstracts of Master's Theses—and other resources—Encyclopedia of Educational Research and the National Register of Educational Researchers—indicates that no other general study of the application of an emotive theory to any literary structures has yet been accomplished in a thesis at the graduate level. Writers such as L.C. Knights in Metaphor and Symbol, Sylvan Barnet, Morton Berman, and William Burto in An Introduction to Literature, and Albert Mordell in The Erotic Motive in Literature, among others,

have considered the place of emotive elements in literature
through various vocal-sensory theories, but they have not
applied any specific emotive theory to any specific notional
theory such as eschatology.

No research can be discovered which indicates that, at
the graduate level, anyone has considered the ratio between
an emotive theory and basic or transformatory linguistic
structures in the work of any novelist or dramatist. Works
such as those by Paul Garvin--Monograph Series on Languages
and Linguistics, E.H. Sturtevant--An Introduction to
Linguistic Science, and James L. Potter--Elements of Literature,
among others, have been concerned with style involving metaphor
and notional matters. To be considered in this thesis are the
unique and specific structures of literature which are centered
in the theories of Paul Goodman in his The Structure of
Literature as to tragic structures in the novel and which
relate to work already accomplished in the field by those
writers previously mentioned in this chapter.

IV. SPECIFIC ELEMENTS TO BE PROVEN

The nature and purposes of the thesis demand that
certain specific assertions be made and proven. To be proven
are such matters as the significance of Goodman's structures
of literature, the necessity for applying Plutchik's emotive
theory to literary structures, the certitude of eschatology
as carrying emotive intensities, the ascertainment of such

intensities in Greene's key novels, and the possibility of applying psycholinguistical approaches to such notional concepts as eschatology.

In this thesis, consideration will be given to the nature of literature which is that form of oral and written composition which furnishes the grounds for human imagination in both an intellectual and emotional sense. In literature there exist images of man's mental, emotional, and physical self, and written composition can only be literature if in the perception of such composition, there is a fusion of thinking and feeling about concrete, sensory, or abstract elements within the framework of such human personality. Only within such bounds will the nature of literature be considered in this thesis and within such restrictions will proof be offered regarding those specific elements to be proven.

The word "linguistics" refers to the study of the structures or systems in language. Through Linguistics consideration is given to each language as a communicative and expressive system of articulated sounds which are used and understood by the members of a specific society. Each language consists of specific sound units, arrangements, and patterns which represent certain meanings and which are characteristic of certain aspects of human personality. The expressions and communications of each person in his own language include grammar, punctuation, spelling, composition, literature, and non-literature. For this thesis a distinction is made between literature and non-literature as vehicles used in conveying

human expression. The validity of Paul Goodman's literary structures regarding tragedy or tragic works is assumed.

A specific element to be proven in this thesis is the necessity for applying Plutchik's emotive theory to literary structures. The necessity or urgency of such a scientific application originates and justifies itself simply within man's desire to verify rationally what he knows emotively. Little work has been done in this specific direction. Some writers— L.C. Knights, Sylvan Barnet, Nelson Brooks, and Albert Mordell— have considered the place of emotive elements in literature but they have not applied any specific emotive theory to any specific notional theory such as eschatology. The emotive theory is significant in that through such a theory, a new method of literary analysis may be opened—that of analyzing a notional theory such as eschatology.

In this thesis, specific consideration will be given to proving the wide range of emotive stimuli that is common to eschatology. Of primary concern will be those emotive responses—rage, anger, admission, fear, disgust, loathing, surprise, sorrow, dejection, among others—that are common to tragedy or tragic works, and in the final chapters of this thesis, statistical proof will be offered to support this writer's supposition that certain emotive ranges are common to tragedy, specifically eschatological tragedy. The emotive elements that exist in the selected novels will be presented in a tabular review in the last chapter of this thesis, and a

conclusion will be offered as to the psychological implications of this writer's findings.

Another element to be proven is the certitude of finding eschatological elements in Greene's key novels. Such novels do contain elements of eschatology, as later proof will ascertain, and in the words and lines of this, the "doctrine of last things," the highest emotional intensities--rage, anger, admission, loathing, grief, among others--are found. Eschatological terminology originated out of the phrases "the last day," "the last times," and "the last state" which refer to this temporal world as opposed to the supposed world beyond death. Thus, the word "eschatology" here restricted to the western view, represents such words as "good versus evil," "sin," "judgment," "punishment," "Heaven," and "Hell." In this thesis, specific examples of such eschatology will be presented as found in six key novels of Graham Greene. Such considerations are necessary preliminaries to the conclusion of this thesis.

This thesis will be evidence that psycholinguistical approaches can be applied to notional concepts such as eschatology through Plutchik's emotive theory. Further proof will be offered that English linguistic structures for tragedy-- involved in eschatology--are unique in the area of emotive states, and that elements of eschatology can be pointed out and measured in their original emotional intensity and equated with the emotional intensity patterns--illustrated in Chapter

Three of this thesis--that Plutchik has proposed as a result
of his work in behavioral psychology. This procedure will
prove that Linguistics, as applied to literature, can reveal
the emotive states common to tragic themes in Greene's key
novels.

V. PROCEDURE

This total thesis is developed through four procedural
steps of which the first step is the statement concerning the
general nature of the paper. In reference to the total thesis,
the general and specific purposes are then stated and
explained. A brief treatment of work done through areas of
Linguistics with respect to literature and eschatology then
follow. Viewpoints and theories of various, previously
mentioned authors and critics are presented to show whether
the nature of the thesis is in opposition to certain positions,
or whether the efforts are directed into an entirely new
research situation. The general and specific points which
need proof are indicated in this first procedural step.

Following a presentation of the procedural steps as
found in the first section of Chapter One, the definitions of
terms used in the thesis are given. The development of the
thesis is within the framework of the given definitions. The
general nature of the thesis, the purposes, work previously
done in the field, specific elements to be proven, procedural
steps, and the definitions controlling the main points comprise

this first Chapter, and together constitute the first major division of the thesis.

The second procedural step, constituting all of Chapter Two, is developed through two main sections. In the first section, the nature of Goodman's work on literary structures is examined and a demonstration is offered as to the applicability of Goodman's theories to the novel. Key passages from six of Graham Greene's novels are analyzed to demonstrate that they adhere to and meet the linguistical requirements for identifying tragic structures in the literary statement as projected by Paul Goodman in his The Structure of Literature. Such elements as the "complex tragic plot," "seriousness," "compounded action," "goodness" and "frailty" in characters, "discovery," "reversal," "pity" and "fear," and "catharsis" or "resolution" will be examined in order to ascertain if the various novels of Greene fit the requirements of Goodman as to tragedy or the tragic plot.

In the second section of Chapter Two, unique linguistic patterns—basic sentence patterns, transformations, stress-pitch patterns, and sound units—are viewed as carrying the characteristics of tragic elements. In Greene's works, key phonemic patterns carry the potential of evoking specific emotional reactions and values—variant cognitions as produced by variant sounds of the same morphophonemic combinations. The resultant merging of phonemes into morphemes carry the emotional characteristics of language; for instance, "k"

is a hard sound because in articulating "k," the air column
strikes against the palate, while the soft "l," resulting
from the contact of the tongue with the moisture of the soft
palate, will suggest relaxation and ease in many cases. In
Greene's key novels, recurring phonemes include "b," "d,"
"g," "k," "p," among others. These phonemes form morpho-
phonemic combinations such as "blood," "die," "God," "kill,"
and "pain." This writer will offer evidence that certain
morphophonemic combinations in Greene's language will serve
as the basis for many words that signify distress, fear,
anxiety, deprivation, and such emotions that are characteristic
to eschatology and/or tragedy. Such morphophonemic combinations
will appear frequently in Greene's tragic works. For instance,
the tightening of the vocal cords necessitated by the phonation
of "ng" or "nk" produces tension which parallels the emotional
state of anger, disgust, or sorrow. Such a phoneme as "ng"
is fused into the morpheme "ing" and then fused into the word
"damning," a combination of two morphemes. Such words as
"killing," "cursing," and "strangling" are formed in the same
fashion and represent the "snarl" or "negative" words that
are found in Greene's tragic works. A detailed analysis of
key phonemes, morphemes, words--in Greene's novels--is
presented in Chapter Two of this thesis. The first part of
Chapter Two deals with the identification of tragic structures
in Greene's novels; the second part deals with the structures,
patterns, and nature of the words and lines in those novels.

The next step, as the third procedural step or Chapter Three, involves the development of Robert Plutchik's Theory of Emotions as applicable to literary prose statements in the selected works of Graham Greene. Following a presentation of the theory, and a demonstration of such applicability, the theory is focused directly on key eschatological passages from six of Greene's novels. The procedure, in this second section of Chapter Three, shows the relationship among eschatological statements and emotive states and intensities common to tragic works.

A significant procedural step is found in Chapter Four. Correlations are made between the material found in Chapter Three and that of Chapter Four. The qualitative aspects of Chapter Four as demonstrating the eschatological passages themselves are brought into relationship with the results of Chapter Three, resulting in psycholinguistical findings in and from the applications of Plutchik's theory. This chapter contains a tabular review and a conclusion as to psycholinguistical implications stemming from the study.

VI. DEFINITIONS

Since only literature will be considered--on which to apply Plutchik's theory--a distinction must be drawn between literature and non-literature. Literature, as distinct from educational and propagandistic literature, is that form of oral and written composition which furnishes the grounds for

imagination, which combines thinking, feeling, and sensing.
Thus, a distinction is made between the purely literary
definition of literature which includes the short story, the
novel, and the play, and that composition which is classified
as "religious literature," "historical literature," or
"philosophical literature," among others. The reader must not
confuse literature, as here defined, with the statistical
composition of the scientist, the theoretical thought-
projections of the philosopher, the historian's record of
past events, or the theologian's interpretations of such works
as the Bible or the Koran. Such are not literature because
the human rhythms of thinking with feeling are absent, and,
in this thesis, the survey of literature will be restricted
to the novels of Graham Greene, and more specifically to
those novels which have tragic implications. Thus, of central
concern in this thesis are the six key novels of Greene,
novels which contain an emphasis on eschatology and which
contain emotional overtones that directly relate to the
subject of this thesis.

The word "religion" refers to any specific system of
belief, worship, or conduct toward a god or gods, and represents
a state of mind or a way of life expressing love for and trust
in a higher being, and some assent to the need for one's will
and effort to act according to the will of that higher being
or god. Eschatology is of central concern in the study of
religion, or literature that is concerned with religion or

that has religious implications. While eschatology has a wide
application to oriental religions as well as to those religions
of the Western World, the term is restricted to the Western
view in this thesis. Thus, the word "eschatology" refers to
that branch of theology which deals with the doctrines of
last things, such as "good versus evil," "sin," "judgment,"
"punishment," "Heaven," and "Hell." For the purposes of this
thesis, the term "eschatology" will be restricted to a
consideration of eschatological terminology as found in
Christianity, specifically in that of Catholicism.

In this thesis, linguistical structures are considered
because they operate in such a way as to carry meanings unique
to different types of literature. Since emotional intensity
is of central concern to this thesis, a close consideration
is given to one linguistical structure, the levels of pitch
in the language of Greene's novels. Morphophonemically, such
levels of pitch may be classified as low (l), normal (n),
high (h), and very high (hh). These levels of pitch may be
graphed as pitch contours. For instance, "breakthrough," a
noun, may be graphed as ⸺＼ whereas the verb-adverb group
"break through" may be graphed as ⸺／. Also, the noun
"setup" may be graphed as ⸺＼ whereas the verb-adverb group
"set up" may be graphed as ⸺／. This writer will show that
emotional intensities will be higher in some words or word
groups that may be graphed as elevated stress-pitch patterns.
Such stress-pitch patterns correlate to a phonological analysis

of morphophonemic sound units and a presentation of such is offered in the second section, Chapter Two, of this paper. For instance, when put into morphemic structures such as "love" or "like," "l" phonemes may suggest ease or relaxation, whereas such phonemes as "d" may form part of such morphemes as "dead," thereby conveying the emotion of fear. The phoneme "k" may form part of the morpheme "kill," thereby conveying the emotion of anger. Consideration will also be given to basic sentence patterns and sentence transformations, regarding the placement of key words in the sentence patterns. In English, emotional force is provided by placing the adverbial statements to the right, or at the end of the sentence. A typical example would be, "They searched a long time for the doctor's apparatus before they found a clue."[1] The dependent adverbial clause gives the sentence emotive force when moved to the right. If the adverbial element is placed at the beginning of the sentence, the speed is removed and the pace of the sentence is slowed. Such considerations will be given to Greene's language in order to evaluate, by linguistical procedure, the emotive content of the author's language.

Paul Goodman, in his The Structure of Literature, distinguishes between tragedy and the tragic plot. Such a consideration is important here because the selected novels of Graham Greene are not traditional tragedies, but are novels

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[1]Graham Greene, A Burnt-Out Case (New York: Bantam Books, 1960), p. 28.

that contain complex tragic plots. Thus, the tragic themes
of Greene's key novels include "seriousness," as all novels do,
that relationship--between agents and actions--of being
essentially involved. The "complex tragic plot" has two or
more strands of incidents running concomitantly and such is
referred to as "compounded action." "Discovery" is the
emergence of the hidden, or secondary plot. "Fear" is the
destruction of the apparent or primary plot and the agent of
that plot. "Pity" is the succession of the hidden to the
apparent plot, and the term also refers to the contemplation
of the protagonist in his new role, considering what he was
and now is and the alternative situations from which he had to
choose. The "catharsis" or "resolution," as Goodman defines
those terms, is the redintegration of the destroyed plot
elements in the situation after the reversal. Specifically,
"catharsis" refers to a using up of emotions in the protagonist,
while the "penalty" refers to the formality of the resolution.
These terms characterize Goodman's conception of the complex
tragic plot and represents the structures within the
selected novels of Greene.

Since the study of psycholinguistics involves the study
of beliefs and attitudes as a producer of emotional reactions,
this thesis--involving the study of emotions--projects a new
psycholinguistical method for the study of literature. "Beliefs"
and "attitudes" are enduring organizations of perceptual,
motivational, and emotional processes which are influential

in the realm of behavior. A "belief" is an enduring organization of perceptions and cognitions about some aspect of the individual's world, particularly a thing, such as the belief in a god. An "attitude" can be defined as an enduring organization of motivational, emotional, perceptual, and cognitive processes with respect to some aspect of the individual's world, such as an attitude toward law and order, love, death, among others. Such beliefs and attitudes produce the intensity of an emotional reaction; therefore, as terms relevant to psycholinguistics, "beliefs" and "attitudes" must be considered as the primary maker of specific emotional reactions and/or intensities in a given situation. Whereas the belief is motivational and emotionally neutral, the attitude is frequently perceived as demanding action, and therefore, the attitude is more positive in nature. Since beliefs and attitudes are carried by language, the method proposed in this thesis is essentially of a psycholinguistical nature.

Another psycholinguistical term, directly relevant to the purpose of this thesis, is the "immediate psychological field." The term relates to the principles that govern the formation and operation of beliefs and attitudes and the functioning of higher order processes in the human mind. The dynamics of behavior, as studied through the principles of the immediate psychological field, are significant in this thesis since behavior, perception, and emotional intensity have a

definite and measurable correlation.' The peculiar pathological
and physical state of Greene's characters represents certain
linguistical patterns of abnormality, a characteristic of
the immediate psychological field, and in such context will
the patterns of Greene's works be considered.

CHAPTER II

REVIEW OF THE LITERATURE

I. IDENTIFICATION OF TRAGIC STRUCTURES IN GREENE'S NOVELS

A review of the literature will be presented with the
first part of Chapter Two devoted to the identification of
tragic structures in the selected novels. The six key novels
will be linguistically analyzed in view of ascertaining
whether or not they meet the requirements for the complex
tragic plot as presented by Paul Goodman in his The Structure
of Literature. The elements of the complex tragic plot to be
considered are found under that part of Chapter One entitled
"Definitions," and include "seriousness," "compounded action,"
"discovery," "pity/fear," and "catharsis/resolution." In Part
Two of Chapter Two, consideration will be given to other
linguistical patterns in Greene's novels, including basic
sentence patterns, transformations, and morphophonemic sound
units--all of which are so structured as to carry certain
emotive qualities which characterize Greene's work. The first
consideration will be certain tragic qualities existing in six

selected novels.

The first novel to be considered, The Power and the
Glory, fits Goodman's requirements for the complex tragic
plot in that several strands of action run parallel to the
apparent/surface plot. Within a setting placed in a remote
section of Mexico, Greene presents the story of a hunted,
desperate, and driven man--a priest. However, the priest
and the organized search to find that priest prove to be the
apparent plot:

> "I am looking for a man," the lieutenant said.
> "He has been reported in this district."
> "He can't be here."
> "Your daughter tells me the same."
> "She knows."
> "He is wanted on a very serious charge."
> "Murder?"
> "No. Treason."[2]

This dialogue represents the apparent plot and the lieutenant's
search for the priest throughout the villages of that Mexican
region. As the novel progresses, the priest himself is
revealed in terms of the driving terror that motivates his
flight. The hidden or secondary plot moves independently
of the apparent plot structure but moves steadily closer to
the apparent plot until they finally merge at the point of
discovery. The plot is complex in that many elements of
action are synthesized into the over-all plot structure of
the novel. For instance, the hidden plot begins to move to
the surface when the priest begins to suffer because of the

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[2]Graham Greene, The Power and the Glory (New York:
The Viking Press, 1946), pp. 46-47.

suffering of the people:

> "What is the matter with you all?" he said. "Why
> should you be afraid?"
> "Haven't you heard...?"
> "Heard?"
> "They are taking hostages now--from all the
> villages where they think you've been. And if
> people don't tell...somebody is shot...and then
> they take another hostage."[3]

Thus, the torment within the mind of the priest runs high.

Several priests have been shot and the search continues for

the one priest who escaped. All is part of the Mexican

governor's campaign to wipe out all traces of religion,

especially Catholicism. The complex tragic plot involves

the apparent plot--the search for the priest--and the hidden

plot--the priest's search for peace of mind.

As part of the complex tragic plot, seriousness

represents the increasing involvements of the priest with

the conflicts and crises of his flight. He is caught in

several conflicts at the surface level of the plot--his

flight, his drinking, his hiding--and he is involved in

several conflicts in the hidden plot--his one-time marriage,

his lack of dignity, his sins, his frailty:

> She said savagely: "I know about things. I went
> to school. I'm not like these others--ignorant.
> I know you're a bad priest. That time we were
> together--I bet that wasn't all you've done. I've
> heard things, I can tell you. Do you think God
> wants you to stay and die--a whisky priest like
> you?"[4]

Such lines represent the conversation between the priest

3[Ibid](#)., pp. 86-87.
4[Ibid](#)., p. 107.

and Maria, and represent the increasing seriousness of the novel. The complex interactions are many. Sin, human frailty, value judgments, and religious assertions comprise the growing seriousness of the plot. The following lines represent the growing conflicts with the priest:

> He made an attempt to hide the brandy bottle, but there was nowhere...he tried to minimize it in his hands, watching her, feeling the shock of human love.[5]

These conflicts within the mind of the priest coupled with the surface conflict of his flight from the Mexican officials constitute the requirement of seriousness which linguistic structures carry. Within The Power and the Glory seriousness is fulfilled by a play upon past occurrences, and thought-projections--on the part of the priest--of the present and future.

This novel fulfills the requirement for compounded action in that many strands of action run parallel to the surface plot. For instance, the Mexican government is jailing or executing all of the local priests; however, these priests can gain their freedom by renouncing their faith. This governmental drive to stamp out religion is one part of the compounded action of the novel:

> "He is a priest. I trust you will report at once if he is seen." The lieutenant paused. "You are a foreigner living under the protection of our laws. We expect you to make a proper return for our hospitality."[6]

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[5]Ibid., p. 90.
[6]Ibid., p. 47.

In such manner, the government's officers use the local people in attempting to recruit informers. This action represents part of the apparent plot as the surface strands of action involve the flights of the priests, their capture, their execution, and the escape of one priest. Such action leads to other movements within the structure of the novel, one being the growing conflicts within the mind of the priest. As part of the total compounded action of the novel, such action within the hidden plot is illustrated by the following lines:

> He couldn't even say Mass any longer--he had no wine. It had all gone down the dry gullet of the Chief of Police. It was--appallingly-- complicated. He was still afraid of death; he would be more afraid of death yet when the morning came, but it was beginning to attract him by its simplicity.[7]

These lines are significant because more plot movements stem from this action and lead to other episodes within the novel. Such dialogue, therefore, represents the compounded action within the novel. In this novel, compounded action is found in a series of flight-pursuit patterns that run and occasionally reverse themselves to fit the total plot structure of the work.

Following the flight-pursuit patterns--compounded action of the novel--is the discovery which involves the emergence of the hidden plot. This moment appears where the hidden plot involving the priest, running from God and himself,

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[7]Ibid., p. 175.

merges with the apparent plot which includes the flight of
the priest from the all-powerful Mexican government:

"Heaven is where there is no jefe, no unjust
laws, no taxes, no soldiers, and no hunger.
Your children do not die in heaven."[8]

These lines, as part of the discovery, reflect the merging
of the hidden with the apparent plot. Not only the flight
from the soldiers is now important to the priest, but also
the conflicts within his mind of life, death, and rebirth.
Whereas the priest is running from God and himself, he--
the priest--becomes completely aware of his predicament
when he is betrayed by a half-caste Judas:

This was Judas sick and unsteady and scared in
the dark. He had only to beat the mule on to
leave him stranded in the forest. There was a
groan--it sounded like "Mother of God," and he
let the mule slacken its pace. He prayed
silently: "God forgive me": Christ had died for
this man too: how could he pretend with his pride
and lust and cowardice to be any more worthy of
that death than this half-caste?[9]

In these lines the hidden plot--the priest's conflicts
within himself--begin to merge with the apparent plot--the
flight from the government's officers. The discovery does
not take place in a few short moments or lines, but the
hidden plot moves slowly into the open.

As requirements for the complex tragic plot, pity
and fear are present in the action leading up to the
execution of the priest. Fear and pity stem from the death

[8]Ibid., p. 95.
[9]Ibid., p. 133.

of the priest, and such is evident in the following lines:

> Soon he wouldn't even be a memory--perhaps after
> all he wasn't really Hell-worthy. Tears poured
> down his face: he was not at the moment afraid
> of damnation--even the fear of pain was in the
> background.[10]

Pity and fear are intermingled because the reader fears that the priest is like him and that he may fall into a predicament like the priest's. Thus, pity is produced because the reader wants to avoid the fate of the priest. Pity is here associated with the stature of the priest, his loss of position and respect, and his ultimate predicament. Since fear is the destruction of the apparent plot and the agent, the reader experiences the emotion of fear throughout the novel since the entire action is built upon a flight-pursuit pattern that will ultimately culminate in the capture and execution of the priest:

> He woke with a huge feeling of hope which
> suddenly and completely left him at the first
> sight of the prison yard. It was the morning
> of his death.[11]

From this point to the climax the fear and pity grow more intense. The emotional intensity of the situation grows as the hidden plot moves into the open and supersedes the apparent plot in importance and meaning. No longer is life important in itself, but for the priest, life after death takes on new meaning. The anticipation of the emergence of the hidden plot, completely and finally,

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[10] Ibid., p. 284.
[11] Ibid., p. 283.

promotes fear and pity as the reader projects himself into the situation of the priest.

Since the resolution is the formal expression of the catharsis--involving the elements of pity and fear--one will find this structure in the penalty which is required of the protagonist, the priest. As is the resolution in Brighton Rock, this penalty is death and such occurs in the final lines of the novel. The catharsis is most evident at the moment of execution:

> Juan, raising both arms above his head, called out in a strong brave voice to the soldiers and the levelled rifles: "Hail Christ the King!" Next moment he fell riddled with a dozen bullets and the officer, stooping over his body, put his revolver close to Juan's ear and pulled the trigger.[12]

In this moment the emotional involvement reaches the maximum, and with the final words, the final shot, comes the characteristic purging of emotions. Throughout the entire action, the priest anticipates his fate. With his execution comes the catharsis, the final using up of emotions.

In Greene's Brighton Rock there are several strands of action that run parallel within the structure of the novel. The different strands of action, both hidden and apparent, are moved--caused and carried--by the actions and interactions of different characters in various situations. For instance, the surface plot centers around the racetrack gangs, razor slashings, rackets, book-makers, gamblers, and

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[12]Ibid., p. 297.

squealers at Brighton--typical subjects, predicaments, and
environmental situations which characterize the linguistic
tone of Greene's tragic works:

> "But he didn't kill himself," Clarence said.
> "You've only got to read. They cut him up and
> they say he died natural."[13]

Such references to murder set the tone of the novel. A mob,
led by Pinkie, the protagonist of the novel, has been
responsible for such murders. The surface conflict revolves
around the murder of a man called Spicer. Rose, a sixteen-
year-old girl knows that Spicer was murdered, but because
the mob does not want to kill her--since suspicion might be
aroused--Pinkie is forced to marry her:

> "A marriage of a minor's not easy." "Go on.
> I'll pay." "It's no good you just saying you're
> twenty-one. No one would believe you."[14]

As these plot-strands indicate, Brighton Rock fulfills
Goodman's requirements for the complex tragic plot. With
such strands of action at the surface level, there are also
many hidden movements--within the structure of the plot--that
revolve around the spiritual turmoil within Pinkie's mind.
Each strand of action leads to new action which enlarges
and expands upon the former.

The second tragic structure to be identified in
Brighton Rock is that of "seriousness," a term which refers
to the increasing involvements of conflicts and crises within

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[13]Graham Greene, Brighton Rock (New York: The Viking
Press, 1938), p. 43.

[14]Ibid., p. 168.

the novel. As the plot grows more complex so does the emotive intensity grow, as such is carried by the language of the characters. Such emotive intensity, as aroused by key sounds in the language of the characters, is represented by the conversation between Ida and Rose:

> "Well?" Rose said, giving nothing away. The woman whispered softly across the few feet between them: "He's a murderer." "Do you think I don't know that?" Rose said. "God's sake," the woman said, "do you mean--?" "There's nothing you can tell me." "You crazy little fool--to marry him knowing that. I got a good mind to let you be."[15]

Seriousness is represented in the deepening, complex interactions of Pinkie with the outside world--as the surface plot--and of Pinkie with himself--as the hidden plot. His dialogue, and that of other characters, represent the erupting conflicts and the mounting crises with the novel. The characteristics of seriousness, as a tragic structure, are again well represented by the following lines:

> "You think he's in love with you," the woman said; "he's not." "He married me." "And why? Because they can't make a wife give evidence."[16]

Such lines represent the seriousness of the complex tragic plot. The seriousness continues to the episode which finds Pinkie jumping over a cliff and committing suicide. With his death all comes to an end--the conflicts, the crises, the seriousness as revealed by the lines of the entire novel.

The complex tragic plot of Brighton Rock carries within itself many movements. Goodman defines such movements

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[15]Ibid., p. 289.
[16]Ibid., p. 290.

as compounded action, or the enlightening of two or more
actions by a merging effect. For instance, after the members
of the mob learn that Rose knows about Spicer's murder, they
force Pinkie to marry Rose so that she could not legally
testify against him in court. The merging of the two
conflicts is captured in the following lines:

> "I wanted to be friendly," Cubitt said. "A joke's
> a joke. When a man's getting married, he oughta
> take a joke." "Married? Who married?" "Pinkie,
> of course." "Not to the little girl at Snow's?"
> "Of course."[17]

This dialogue represents the compounded action within the
novel. One action--a murder--is leading to another strand
of action--a marriage--and as they tie together, they
enlighten and enlarge upon the plot. The action brought
about by the marriage is compounded by more movements, one
being the conflict that arises in the mind of Rose:

> She began to pray to herself: "Holy Mary,
> Mother of God," but then she stopped--she was
> in mortal sin; it was no good praying.[18]

Compounded action stands out as a distinct structure in
Brighton Rock as one action is tied to another action, and
so on. The multiple action enlarges upon and expands the
total plot structure of the novel. Whereas a murder prompts
a marriage, the resulting marriage prompts a reassessment
by each character of each other's life. Thus, the novel
meets the requirements for the complex tragic plot in that
the novel contains many strands of action that tie together

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[17] Ibid., p. 235.
[18] Ibid., p. 335.

to form one main plot.

Discovery is the next requirement of Goodman's complex tragic plot to be revealed. Since discovery refers to the emergence of the hidden plot, consideration must first be given to that plot structure into which the hidden plot will merge. In Brighton Rock the apparent plot is the murder-mob-racket conflict within Brighton; however, the hidden plot involves the spiritual turmoil within the soul of Pinkie:

> "What do you mean?" "Give us peace." He
> thought: there'll be time enough in the years
> ahead--sixty years--to repent of this. Go to
> a priest. Say: "Father, I've committed murder
> twice. And there was a girl--she killed herself."[19]

This example indicates how the hidden plot is emerging and becoming part of the main action. The surface plot--involving the conflicts of the mob--is now joined with this secondary, hidden plot--the conflicts of Pinkie, Rose, and God:

> "Last night...the night before...you didn't hate
> me, did you, for what we did?" He said: "No, I
> didn't hate you." "Even though it was a mortal
> sin?" It was quite true--he hadn't hated her;
> he hadn't even hated the act.[20]

Through these quotations, one can understand how the hidden plot emerges into the total action of the novel. The hidden plot involves the conflict that arises between Rose and Pinkie because of their forced marriage, and the resulting conflicts brought on by their newly found awareness of God, truth, and each other. As a structure in Brighton Rock discovery involves the establishment of reason in Pinkie

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[19]Ibid., p. 331.
[20]Ibid., p. 347.

after passion has spent itself.

As a requirement of Goodman's complex tragic plot, pity involves the succession of the hidden to the apparent plot. Pity results from the contemplation of the protagonist in his new role, brief as that role may be. Pity, as such, is not an emotion but is an emotive-like reaction produced by a combination of such emotions as joy, fear, acceptance, and sorrow, as such is deduced from an analysis of Plutchik's emotive theory. Pity is best exemplified in these lines:

> "Stop him," Dallow cried; it wasn't any good;
> he was at the edge, he was over; they couldn't
> even hear a splash.[21]

When one contemplates Pinkie's misfortune, considering his recent move toward reason and repentence--away from sin--one has pity for him. Fear is produced by Pinkie's destruction. Thus, in this brief strand of action, two requirements of the complex tragic plot are met. Rose has failed in getting Pinkie to a priest, and in spite of her pleading and threats that she might kill herself, Pinkie, jumping over the side of the cliff, drowns in the water below. The reader has pity for him because of the hopelessness that surrounded Pinkie's life, and fear is produced because Pinkie is somewhat like the reader.

According to Goodman, the resolution is the formal expression of the catharsis. The formality of the resolution in Brighton Rock is the penalty which is accepted by Pinkie as his last recourse. The scene that immediately preceeds

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[21]Ibid., p. 352.

his suicide is filled with emotive intensity:

> He screamed and screamed, with his hands up to
> his eyes; he turned and ran...he shrank--shrank
> into a schoolboy flying in panic and pain,
> scrambling over a fence, running on.[22]

Pinkie has alternative choices, but he chooses to commit

suicide. He makes the final choice. The catharsis is that

point where the emotions are purged, and such is the case

with Pinkie. His emotions are spent. Like Querry in A

Burnt-Out Case, Pinkie's soul is burnt-out. Within a few

short moments his past and present are dashed into nothing.

The catharsis is complete.

In The Heart of the Matter, there exists a great

amount of philosophical and theological speculation which

makes up the hidden and apparent strands of action. As is

characteristic of Greene's tragic works, the protagonist

is involved in problems within his environment and within

himself. The surface action involves a man named Scobie, an

assistant police commissioner in a West African coastal town,

who falls in love for the second time:

> "You'll never marry me."
> "I can't. You know that. I'm a Catholic.
> I can't have two wives."
> "It's a wonderful excuse," she said.[23]

This surface action of the complex tragic plot finds passion

yielding to pity and dishoner. Scobie forsakes his wife

Louise and has an affair with a woman named Helen. This

one part of the surface action combines with the hidden strands

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[22]Ibid.

[23]Graham Greene, The Heart of the Matter (New York:
The Viking Press, 1948), p. 193.

of action which involve Scobie's loss of faith in himself
and in God. He begins to miss Mass for insufficient reasons.
He accuses men of being egotistical, selfish, evil, and
ignorant. Scobie's guilt comes to the surface when his
friend Yusef dies:

> I've killed you at the end of them. God lay there
> under the petrol drums and Scobie felt the tears
> in his mouth, salt in the cracks of lips. You
> served me and I did this to you. You were faithful
> to me, and I wouldn't trust you.[24]

Thus, much like the priest in The Power and the Glory, the
torment within Scobie's soul emerges as the hidden strands
of action. Such lines as those quoted above indicate the
presence of many, interrelated strands of action within the
novel. Each of the incidents leads to other incidents and
in such manner The Heart of the Matter fulfills the
requirements for Goodman's complex tragic plot.

Seriousness is found in the increasing number of
conflicts that take place in Scobie's life. Not only has
Scobie had an illicit affair, but he has also lost stature
in his position, and a friend of his is in love with Louise,
Scobie's own wife. He becomes aware of this new conflict
in a conversation with his wife:

> "Poor Wilson," he said, "I think he's in love
> with you." "He thinks he is." "It's a good
> thing for him you are going. People like that
> become a nuisance in this climate. I'll be
> kind to him while you are away."[25]

Thus, the conflicts are multiplied in that not only Scobie

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[24]Ibid., p. 277.
[25]Ibid., p. 101.

has an affair, but there is that possibility that his wife
will also have an affair. Around such conflicts Greene
weaves an intense spiritual drama which constitutes the heart
of the novel. Such conflicts between Scobie and his wife
are increased by his visits to the local brothel:

> The brothel was a tin-roofed bungalow halfway
> down the hill on the right-hand side. In the
> dry season the girls sat outside in the gutter
> like sparrows: they chatted with the policeman
> on duty at the top of the hill.[26]

Such lines indicate that Scobie's habits leave much to be
desired. He is a rascal, a scapegoat, a traitor, and a hero,
all in one; however, through the many conflicts that make
up the seriousness of the novel, Scobie acquires the
characteristics of a tragic figure.

Within the plot structure of the novel, seriousness
relates to compounded action in that the protagonist Scobie
has many interactions with his superiors, his wife, his
mistress, his church, and his God. One strand of action is
found in the first pages of the novel. Scobie learns that the
Commissioner of the police force is retiring. Scobie is told
that he has been passed over and will not be chosen as a
replacement:

> "She says the Commissioner's retiring, and they've
> passed you over." "Her husband talks too much in
> his sleep." "Is it true?" "Yes. I've known it
> for weeks. It doesn't matter, dear, really."
> Louise said, "I'll never be able to show my face
> at the Club again."[27]

Such dialogue represents one part of the compounded action

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[26]Ibid., p. 188.
[27]Ibid., p. 18.

of the novel. These lines lead to a rumour that Scobie is
going to retire, but he denies that rumour. The conflict
touches Louise in that such a move will lower her social
position, and for her--the city intellectual--the results
would be devastating. As part of the compounded action, this
conflict contributes to the conflict between Scobie and his
wife:

> "Don't be absurd, darling. Who do you think
> I love if I don't love you?" "You don't love
> anybody." "Is that why I treat you so badly?"
> He tried to hit a light note, and it sounded
> hollowly back at him.[28]

Thus, the possibility of being overlooked as a police
commissioner brings on many complications, one being the
rekindling of Scobie's old quarrel with his wife. The
conflict intensifies as Louise accuses him of wanting her
dead, but he denies this charge. As one action ties to
another, so is compounded action structured within the novel.

One finds the element of discovery projected in
Scobie's gradual enlightenment as to his own situation.
Scobie understands that his job is in danger of being taken, and
that he is in danger of losing his wife. Such an awareness is
part of the apparent plot. However, the hidden plot involves
the conflicts that exist within his mind:

> He could hear Father Rank close the door of his
> box, and nausea twisted him again on his knees.
> "O God," he said, "if, instead, I should abandon
> you, punish me, but let the others get some happiness."[29]

This example indicates how Scobie is becoming aware of not

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[28]Ibid., p. 59.
[29]Ibid., p. 244.

only himself but also of his friends. Although he had
forsaken God, he now tries to find his way back. This
merging of apparent plot with hidden plot constitutes the
requirement of discovery, an element which is re-emphasized
in the episode which finds Scobie secretly meeting his
lover, Helen:

> He took her wrists and held them furiously. He
> said, "You can't get out of it that way. I
> believe, I tell you. I believe that I'm damned
> for all eternity--unless a miracle happens."[30]

These lines indicate that Scobie is aware of his predicament.
In such manner, the conflicts found in the hidden plot merge
with the conflicts found in the apparent plot. Scobie's
inner conflict becomes part of his affair with Helen, and
he suffers accordingly. He wants to get away from the
affair, the marriage problems, the inner conflicts, and in
this way does the hidden plot emerge.

Pity is perceived when one sees Scobie in his new
role. That new role involves Scobie's perception of his own
guilt, a guilt that he has brought upon himself. He searches
for the truth, and in his search, we begin to pity his
almost useless efforts:

> Even self-pity was denied him because he knew
> so exactly the extent of his guilt. He felt
> as though he had exiled himself so deeply in
> the desert that his skin had taken on the
> colour of the sand.[31]

The reader pities when he perceives Scobie's misfortunes, a
series of conflicts that seem to be too much for one man to

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30 Ibid., pp. 258-259.
31 Ibid., p. 262.

bear. Pity is intensified because the lines indicate that self-pity is denied Scobie, so intense is his own guilt, and so vivid is his perception of that guilt. Because the reader is like Scobie, he begins to fear for Scobie's existence. That fear begins when Scobie accepts the fact that he is going to die:

> His brain was clear, but the nerves tingled
> from his shoulder to his wrist. He thought:
> I have come to the end. What years had passed
> since he walked up through the rain to the
> Nissen hut, while the sirens wailed: the moment
> of happiness. It was time to die after so many
> years.[32]

Fear is intensified because Scobie is so aware of his predicament and because he is both physically and mentally sick. He searches for some final thread of hope and the reader fears that he may not find that hope, that final redemption. Through their comments and elaborations, the speakers in the novel intensify the pity and fear within the novel; as onlookers, they may project an omniscient point of view.

The resolution of this novel is formally expressed in the catharsis. This moment, expressed at Scobie's death, begins some time before his death in order that maximum emotional intensity can be projected. The resolution begins in some lines, read to Scobie by his wife:

> We are falling. This hand's falling too--all
> have this falling sickness none withstands.
> And yet there's always One whose gentle hands
> this universal falling can't fall through.[33]

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[32]Ibid., p. 293.
[33]Ibid., pp. 296-297.

Immediately after this action, Scobie takes the pills and dies. He tries to pray but God evades his memory. He falls but does not feel his body strike the floor. In this final purging of the emotions, the catharsis is presented. Thus, the formality of the resolution is complete.

Within A Burnt-Out Case, the apparent strands of action run parallel to several, hidden strands. The two strands--apparent and hidden--of the plot are moved by different characters of both a real and supernatural nature. A multiplicity of conflicts exists between the protagonist Querry, a famous architect and notorious lover, and the young Marie, and later, Mme. Rycker. In addition to the conflicts presented by these strands of action, other conflicts are represented by Querry's conflict with God, an eschatological problem which includes a loss of belief in God and a loss of feeling for that God. This novel fulfills Goodman's requirements for the complex tragic plot in that any one action leads to another action that increases the emotional intensity of that action and puts the beginning in a new light--another situational conflict arising out of and expanding upon the former conflict.

A requirement of Goodman's complex tragic plot is the element of seriousness which represents the increasing involvements of conflicts or crises. The language structures reflect emotive intensities in proportion to the deepening interactions of the individual with the outside world, and the

individual within himself. For instance, the intensity of
Querry's attitudes are represented in his dialogue with the
doctor:

> "Does he want us to blame God for love? I'd
> rather blame man. If there is a God, let him
> be innocent, at least. Come away, Colin, before
> you are converted and believe yourself an
> unconscious Christian."[34]

This language represents the mental complexities existent
in Querry's mind. The seriousness of the novel goes nearly to
the end of the novel; however, in the following lines an
example is offered as to the growing seriousness within
the novel:

> "I wish you'd told me a romantic story. All the
> same, it took my mind off things." She giggled
> under the sheet. "I could almost say to him,
> couldn't I, that we'd spent the night together.
> Do you think that he'd divorce me? I suppose not.
> The Church won't allow divorce. The Church says,
> the Church orders...."[35]

In this scene, the seriousness--the relationship between two
of the major characters--grows more complex. Such growing
complexities in the relationships between Querry and Mme.
Rycker are characteristic of seriousness in tragedy or the
tragic work, as Goodman defines the term. The increasing
interactions find Querry spending a night with Mme. Rycker,
a scene which precedes the denouement of the novel and
Querry's death.

Compounded action exists within the complex tragic
plot. In A Burnt-Out Case, this second requirement for the

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[34] Greene, A Burnt-Out Case, op. cit., p. 80.
[35] Ibid., p. 156.

complex tragic plot is found in the many interactions of the
protagonist Querry with himself, God, Marie, Mme. Rycker,
M. Rycker, and the physical environment. Such compounded
action is found where one action leads to another action
that puts the beginning in a new light. For instance, after
Querry's affair with Mme. Rycker, her husband, aware of what
has happened, exchanges words with Querry:

> "Nothing has happened, Rycker. I haven't even
> kissed your wife. She doesn't attract me in
> that way...." "It's lucky for her I'm not a
> violent man," Rycker said.[36]

Such dialogue represents one part of the compounded action
of the story. As the other strands of action--Querry's
conflicts with God, himself, Mme. Rycker, and the physical
environment--tie together, so does such action lead to the
eventual death of Querry. Querry finds his "escape" in the
African plantation but loses this peace of mind in spending
the one night with Mme. Rycker. His night with Mme. Rycker
brings on more conflict, or compounded action:

> "May I ask you, M. Querry, from now on to stay
> away from our house?" "You don't need to ask me
> that. Be very careful yourselves of that little
> packet of dynamite in there."[37]

The episode is ironic in that Querry complicates his life
and forsakes his own newly-found peace for one illicit affair.
The affair leads to a direct encounter with M. Rycker, and
the compounded action of the entire episode leads to the
beginning of Querry's end--his punishment, his death. In

[36]Ibid., p. 167.
[37]Ibid., p. 182.
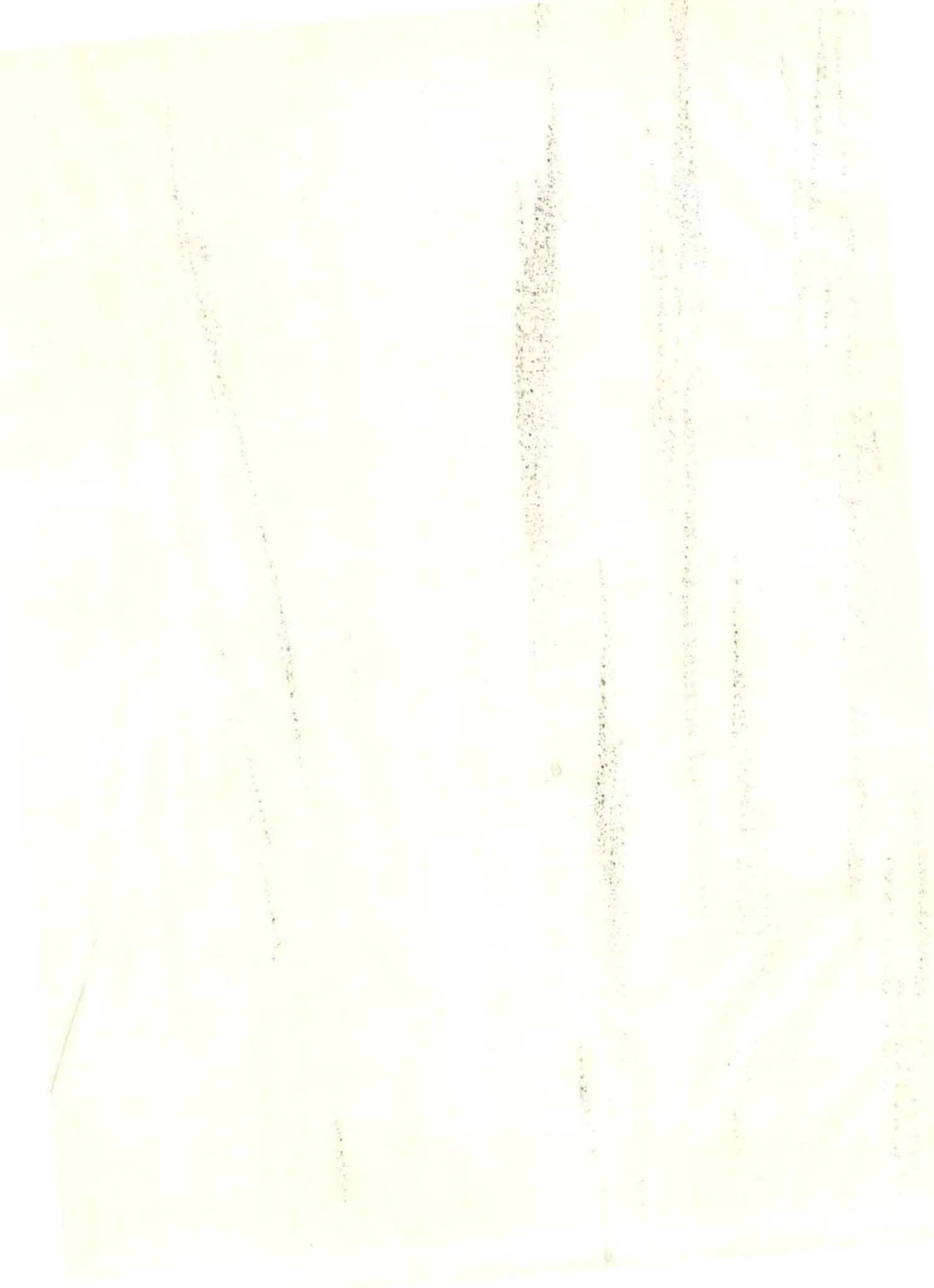
such lines, this novel fits Goodman's requirements for compounded action within the structure of the complex tragic plot.

The third requirement of Goodman's complex tragic plot is that of discovery. Discovery involves the emergence of the hidden plot. In A Burnt-Out Case, the apparent plot monopolizes the spectacle and proceeds in proper--in terms of the tragic work--and temporal sequence to the end of the novel; the apparent plot involves Querry's search for a new life, a life of integrity. The hidden plot emerges as Querry's conflict within himself, the discovery of which leads to his own death. Certain key lines indicate that Querry recognizes his own situation--the discovery--and expects what is ultimately going to happen:

> Querry said, "Somebody is calling out there. I thought for a moment it was my name.... But one always seems to hear one's own name, whatever anyone really calls. It only needs a syllable to be the same. We are such egotists."[38]

Thus, the hidden plot emerges and the discovery takes place. Querry recognizes that he may soon die. Shortly after his conversation with Doctor Colin, Querry gets into an argument with Rycker. The two men exchange unpleasant words, each learning more about the other, each making his own final discovery:

> "Nothing that I can say would ever anger the Querry, would it? He's so infernally important, how could he care what the mere manager of a palm-oil factory-- I've got an immortal soul as much as you Querry."

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[38] Ibid., p. 189.

"I don't make any claims to one. You can be God's
important man, Rycker, for all I care. I'm not the
Querry to anyone but you. Certainly not to myself."[39]

These lines indicate that Querry has now found himself; he

has made his own discovery. Moments later, Querry is killed

by Rycker, a move prompted by the misinterpretation of a

laugh. Querry's last words reveal the final recognition,

the final discovery. Querry's final statements constitute

a recurring pattern in Greene's tragic works--the protagonist's

final recognition of his fate. Such a structure reveals

the tone of Greene's language.

As a requirement of Goodman's complex tragic plot,

fear is produced by the destruction of the apparent plot and

the agent--in this case, Querry. Pity is produced when the

hidden plot merges with the apparent plot. The moments of

maximum fear and pity for the protagonist are produced when

the discovery takes place and continues until the protagonist

is destroyed:

The lamp fell with Querry and smashed; the burning
wick flared up once under the deluge of rain,
lighting an open mouth and a pair of surprised
eyes, and then went out.[40]

Fear is produced by the misfortune of Querry--that which

dominates the action when the hidden plot emerges. Such is

the relationship of pity and fear in A Burnt-Out Case. These

elements of the complex tragic plot relate directly to the

next element to be considered--the catharsis.

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[39]Ibid., pp. 191-192.
[40]Ibid., p. 192.

Goodman argues that the resolution is the formal
expression of the catharsis, a purging of such traditionally-
defined emotions as pity and fear. Plutchik considers
"fear" as an emotion, and although "pity," as such, is not
an emotion, such an emotive-like reaction might be produced
by a combination of such emotions as joy, fear, acceptance,
and sorrow. The formality of the resolution is the penalty
which in this novel is the death of Querry. As was the
case for Oedipus Rex, Querry sees and sees not. He does
what he should not do in the final episode with Mme. Rycker,
but he acts willingly. He anticipates his fate but makes
his own choice. In the murder of Querry, the catharsis
takes place; however, preceeding the catharsis is a final
using up of the emotions. As a doomed man, Querry brings
his own justice and final punishment, his own end--a burnt-
out case.

In The End of the Affair, Graham Greene deals with
an adulterous love affair, a love which turns to hate, and
a hate which turns at last to a bitter acknowledgment of
God. As the complex tragic plot is constructed, Bendrix,
the central character, hates Henry and his wife, Sarah.
Bendrix dreams of Sarah as he writes a book, and in the
meantime, suspicion, love, and passion begin to build up
within him:

> I imagined in those days that any suffering she
> underwent would lighten mine, and if she were
> dead I could be free: I would no longer imagine
> all the things one does imagine under my ignoble

circumstances. I could even like poor silly
Henry, I thought, if Sarah were dead.[41]

In such lines the complex tragic plot takes form in that
many strands of action combine to form the overall structure
of the plot, a plot which on the surface finds Bendrix in
love with Henry's wife. Bendrix's desire was nearer hatred
than love while Henry had long ceased any great physical
desire for Sarah. He soon acknowledges to himself that his
passion for Sarah has killed simple lust forever. Never
again would he be able to enjoy a woman without love:

> It was as though our love were a small creature
> caught in a trap and bleeding to death; I had
> to shut my eyes and wring its neck.[42]

Bendrix begins to hate Sarah because he wished to think she
did not love him. He wanted to get her out of his system,
but he was caught. These apparent conflicts, when coupled
with the hidden conflicts within the soul of Bendrix,
comprise the complex tragic plot of The End of the Affair.
With a projected theme of adultery, Greene illustrates how
the love of God can be represented in evil and lust. The
complexity of the plot is represented by the adultery on
the surface and the religious conflict beneath the surface.
As the seriousness of the plot increases, so does the emotive
intensity as carried by the words of the novel.

The increasing number of conflicts in the life of

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[41]Graham Greene, The End of the Affair (New York:
The Viking Press, 1951), p. 5.
[42]Ibid., p. 39.

Bendrix is referred to as the linguistic structure of seriousness, which is here characterized by intensely emotive language. Not only does adultery serve as one conflict within the novel, but also, others exist in the conflicts between Bendrix and God, Bendrix and Sarah, Bendrix and Henry, and Bendrix and himself. Such conflicts are represented in the following lines:

> Jealousy, or so I have always believed, exists
> only with desire. The Old Testament writers
> were fond of using the words "a jealous God,"
> and perhaps it was their rough and oblique way
> of expressing belief in the love of God for man.
> But I suppose there are different kinds of desire.
> My desire now was nearer hatred than love, and
> Henry, I had reason to believe from what Sarah
> once told me, had long ceased to feel any
> physical desire for her.[43]

The complexities of this action revolve around the affair of Bendrix and Sarah. Though Henry is married to Sarah, she falls in love with Bendrix. The novel presents the affair as a paradox. Bendrix is a hesitant lover because he thinks that Sarah may someday leave him; however, Sarah experiences perfect physical love with Bendrix but rejects him in the end for God. The increasing conflicts of Bendrix and Sarah, the seriousness, are represented in the following lines:

> I could imagine a God blessing her or a God
> loving her. When I began to write our story
> down I thought I was writing a record of hate,
> but somehow the hate has got mislaid, and all

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[43]Ibid., p. 48.

I know is that in spite of her mistakes, and her unreliability she was better than most.[44]

The search for real love on the part of Sarah is intermixed with spasmodic passion for both God and Bendrix. As is indicated by the above quotation, Sarah's search is for something more than physical love. She soon finds that her love for Bendrix was only a prelude for her love for God. Thus, in leading to the resolution, seriousness is fulfilled by the increasing number of conflicts that take place within the total plot structure of the novel and which is characterized by the growing emotive intensity of the words used in that novel.

In The End of the Affair, compounded action is a term which represents the many interactions which take place between the protagonist Bendrix, and Sarah, Henry, and God. Although Bendrix and Henry almost come to blows on several occasions, they finally settle their differences. Henry knows what has been going on, but he does not care. In reading some passages that Sarah had written, Bendrix learns that Sarah had entertained other men. He had caught her in her lies. The aroused hate causes Bendrix to contemplate his own religious situation, but he still cannot pray to a God in whom he does not believe. He decides not to read all the entries of her journal/diary--all of that life which had the power to hurt, but one entry he notices in

[44]Ibid., p. 161.

particular:

> The entry I was left with was an entry only
> one week old. "I want Maurice. I want
> ordinary corrupt human love."[45]

Bendrix's reading of the journal initiates other strands

of action within the novel. Bendrix now realizes that he

has misunderstood Sarah, and that her search for love was

not only physical in nature, but spiritual as well. Shortly

after, Bendrix learns that Sarah is dead. In the religious

ceremony that follows, more antagonism surfaces in the

mind of Bendrix:

> I suppose the Confessional teaches a man to
> recognize hate. He held his hand out to Henry
> and turned his back on me. I wanted to say to
> him, You're wrong about me. It's not Sarah I
> hate. And you are wrong about Henry too. He is
> the corrupter, not me. I wanted to defend myself--
> "I loved her"--for surely in the Confessional
> they learn to recognize that emotion too.[46]

With these lines, the interactions between Bendrix and

himself, and Bendrix and Henry become intensely emotional.

In time Bendrix realizes that he was wrong, and that he

could not go on loving the dead with the same intensity.

Bendrix remembers that Sarah once prayed to a God in whom

she did not believe. These thoughts prompt him to pray,

an indication of the compounded action--that action which

stems from other actions within the total plot structure of

the novel.

Although the element of discovery is present in more

than one part of this novel, one part of that process--

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[45] Ibid., p. 153.
[46] Ibid., p. 194.

involving the emergence of the hidden plot--is significant.
After the pain of Sarah's dying subsides from his mind, Bendrix
entertains the possibility of becoming friends with Henry.
Nevertheless, the following lines indicate this gradual
movement toward the surface of the underlying plot:

> "I'm so glad, Bendrix. But the house is freehold.
> You can pay your share of the rates." "Three
> months' notice to find new digs when you marry
> again." He took me quite seriously. "I shall
> never want to do that. I'm not the marrying
> kind. It was a great injury I did to Sarah when
> I married her. I know that now."[47]

Thus, Bendrix and Henry become friends. Love is presented
in a paradoxical manner here, because in the end, Sarah
appears to love God more than she had ever loved Henry or
Bendrix. Her physical love was only a prelude to her
spiritual love. This constitutes part of the discovery, a
moving of the hidden plot to the surface and a fulfillment
of the requirements of the title. Bendrix's change of
attitude is again found in the following lines:

> Once when Henry was away for a few days at a
> conference at Bournemouth I picked up a girl
> and brought her back. It wasn't any good. I
> knew it at once. I was impotent, and to save
> her feelings I told her that I had promised a
> woman I loved never to do this with anyone else.
> She was very sweet and understanding about it;
> prostitutes have a great respect for sentiment.[48]

No revenge was in his mind, only sadness from the abandonment
of someone he loved so much. The prostitute helps bring to
the surface of Bendrix's mind the idea that man is not all-

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[47] Ibid., p. 213.
[48] Ibid., p. 214.

powerful, and that God does control the whims, the fancies,
the pleasures of the individual man. Thus, like the priest
in The Power and the Glory, his hate turns to a bitter
acknowledgement of God--his own discovery.

In The End of the Affair, pity and fear are elements
of the complex tragic plot that are most intensely presented
in the final pages of the novel. Bendrix, still confused in
his relationship with God, and still tormented by the death
of Sarah, confronts Henry and Father Crompton. With Henry
aware of their pity, he turns on them with some harsh
language:

> "Bendrix!" Henry said sharply.
> "She could put blinkers on any man," I said,
> "even on a priest. She's only deceived you,
> Father, as she deceived her husband and me.
> She was a consummate liar."
> "She never pretended to be what she wasn't."
> "I wasn't her only lover--"
> "Stop it!" Henry said. "You've no right--"
> "Let him alone," Father Crompton said. "Let
> the poor man rave."
> "Don't give me your professional pity, Father."[49]

In understanding the pity that Father Crompton has for Henry
and Bendrix, one also notes the pity aroused by Bendrix,
because in his confusion, he still cannot understand the
feelings of Henry. Pity is produced by the intensity of
Bendrix's guilt, and his realization of that guilt. In
direct proportion, the element of fear--as carried by
structures of sound--is found in the following lines:

> You're a devil, God, tempting us to leap.
> But I don't want your peace and I don't want

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[49]Ibid., p. 226.

> Your love. I wanted something very simple
> and very easy: I wanted Sarah for a lifetime,
> and You took her away. With Your great schemes
> You ruin our happiness as a harvester ruins a
> mouse's nest. I hate You, God, I hate You as
> though You existed.[50]

An emotion cannot be, by itself, a structure, but is carried by structures within the novel. In this case, fear is carried by key sounds within the lines. In the quoted passage, and in other lines in this portion of the novel, key morphophonemic sound units include "s," "t," and "g." Such phonemes, when presented in morphemic sound-unit combinations--as is analyzed in Part Two, Chapter Two-- form the structures that carry the emotion of fear. As that table in Part Two, Chapter Two indicates, Greene places an emphasis on the "s" sound and a high emphasis on the "g" sound.

The elements of pity and fear, as part of the complex tragic plot, lead directly to the resolution of the plot. This moment, expressed in the final lines of the novel, represents the final purging of emotions. Bendrix now finds comfort only in physical things, things of this world. This formal expression of the catharsis is found in his conversation with God:

> O God, You've done enough, You've robbed me
> of enough. I'm too tired and old to learn
> to love. Leave me alone forever.[51]

This final denial of God represents the final purging of emotions, not only on the part of Bendrix, but of Henry and

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[50]Ibid., p. 239.
[51]Ibid., p. 240.

Sarah as well. His belief in God, though never of any significance, is now no more. Like Querry in A Burnt-Out Case, Bendrix is burnt-out. Thus, in such manner does The End of the Affair fulfill the need for a final resolution.

The complex tragic plot of The Quiet American is built around the life and adventures of a United States State Department career man who is on a mission to war-torn Viet-Nam. The story is told by Fowler, a skeptical, opium-smoking, English war-correspondent, and concerns Alden Pyle, the "quiet" American, and Fowler himself. One of the many things that Fowler and Pyle share is Phuong, their lovely Annamite mistress:

> "You shouldn't live with a man who doesn't
> smoke, Phuong." "But he's going to marry
> me," she added. "Soon now." "Of course,
> that's another matter." "Shall I make your
> pipe again?" "Yes." I wondered whether she
> would consent to sleep with me that night if
> Pyle never came, but I knew that when I had
> smoked four pipes I should no longer want her.[52]

These lines indicate the complex relationships that exist among the main characters of the novel. Pyle was supposed to marry Phuong, but both Pyle and Fowler shared her. Since they first met, Fowler has wanted to protect Pyle, and in turn, Pyle has enjoyed the protection and the company. Their life is complicated by a visit from the local police:

> "What do you know about Pyle? Please answer my
> questions, Monsieur Fowler. I don't want to ask
> them. But this is serious. Please believe me,

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[52]Graham Greene, The Quiet American (New York: Bantam Books, 1955), p. 6.

it is very serious." "I'm not an informer.
You know all I can tell you about Pyle. Age
thirty-two, employed in the Economic Aid
Mission, nationality American."[53]

Vigot, the local policeman, questions Fowler about Pyle's

purpose in coming to Viet Nam. Unknown to Vigot and the

others, Pyle is on a secret mission for the United States'

government. Thus, as part of the complex tragic plot, the

lives of Pyle, Fowler, and Phuong are bound together with

each sharing the day-to-day problems of the other.

The element of seriousness is presented in the novel

in terms of the increasing number of conflicts. Greene

superimposes history on the action of the novel with Saigon

being a microscopic--very small--reflection of a twentieth-

century macrocosm--the greater world--of political thought.

Since the war was in progress, all three of them were

involved. As a correspondent, Fowler reported what he saw:

The canal was full of bodies; I am reminded now
of an Irish stew containing too much meat. The
bodies over-lapped; one head, seal-grey, and
anonymous as a convict with a shaven scalp, stuck
up out of the water like a buoy. There was no
blood; I suppose it had flowed away a long time
ago.[54]

In addition to the conflicts presented by the war, Greene

creates through his setting and his characters a world of

paradoxical opposites: promiscuity versus purity, intellectual

idealism versus debased passion, atheism versus Catholicism,

journalism versus politics, innocence versus guilt, good

versus evil, and integrity versus shame. Thus, the

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[53]Ibid., p. 9.
[54]Ibid., p. 44.

seriousness is well represented by a maze of conflicts, one
being the constant conflict between Pyle and Fowler for the
love of Phuong:

> I was deprived of my last hope in the contest
> with Pyle. I had experience to match his
> virginity--age was as good a card to play in
> the sexual game as youth--but now I hadn't
> even the limited future of twelve more months
> to offer....[55]

Thus, the conflict between Pyle and Fowler continues. Fowler
notes on his excursions that the French and Vietnamese leave
the cathedrals alone, and being a war correspondent, such is
a story. Fowler soon asks Pyle to leave their flat, but
they find the situation without resolution. In such scenes,
seriousness is well represented in The Quiet American.

Compounded action is built around the day-to-day
relationships of Fowler, Pyle, and Phuong. Although the
two men compete for Phuong's affection, they still remain
friends. Although she likes Pyle more, Phuong refuses to
leave Fowler completely. In addition to the many
complications of his daily existence, Fowler is soon met
with the possibility of being transferred:

> I wrote: "For private reasons I am very unhappy
> at being moved from Viet Nam. I don't think I
> can do my best work in England, where there will
> be not only financial but family strains. Indeed,
> if I could afford it I would resign rather than
> return to the U.K. I only mention this as showing
> the strength of my objection."[56]

In such manner does one action compound the action of another
scene in The Quiet American. Projected within the plot

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[55]Ibid., p. 59.
[56]Ibid., p. 64.

structure is the idea that the uncommitted life is the
unfulfilled life, and for Fowler, his remaining in Viet
Nam will insure the self-satisfaction of his unfulfilled
life. Thus, the action becomes compounded in the actions
and personalities of the major characters. Fowler represents
the ugly American and his influence on the oriental mind.
Phuong represents the perplexing situation in southeast
Asia and the desire of the individuals there and of the
countries for status. As in the case of Fowler, Pyle's
untutored intelligence represents the misuse of the old
world by the new. Being aware of this situation, the two
men debate the situation of the southeast Asians:

> "It is colonialism...anyway, the French are dying
> every day--that's not a mental concept. They
> aren't leading these people on with half-lies like
> your politicians--and ours. I've been in India,
> Pyle, and I know the harm liberals do. We
> haven't a liberal party any more--liberalism's
> infected all the other parties. We are all either
> liberal conservatives or liberal socialists; we
> all have a good conscience."[57]

Thus, the compounded action is represented not only in the
lives of the major characters, but in the political turmoil
that envelopes the country of Viet Nam. Conflict exists
between Fowler and Pyle in their political philosophies.
Fowler recognizes that the Indochinese do not want
Communism, and that if Indochina goes, so will the rest of
southeast Asia. Pyle believes that Fowler and others should
be against the French since they are colonialists. In such

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[57]Ibid., p. 88.

fashion does one action relate to and compound another.

The element of discovery is represented in the growing awareness of the major characters that this life and this affair would not last long. Fowler continues his intimate relationship with Phuong, but he comes to realize that the affair will soon end. The letters from his wife intensify his awareness of his predicament:

> Ordinary life goes on--that has saved many a man's reason. The thoughts of the coming April, of leaving Indochina, of the hazy future without Phuong, were affected by the telegrams, the bulletins of the Vietnam press, and by the illness of my assistant....[58]

Fowler's wife soon informs him of her intentions to proceed with their divorce. Fowler searches for an ethical justification to his affair with Phuong and his divorce. He justifies his actions on the ancient theme of new hope in a world of violence. Then, he learns of Pyle's death:

> I had been punished. It was as though Pyle, when he left my flat, had sentenced me, to so many weeks of uncertainty. Every time that I returned home it was with the expectation of disaster.[59]

The discovery is represented in Fowler's growing awareness of his own life, his own situation. Anxiety and suspicion fill his life in the midst of his search for hope and fulfillment. To overcome his frustrations, he tries to lose himself in Phuong's body and mind. His fatalistic outlook constitute the discovery, the awareness of what is

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[58]Ibid., p. 114.
[59]Ibid., p. 134.

real in a world of death, violence, and frustration.

In The Quiet American, pity and fear permeate the
entire novel. Fowler and Pyle often visit the battlefields
and often they walk the streets of Vietnam at night.
Constantly the element of fear is present because the reader
fears that they might die. Thus, the emotion of fear is
carried by key morphophonemic structures within the lines
of the novel:

> I have read so often of people's thoughts in
> the moment of fear: of God, or family, or a
> woman. I admire their control. I thought of
> nothing, not even of the trapdoor above me; I
> ceased, for those seconds, to exist; I was fear
> taken neat. At the top of the ladder I banged
> my head because fear couldn't count steps, hear,
> or see. Then my head came over the earth floor
> and nobody shot at me and fear seeped away.[60]

In the lines of this part of the novel, key sounds in words
carry the emotion of fear. In the above-quoted paragraph,
the word "fear" is repeated four times, while there are
five uses of the word "I." Other key morphophonemic sound
units arise out of the use of "g," "b," "t," and "s." Fear
is also carried by words describing the setting, a world in
which death is only a second away. Along with fear, the
interactions between these major characters produce pity
because they are like the reader who wants them to overcome
their predicament:

> I would imagine him going up my stairs, knocking
> at my door, sleeping in my bed. I had been unjust
> to him in that, and so I had added a sense of guilt
> to my other more formal obligation.[61]

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[60]Ibid., p. 83.
[61]Ibid., p. 123.

Pity is produced by their state of confusion, and because of their being caught in a world of violence. Pyle's untutored intelligence, Fowler's misuse of experience, and Phuong's innocence in a world of experience produce the pity and fear that is a necessary part of the total plot structure of The Quiet American.

The resolution, as expressed in the catharsis, is found in the mental attitude of Fowler. In time, all appears to go well for Fowler. Pyle dies and therefore Phuong is his completely. He receives a letter from his wife indicating that she is definitely going on with the divorce on the grounds of dissertion. In his final lines, however, one notes his final grasp for feeling:

> I thought of the first day and Pyle sitting
> beside me at the Continental, with his eye on
> the soda fountain across the way. Everything
> had gone right with me since he had died, but
> how I wished there existed someone to whom I
> could say that I was sorry.[62]

These lines represent the final moment of recognition. Fowler wants to say I am sorry, but there is no one to speak to. He now possesses Phuong but his life is not complete. In losing Pyle he won the battle for Phuong's body but lost the battle for his own peace of mind. Like Querry in A Burnt-Out Case, Fowler can only remember what once was and his thoughts are thoughts of yesterday. Such is the resolution of The Quiet American, a conclusion which fits a familiar pattern in Greene's tragic works.

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[62]Ibid., pp. 182-183.

II. LINGUISTIC PATTERNS IN GREENE'S NOVELS

In this, the second part of Chapter Two, certain
linguistic patterns in the selected novels will be analyzed
with a view toward ascertaining their emotive characteristics.
Those patterns to be considered include basic sentence
patterns, sentence transformations, and morphophonemic sound
units. Consideration of patterns in Greene's key works are
restricted to the above examples because they function as
base patterns upon which others are constructed. Also, the
selected patterns reveal such information as is necessary
within the restrictions set up as to limitations on the
subject matter of this thesis. Proof having been offered
that Greene's key novels fit the requirements for Goodman's
complex tragic plot, the ascertainment of key linguistic
patterns should strengthen the contention that Greene's
tragic novels and/or entertainments follow a pattern as to
plot construction and emotive content.

As previously discussed, a consideration of basic
sentence patterns in the selected novels will be restricted
to certain variations. In the patterns, a pronoun is referred
to as a noun-substitute or N(s). Pattern I includes the
Noun-Verb(N-V) variations. An example, from The Quiet American,
is "I explained."[63] Such a pattern would be written as N(s)-
V. Pattern II includes the Noun-Verb-Noun(N^1-V-N^2) variations.

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[63]Ibid., p. 22.

An example is "They write history."[64] The symbols $N(s)^1$ and
N^2 indicate that the noun and noun-substitute have different
referents. Pattern III contains two nouns, ordinarily linked
by "become," "remain," or "be." Because both nouns have the
same referent, they are both labeled N^1. The verb or "be"
and the subjective complement form a structure of complemen-
tation in Noun-Verb-Noun(N^1-V-N^1) or Noun-"be"-Noun(N^1-be-N^1)
variations. The latter variation, termed III-B, is typified
by "It was a woman...,"[65] while the former variation, Pattern
III-A, is exemplified by "It became a woman." Note that
"become" and "be" forms can be substituted in Pattern III, A
or B. In Pattern IV a third part of speech is essential--the
adjective. An adjective following a verb or "be" form
characterizes any Pattern IV sentence. Thus, Pattern IV
includes two variations. Pattern IV-A may be written as
Noun-Verb-Adjective(N-V-Adj) of which "I seem ten" is a
(Ns-V-Adj) variation. Pattern IV-B may be written as Noun-
"be"-Adjective(N-be-Adj) of which "I was ten"[66] is an example.
Sentence Pattern V introduces a fourth part of speech--the
adverb--which follows a form of "be" in the predicate. Pattern
V may be written as Noun-"be"-Adverb(N-be-Adv) and "You are
away"[67] is an example of this pattern. In Pattern V the
predicate is always comprised of a "be" form plus an adverb
that functions as a subjective complement. A consideration

[64]Greene, A Burnt-Out Case, op. cit., p. 163.
[65]Greene, Brighton Rock, op. cit., p. 82.
[66]Greene, The Power and the Glory, op. cit., p. 55.
[67]Greene, The Heart of the Matter, op. cit., p. 101.

of the basic sentence patterns of the selected novels will be
limited to those direct quotations already used in this thesis.
When analyzed linguistically, these key statements should
provide insight into the basic writing patterns of Graham
Greene, patterns which should be highly emotive and
eschatological in nature and content. On the following page,
Table One includes a statistical analysis of the basic
sentence patterns as found in direct quotations--by Greene--
used in this thesis.

In Quotation Thirty-five, found on page thirty-eight
of this thesis, one sentence represents Pattern I or Noun-
Verb. The basic sentence pattern includes the basic
subject and verb:

    N(s)   V
    She giggled....

Pattern I, the simplest pattern, is here formed with two
words--a noun-substitute and a verb. Not even a noun-
determiner precedes the noun-substitute "she," identified
as N(s).

In Quotation Thirty-eight, page forty of this thesis,
a variation of Pattern III is found. This example represents
Pattern III-B since a form of "be" is found in the verb
position. In this pattern, however, the choice of verb is
limited and the second noun has the same referent as the
first noun-substitute:

    $N(s)^1$be N^1
    We are such egotists.

TABLE I

A COMPARISON OF THE USAGE OF BASIC SENTENCE
PATTERNS AS FOUND IN THE KEY NOVELS--BY
GRAHAM GREENE--USED FOR THIS THESIS

The Power and the Glory.........Pattern I.................27%
Pattern II.................27%
Pattern III................15%
Pattern IV............... 4%
Pattern V.................27%

Brighton Rock...................Pattern I.................45%
Pattern II.................23%
Pattern III................10%
Pattern IV............... 2%
Pattern V.................20%

The Heart of the Matter.........Pattern I.................40%
Pattern II.................45%
Pattern III............... 6%
Pattern IV............... 3%
Pattern V............... 6%

A Burnt-Out Case................Pattern I.................42%
Pattern II.................38%
Pattern III................10%
Pattern IV............... 5%
Pattern V............... 5%

The End of the Affair...........Pattern I.................21%
Pattern II.................49%
Pattern III............... 9%
Pattern IV.................17%
Pattern V............... 4%

The Quiet American..............Pattern I.................20%
Pattern II.................40%
Pattern III................20%
Pattern IV.................13%
Pattern V............... 7%

* *

Total Average Usage
Pattern I........33%
Pattern II......38%
Pattern III.....11%
Pattern IV...... 7%
Pattern V.......11%

The noun-substitute and the final noun, when connected by
the "be" form constitute a structure of complementation.
In this basic sentence pattern there occur certain words--
we, such, egotists--which carry emotive intensity through
their morphophonemic makeup. "Such," an intensifier, carries
the "s" sound, while "we" and "egotists" emphasize the "e"
sound, both of which are found on the "Survey of Morpho-
phonemic Sound Units" table at the end of this chapter.
Thus, in short, basic sentence patterns, the author conveys
a message filled with emotion.

In Quotation Nineteen, page twenty-nine of this thesis,
an example of Pattern II is found. This pattern occurs with
a high frequency in the English language. The action begins
with a noun-substitute, N^1, and ends with the direct
object, N^2:

$$N(s)^1 \quad V \qquad N^2$$
She killed herself.

Even though the statement is short, the author succeeds in
conveying emotion. The word "killed" again represents the
recurring word-patterns of Greene's statements, patterns
characterized by words of an emotive nature. The word "killed"
relates to "death," and in such manner does Greene weave
the eschatological nature of his work.

Basic Sentence Pattern V is found in Quotation Twenty-
one, page thirty of this thesis. Since the sentence involves
an adverb, specific consideration is given to the position

of the adverbial element in the sentence. As is characteristic
of Pattern V, most adverbs are place adverbs which can be
replaced by "there." In this sentence, the place adverb
indicates "where":

    N(s) be Adv
      He was over.

Again a noun-substitute is located in the noun position.
By itself, the sentence does not carry much emotive intensity,
but when considered with the other lines of that part of the
novel, the same sentence represents part of Pinkie's suicide.
The adverbial element in this sentence is located at the
right. When adverbs are located in their normal position
at the right of the verb, emotive force is produced and such
is the case here. If the adverb in the above sentence is
shifted from the normal position to the left, two possibilities
occur. "He over was" would be considered a nonsense sentence
in English. "Over he was" is structurally acceptable; however,
such a pattern is not characteristic of Greene's language,
and such a pattern is not frequently used by English speaking
people. At the left, "over" is not emphasized, but at the
right--phonologically speaking--"over" is emphasized, thereby
creating emotive force. Thus, even in a short statement,
Greene manages to convey emotive force/emphasis, not just
in the choice of a word or sound, but in the placement of
that word and/or sound--an adverb in this case.

Again on page twenty-one, Quotation Six, a Pattern I
sentence is found. In this example, the noun is preceded

by a noun-determiner, making the formula (n-d)N-V for the
sentence. Although two and three-word sentences are more
uncommon in English, they constitute a familiar pattern
in Greene's tragic works:

    (n-d)N   V
    The lieutenant paused.

Once again little emotion is carried by the words when they
are taken out of their place in the novel; however, when
placed in their proper place in the novel and there considered,
the words carry more emotive implications in the total
framework of that paragraph.

A Sentence III-B Pattern is found in Quotation Six,
page twenty-one of this thesis. Here there is a noun-
substitute, a "be" form, and a complementary noun in a
$N(s)^1$-be-N^1 pattern. Both the noun-substitute and the
noun in this sentence have the same referent and with the
"be" form constitute a structure of complementation:

    $N(s)^1$be N^1
    He is a priest.

As is indicated in this sentence, Pattern III with "be" is
used to begin most definitions. In this case, the word
"priest" defines what "he" is. The use of such religiously-
oriented words as "priest" lead up to and add to the
eschatological emphasis in the story.

In Quotation Forty-six, page forty-six of this thesis,
a Pattern II sentence is found. In this pattern, the
complement slot is filled by a noun, or noun-substitute.

This pattern shows the end or goal of the action.

$N(s)^1$ V $N(s)^2$
I loved her.

This pattern, as ascertained in the information presented in
Table One, frequently occurs in Greene's tragic works. The
placement of the noun-substitute in the noun position is a
recurring characteristic of Greene's novels. Although such
sentences are short and/or choppy, the sounds carried by
those sentences--however brief--still may carry variations
of emotive intensity--variations as to the degree of the
emotive response which is for the purposes of this thesis
measured by the criteria offered in Robert Plutchik's emotive
theory. In such sentences, eschatological emphasis may be
found in the tone carried by such words as "loved."

The basic sentences underlying the syntactic sentence
structures in English are limited in number. As previously
discussed, an examination of Greene's sentence patterns
has been limited--for the purposes of this thesis--to five
key and basic patterns. These basic sentence patterns may
be referred to as kernel sentences since they form the kernel
of Greene's language, and all other sentences are held to be
derived from them. An analysis, presented on page sixty of
this thesis, indicates that Greene makes a high use of Pattern
III--thirty-eight percent of the sentences examined. Greene
does use all five patterns--Pattern I at thirty-three percent,
Pattern III at eleven percent, Pattern V at eleven percent,
and Pattern IV at seven percent. This analysis does not

purport to be an exhaustive and final conclusion, but the conclusions drawn from the information presented in Table One do adequately represent a cross-section of Greene's tragic works and are therefore valid within the limitations as drawn.

In this second part of Part Two, Chapter Two, consideration is given to certain transformations in Greene's sentence structure. Such an investigation is made to ascertain the range of the sentence structure of the selected novels and the emotive impetus gained by a given transformation. All the sentences to be examined, not belonging to the kernel of basic sentences, are held to be derived from the kernel sentences by certain transformations. Not like a simple rewrite procedure, transformations involve the rearranging of grammatical elements in a basic sentence pattern, the introduction of new elements, the deletion of elements, the substitution of elements, among others. The product of a transformation is simply referred to as a transform. There is practically no limit to the number of sentences in a language, and, theoretically, almost no limit to the possible length of any given sentence. Because of the many transformation possibilities, the English sentence serves as a flexible instrument. The examination of selected sentence transformations will provide insight into the content and structure of Greene's language.

TABLE II

A STATISTICAL ANALYSIS OF THE USE OF KEY AND
BASIC SENTENCE TRANSFORMATIONS IN THE
QUOTATIONS--FROM GREENE'S TRAGIC
WORKS--AS FOUND IN CHAPTER II
OF THIS THESIS

Simple Question Transformations............5.0%

Direct Object Transformations..............0.5%

"There" Transformations.....................3.0%

"It" Transformations........................10.0%

Auxiliary Verb Transformations.............2.0%

Pronoun Transformations.....................3.0%

Request Transformations.....................4.0%

* *

Total number of sentences considered......274

Total use of transformations............27.5%

* *

In Quotation Thirty-five of this thesis, there
appears a simple question transformation. The interrogative
sentence stems from a declarative statement:

You do think that he'd divorce me. →

Do you think that he'd divorce me?
The question transformation operates upon a single string
of grammatical elements underlying one basic sentence. In
this complex sentence, only one transformation takes place.

In Quotation Thirty-nine of this thesis, there appears
a direct object transformation. Such a transformation involves
the movement of the direct object from the regular third-
place position to the initial position in the sentence:

I can say nothing that would ever anger the Querry.... →

Nothing that I can say would ever anger the Querry....
This elementary transformation characterizes much of Greene's
sentence structure. Such a transformation allows the author
to emphasize a key word that would otherwise be buried three
units deep in the sentence structure.

In Quotation Fifteen of this thesis, a "there"
transformation appears. "There" is frequently used as an
introductory word to transform basic sentence Pattern V. This
pattern, as previously discussed, introduces the adverb:

You can tell me nothing. → There's nothing you can
                            tell me.

An introductory "there" in this transformation functions in
the subject slot. The "there" transform, which Greene often

makes use of, sounds more English than the basic sentence from which the transform is derived. In "You can tell me nothing," emphasis is placed on "you" and "tell," with a falling emphasis on "nothing." In "There's nothing you can tell me," the emphasis is placed on "nothing." Thus, because "there's" forces attention on time, place, or condition, the following word "nothing" is stressed.

From Quotation Eighteen of this thesis, an "it" transformation is found. The introductory "it" is a frequent replacement for subordinate and relative clauses when they function as subjects. In fact, the transform is more common than the kernel sentence:

Praying was no good. → It was no good praying.
This rather simple transformation involves the affixation of "it" to a sentence and the inversion of the subject and predicate in that order. Greene uses the "it" transformation more than any other, as shown on page sixty-six. The total use of the "it" transform in quotations found in Part Two of this thesis constitute ten percent of the sentence structures.

In Quotation Three of this thesis, an auxiliary verb transformation is present. This transform includes a transfer of the auxiliary verb from the second position to the initial position in the sentence:

You haven't heard. → Haven't you heard?
The auxiliary verb transformation appears in the interrogative

sentence, as a replacement or transform for the basically
declarative sentence.

In Quotation Nine of this thesis, a pronoun
transformation appears. This transform simply involves the
insertion of an indefinite pronoun and an inversion of the
verb:

Judas was sick and unsteady.... ⟶ This was Judas sick
                                                  and unsteady.

This transformation, involving the past tense, characterizes
the tone of Greene's tragic works in that the "this" pronoun
carries an absence of worth and dignity. In the basic
sentence--"Judas was sick and unsteady"--there is an emphasis
on the word/name "Judas" and the terms "sick" and "unsteady."
In the transformation, emphasis is placed upon the pronoun
"this," which conveys attention to the noun-substitute and
away from the noun/name proper.

Several transformations to produce requests are found
in Quotation Forty-nine of this thesis. In these lines
several requests follow each other. As imperative sentences,
these requests have no subjects but begin with a verb:

You stop it. ⟶ Stop it!
You let him alone. ⟶ Let him alone.
You let the poor man rave. ⟶ Let the poor man rave.
You don't give me your professional pity.... ⟶
    Don't give me your professional pity....

A request is accounted for by a transformation of a statement
that contains the subject "you" and possibly the modal
auxiliary "will." The use of "will" lessens the intensity

of the demand, and such may be even more lessened by an insertion of the introductory "please." Such is the case in the following example.

In Quotation Fifty-three of this thesis, a request transformation is present. This transform is softened, phonologically, by an insertion of the word "please" into the command:

You believe me. → Believe me. → Please believe me. This transformation is produced by an addition of "please," and a deletion of the modal auxiliary "will" and subject "you." This request transformation is not often found in Greene's works because of the inherently positive features of the word "please."

These examples provide an over-view of transformations appearing in the key tragic works--by Greene--used for the purposes of this thesis. These transformations operate with such consistency that Greene constantly and automatically uses them in his sentence constructions. These single-base transformations lend great variety to sentence patterns originating out of basic kernel sentences. These examples provide insight into the patterns that Greene uses in writing his novels, variations which lend variety to his sentence structure. As shown on page sixty-six of this thesis, a random survey of transformations in key quotations from Greene's works indicates that transformations make up over twenty-seven percent of the total sentence patterns of Greene's tragic works.

In this third section of Part Two, Chapter Two, another series of linguistic patterns, as found in Greene's tragic works, will be analyzed--morphophonemic sound units as related to stress-pitch patterns. Since emotive intensity is of central concern to this thesis, close consideration will be given to the stress-pitch patterns of Greene's lines, beginning with a combination of phonemes into morphemes and the resultant formation of phrases or clauses into sentences. Such an analysis will be made in view of ascertaining whether or not morphophonemic patterns carry the potential for evoking specific emotional reactions. The lines to be considered are the same lines found to be recurring sentence patterns in Greene's novels, and such lines should provide insight into the sound patterns of the tragic statements.

In Quotation Thirty-four of this thesis, a complex sentence is presented that has the key word--"God"--and therefore, the pitch contour rises to that word and then falls:

```
                    -h-
n--  __   __ _       __    __    _    __  n
If there is a God, let him be innocent....
```

The normal pattern is indicated by the "n" and the high part of the pitch contour by the "h". Thus, the printed line, as graphed above, indicates an emphasis on the word/ name--God.

Quotation Thirty-eight, from A Burnt-Out Case, presents an emphasis on not only the noun, but the intensifier immediately preceding that noun:

         n— —   —h—   ⁀
                          n
·We are such egotists.

Again the normal pitch range initiates Greene's lines. The

contour rises to match the intensity of the intensifier and

the emotion-arousing word "egotists." In a specific

consideration of the word "egotists," the word gathers

emotive force through three phonemes--"e" which carries the

emotive characteristics of fear, "g" which carries the emotive

characteristics of force, and "s" which carries essentially

negative sound characteristics.

     In Quotation Fourteen of this thesis, two requests

are presented that present a basic fade-fall contour. As is

characteristic of the lines, the pitch contour presents an

absence of emotional intensity:

     n—◝l   n—◝l
     Go on.   I'll pay.

Since the request ends with a period, or a non-emotional

end-punctuation mark, the pitch contour moves from the normal

position to that of low, a pattern which represents a lack

of emotional intensity.

     In Quotation Thirty-five of this thesis, a question

appears as a converted statement. In such a case, the pitch

contour rises to the end of the statement where the question

mark serves as a graphic indication of the intended final

intonation feature:

     n— — —h— —n — n —h   hh
     Do you think that he'd divorce me?

Here the key words are "think," "divorce," and "me."

Emotive emphasis is gained in "think" because of the
phonologically harsh sound of the phoneme "k". In "divorce"
the key phoneme which creates emotive force is "v".

In Quotation Three of this thesis, a question is
presented with the pitch contour moving from normal to high.
The fade-rise terminal is obligatory when signaled by the
question mark:

n——— ——n ——— h
Haven't you heard?

This transformation, often found in Greene's lines, presents
a question transform out of a basic statement. This
intonation pattern often suggests a real incredulity or
feigned disbelief. Emotive emphasis is present in such a
converted statement because of the inherent request for an
answer.

In Quotation Forty-nine of this thesis, a short,
choppy sentence is presented with a strong emotive emphasis.
Phonologically, more emotive emphasis is gained by a high
stress-pitch pattern as applied to a short statement:

h—— ——n
Stop it!

Strong emotive force is demanded by the end exclamation
mark. Greene shortens the statement and gains emotive emphasis
through the use of the "s" phoneme. This presentation
indicates that certain sounds—as indicated by the pitch
contours—are used by Greene to carry emotive intensity. As
shown on the following page, key phonemes carry inherent
emotive-producing qualities.

TABLE III

A SURVEY OF MORPHOPHONEMIC SOUND UNITS IN KEY
WORKS OF GRAHAM GREENE AS THEY APPEAR IN
QUOTATIONS LOCATED IN CHAPTER TWO
OF THIS THESIS

Key Phonemes of an Emotive Nature	Morphemes Comprising the Key Phonemes of an Emotive Nature	Frequency of Occurrence of Key Phonemes*
b	blame, brandy, brothel, bleeding, blood, banged	8%
d	divorce, dynamite, died, die, death, damnation, damned, dead, digs, devil, dying, disaster	19%
e	egotists, eternity, evil	4%
f	fool, afraid, falling	3%
g	God, giggled, God's, gutter, guilt, guts	16%
h	hated, hate, hell	7%
k	kissed, kill, cut, crazy, killed, crouched	7%
m	murderer, murder, mob, mutilation	5%
n	nausea, never	3%
p	pray, panic, pain, police, prison, punish, prostitute, punished, pay, peace	11%
s	sheet, smashed, sin, sin, screamed, savagely, sexual, shot, seeped, saint, shot	12%
t	treason, twisted, trap	5%
		Total = 100%

*NOTE: The key phonemes, used in this analysis, are found in
the morphophonemic structures as located in the
quotations--from Greene's tragic works--used in this
thesis. The percentage figures are representations.

CHAPTER III

PLUTCHIK'S THEORY AND AN APPLICATION OF THAT
THEORY TO ESCHATOLOGICAL ELEMENTS IN KEY
WORKS OF GRAHAM GREENE

In the preceding chapters, a foundation has been
constructed upon which is based the essential purpose and
validity of this chapter. The subject has been examined
as to purpose, related work, elements to be proven, basic
procedure, and pertinent definitions. An examination has
been made of the tragic structures and linguistic patterns
in Greene's novels. In view of the coherence of these
related subjects and the systematic relationships that have
thus far been established, an in-depth analysis will now
be presented as to the nature of Plutchik's theory and to
the relationships that may be drawn between that theory and
literary prose statements.

I. PLUTCHIK'S THEORY OF EMOTIONS

At the outset, Plutchik was extremely concerned with
defining the word "emotion." The psychologist--from Hofstra
University--wanted to know the makeup of the emotions; therefore,
he reasoned that a theory should be an integrator of previously
known facts and a predictor of new relationships. Plutchik
proceeded to make procedural constructs, to analyze and to
synthesize known phenomenon, and to develop units of analysis
that would serve as ideal states. He believed that his theory

would be judged in terms of the usefulness provided in integrating known observations within a consistent framework, suggesting new ideas, and relating apparently diverse points of view.[68]

Several reasons accounted for the confusion about a theory of emotions. Previous studies had neglected one or some of the following problems that Plutchik considered of vital importance in the development of an adequate theory: intensity, persistence, purity, individual differences, among others. At the beginning of his work, Plutchik was concerned with the intensity of the emotion. He recognized that we may label a certain reaction as a given emotion without accounting for the intensity of that manifestation. Plutchik's work was given added impetus by the experimental work done regarding the effects chemicals have on living organisms. He studied the persistence of emotions and inquired into the physiological basis of such emotional manifestations as acute fear as opposed to chronic fear. Also, Plutchik studied the purity of the emotion. He found that pure emotions could be produced in laboratory situations and that the average emotion as previously defined was not an emotion at all, but a combination of two or more pure emotions. This factor lent an element of ambiguity to the conclusions of many previous studies.

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[68]Note that the information found in Part One, Chapter Three of this thesis, is taken directly or indirectly from the following text: Robert Plutchik, The Emotions: Facts, Theories, and a New Model (New York: Random House, 1962), 204 pp.

In presenting the basic postulates of his theory, the writer of this thesis will avoid the impossible task of retracing each of the steps involved in arriving at these ideas. The theory should be evaluated as a total conception having utility in relating general psychological insight to a number of related fields, especially literature. The postulates of Plutchik's present theory are listed as follows:

Postulate 1: There is a small number of pure or primary emotions.

Postulate 2: All other emotions are mixed; that is, they can be synthesized by various combinations of the primary emotions.

Postulate 3: Primary emotions differ from each other with regard to both physiology and behavior.

Postulate 4: Primary emotions in their pure form are hypothetical constructs or idealized states whose properties can only be inferred from various kinds of evidence.

Postulate 5: Primary emotions may be conceptualized in terms of pairs of polar opposites.

Postulate 6: Each emotion can exist in varying degrees of intensity or levels of arousal.

These statements of the basic postulates are not made to prove them but to illustrate their reasonableness. The validity of the theory must be judged in terms of the organization of the data, the produced stimulation of research, and the applicability of the theory to other fields of knowledge.

Plutchik created a layout of the major emotions dimentions and when the average intensities of the basic emotions were found, these were added to the dimensions. The chart, shown on page seventy-nine, indicates that five of

the dimensions included emotions of relatively high intensities. Two dimensions, incorporation and exploration, include emotions of relatively low intensities. The emotions of minimum intensity did not drop below a level of three, thus indicating that no discriminations are made for emotions at a very low intensity level. The words used for emotions names include the major emotion-type words found in the English language. The information presented in Table IV is the cumulative effort of many years of work by Plutchik and his associates. Thus, on the following page, a representation is included of Plutchik's emotions chart.

On page eighty, Table V, a chart of primary emotions mixtures is presented. Since the major emotions lay alongside each other on a multi-dimensional model, Plutchik found that adjacent emotions could be combined to form a new, synthesized emotion mixture just as any two adjacent colors on a color-wheel can be mixed. He decided to call two primary, adjacent emotions Primary Dyads. A combination of two primary emotions which are once removed became known as Secondary Dyads. Mixtures of primary emotions which were twice removed became known as Tertiary Dyads. Thus, the combinations of emotions of various mixtures became equated with formulas. The spaces on the chart which lacked a name are considered as rare mixtures not yet found. For now, the emotions chart and emotions mixtures chart--found on the following pages--are scientific evidence of Plutchik's labor.

TABLE IV

DIMENSIONS PLUS EMOTIONS

DESTRUCTION

Rage(9.9)
Anger(8.4)
Annoyance(5.0)

INCORPORATION

Admission(4.1)
Acceptance(4.0)
Incorporation(3.5)

PROTECTION

Terror(10.1)
Panic(9.7)
Fear(7.9)
Apprehension(6.4)
Timidity(4.0)

REJECTION

Loathing(9.1)
Disgust(7.6)
Dislike(5.5)
Boredom(4.7)
Tiresomeness(4.5)

REPRODUCTION

Ecstasy(10.0)
Joy(8.1)
Happiness(7.1)
Pleasure(5.7)
Serenity(4.3)
Calmness(3.3)

ORIENTATION

Astonishment(9.3)
Amazement(8.3)
Surprise(7.2)

DEPRIVATION

Grief(8.8)
Sorrow(7.5)
Dejection(6.2)
Gloominess(5.5)
Pensiveness(4.4)

EXPLORATION

Anticipation(7.3)
Expectancy(6.7)
Attentiveness(5.8)
Set(3.5)

TABLE V

THE EMOTION MIXTURES

Primary Dyads

anger + joy = pride
joy + acceptance = love, friendliness
acceptance + surprise = curiosity
surprise + fear = alarm, awe
fear + sorrow = misery, remorse, forlornness
disgust + expectancy = cynicism
expectancy + anger = aggression, revenge,
                          stubbornness

Secondary Dyads

anger + acceptance = dominance (?)
joy + surprise = delight
acceptance + fear = submission, modesty
surprise + sorrow = embarrassment, disappointment
fear + disgust = shame, prudishness
sorrow + expectancy = pessimism
disgust + anger = scorn, loathing, indignation,
                       contempt, hate, resentment,
                       hostility
expectancy + joy = optimism, courage,
                       hopefulness, conceit

Tertiary Dyads

anger + surprise = outrage, resentment, hate
joy + fear = guilt
acceptance + sorrow = resignation, sentimentality
surprise + disgust = (?)
fear + expectancy = anxiety, caution, dread,
                        cowardliness, distrust
sorrow + anger = envy, sullenness
disgust + joy = morbidness (?)
expectancy + acceptance = fatalism

II. PLUTCHIK'S THEORY OF EMOTIONS AS APPLICABLE TO LITERARY PROSE STATEMENTS

Plutchik's theory of emotions is significant because, among other things, that theory deals with the intensity of emotions. In formulating his hypothesis and in executing his plan of study, the theorist considered various emotive elements: intensity, persistence, purity, individual differences, and introspection. The experimenter found that emotions fall into well-organized patterns of response and that an increase of intensity induces a correlative change in the produced pattern of reaction. In terms of persistence, Plutchik found that pure emotions can be produced in laboratory situations, but that most responses--usually termed emotions--are really combinations of two or more pure emotions.

In considering Plutchik's emotive theory as applicable to literary prose statements, several important points need to be made. In order to insure clarity in the application of Plutchik's theory to literature, certain novels--of an eschatological nature--were chosen since their emotive content was high. Since these novels involve the expression of beliefs and attitudes, again the resultant product is emotions and emotive intensities. In Part Three of this chapter, a specific presentation is offered as to the application of Plutchik's emotive theory to literature. As was shown in

the consideration of morphophonemic sound units in Chapter
Two of this thesis, certain morphemes and/or words carry
specific emotive characteristics because of the phonemes
of which they are made. Thus, certain words or groups of
words within the sentence may carry certain emotive
characteristics which may be identified by locating the
appropriate emotion in Plutchik's emotion chart. The
procedure will involve a presentation of key lines within
a certain passage of the novel, and an appropriate placement
of the corresponding emotion over the key word or words that
carry the emotive intensity for that line or passage. Again,
for the sake of procedural clarity, emotions will be correlated
to key eschatological elements in the selected novels.

For instance, the eschatological element of "good
versus evil" will be considered in The Power and the Glory.
In Brighton Rock, the eschatological element of "sin" is
considered as well-represented by Pinkie. In The Heart of
the Matter, the eschatological element of "judgment" is
considered. The element of "punishment" will be specifically
studied in A Burnt-Out Case since the protagonist--Querry--
affords a character study involving beliefs and attitudes,
and therefore, emotions. "Heaven" is considered in The End
of the Affair because of the projected theme of sainthood.
The Quiet American presents the eschatological element of
"hell" for consideration, one of several emotion-producing
eschatological elements that can be analyzed according to
Plutchik's emotive theory.

III.   APPLICATION OF PLUTCHIK'S THEORY OF
EMOTIONS TO SPECIFIC ESCHATOLOGICAL
ELEMENTS IN KEY WORKS OF
GRAHAM GREENE

The eschatological consideration of "good versus evil"
is represented in The Power and the Glory. The conflict
within the novel involves the priest, representing the old
and traditional religion, and the lieutenant, representing
the new political order and power group. The priest
represents the allegorical "Everyman" or "Anyman," and the
plot involves the priest's battle with the government and
his own battle to find himself and his God. This searching
for himself--involving the battle of good and evil--is
constructed within an intense emotive framework which builds
to the moment of the priest's execution. The search for
his own soul, his redemption, is revealed to the reader
in the lines leading up to his death:

        (Fear: 7.9)
He crouched on the floor with the empty brandy
(Dejection: 6.2)
flask in his hand trying to remember an act of
                    (Sorrow: 7.5)
contrition. "O God, I am sorry and beg pardon
            (Sorrow: 7.5)
for all my sins...crucified...worthy of Thy
        (Admission: 4.1)
dreadful punishments."[69]

The emotions of fear, dejection, sorrow, and admission--
an average intensity of 6.6 as calculated from Plutchik's
emotions chart, found on page seventy-nine--represents the
moments preceding his death. Certain sound combinations

_____

[69]Greene, The Power and the Glory, op. cit., p. 283.

recur in the words and lines of the behavioral experience represented by Quotation Sixty-nine. "B" is represented several times, along with "e," "f," "g," "k," "p," and "s." As pointed out on page seventy-four, the "Morphophonemic Sound Units Chart," the key sounds listed above carry emotive tones of an eschatological nature. For the priest, life is almost over. His search for life and for God is almost finished. Yet in these final moments he yearns to grasp what he has never found. The emotive states represented by the emotions indicate that he is still deprived of that final union with God and because of this, he fears. The emphasis on the "good versus evil conflict" is represented in the final lines of the novel. At this point the priest admits that he is not a saint or even a brave man, but that being a saint is all that matters:

(Sorrow: 7.5)
He felt only an immense disappointment because he

had to go to God empty-handed, with nothing at all.
(Admission: 4.1)
It seemed to him at that moment that it would have

been quite easy to have been a saint. He felt
(Grief: 8.8)
like someone who has missed happiness by seconds

at an appointed place. He knew now that at the end
(Joy: 8.1)
there was only one thing that counted--to be a saint.[70]

This final recognition of what is good and what is essential to earthly life as a prerequisite to afterlife is of central concern to the novel. The priest's final awareness of the

[70]Ibid., p. 284.

significance of sainthood represents the last thread of hope for him. The emotions carried by these lines suggest the complexity of that final moment of recognition. The intensity--an average of 7.1--begins at a rather high level--sorrow--and descends to a moment of self-admission before rising to the intensely complex combinations of grief and joy. Such emotions as represented by the two specific measurements are carried by specific sounds, among them "e," "g," "k," "p," and "s." Such phonemes, as found in morphemic combinations, represent the emotive tone of the considered behavioral experience.

The eschatological element of "sin" permeates Brighton Rock. Emotional intensity runs high in this work in not only the element of sin, but in other eschatological elements as well. Greene wraps his characters into a web of sin--sex and murder--and although the plot operates within a religious framework, the tragic work is dominated by the eschatological element of sin:

(Loathing: 9.1)
That was what they expected of you, every
(Loathing: 9.1)
polony you met had her eye on the bed; his
virginity straightened in him like sex. That
(Loathing: 9.1)
was how they judged you; not by whether you
had the guts to kill a man, to run a mob, to
conquer Colleoni.[71]

Such an emphasis on sin represents the spiritual turmoil

_____

[71]Greene, Brighton Rock, op. cit., p. 126.

upon which the novel is constructed. The author projects
the emotion of Loathing in the emotional state of Rejection.
A significant factor is that the emotional state of
Rejection is negative in nature and the emotion of Loathing
is the highest in intensity of any other emotion in that
state. The key sounds of this behavioral experience--
represented by Quotation Seventy-one--include a heavy
emphasis on "b," "k," "m," "p," "s," "v," and "j." The
emotional intensity of the last quotation--9.10--runs high
because of the morphophonemic combinations which carry
such emotive tone of an eschatological nature:

(Anticipation: 7.3)
"Well?" Rose said, giving nothing away.

The woman whispered softly across the few
(Apprehension: 6.4)
feet between them: "He's a murderer." "Do
(Surprise: 7.2)
you think I don't know that?" Rose said.
(Surprise: 7.2)
"God's sake," the woman said, "do you mean--?"
(Anger: 8.4)
"There's nothing you can tell me." "You crazy

little fool--to marry him knowing that."[72]

The emotional intensity is high in this paragraph with an
overall average intensity of 7.3. The high average suggests
the author's intense emotional involvement when writing
about such eschatologically-oriented subjects as sin--sex
and murder. Such intense emotive states as those depicted
above are common to Greene's religious/eschatological
tragedy as has thus far been illustrated by an examination

[72]Ibid., p. 289.

of his work. Emotional intensity runs high in not only this representative behavioral experience—the two paragraphs—but in the entire novel. A heavy emphasis on the phonemes "s," "g," "k," "m," and "f," when combined into morphemic sound units results in the high emotive intensity since such emotive tone is carried by those particular sounds.

In The Heart of the Matter, Graham Greene begins his emphasis on the eschatological element of "judgment" by placing that element—by inference—in the title. To make a judgment, one must get to the heart of the matter and Greene does so by constructing his title to relate to the eschatological purpose of his novel. The religious nature of the novel provides the novelist with an excellent framework in which to build emotive intensity. In the novel, many emotions are displayed in the restoration of the environmental balance that serves as a final postscript to the fall of Scobie. The judgment of Scobie begins in his growing awareness of his own predicament:

> (Dejection: 6.2)
> Scobie thought: If only I could weep, if only
>
> I could feel pain; have I really become so evil?
> (Fear: 7.9)
> O God, he thought, I've killed you: you've served
> (Fear: 7.9)
> me all these years and I've killed you at the end
> (Admission: 4.1)
> of them. You served me and I did this to you.
> (Admission: 4.1)
> You were faithful to me, and I wouldn't trust you.[73]

In this paragraph—as representing the entire behavioral

---

[73] Greene, The Heart of the Matter, op. cit., p. 277.

experience--there exist two negative emotional states--
Protection and Deprivation--and one positive state--
Incorporation. The average emotive intensity displayed in
this paragraph is 6.0, a rather low figure; however, the
punctuation in Quotation Seventy-three includes periods
and commas, not exclamation points. Thus, the punctuation
of the lines affects the stress-pitch pattern, phonologically
speaking, and so the emotive intensity as carried by the
lines is much lower. Such is the case because the morpho-
phonemic structures in the lines do not carry a heavy
emphasis on such phonemes as "m," "g," and "k," among others,
phonemes which carry the potential of evoking specific
emotive reactions. In the following lines, the judgment
of Scobie becomes complete:

(Admission: 4.1)
"It may seem an odd thing to say--when a man's

as wrong as he was--but I think, from what I saw
(Happiness: 7.1)
of him, that he really loved God." She had denied

just now that she felt any bitterness.... "He
(Admission: 4.1)
certainly loved no one else," she said. "And
(Admission: 4.1)
you may be in the right of it there, too," Father

Rank replied.[74]

With these lines, the novel comes to an end. The average
emotive intensity of this paragraph proves to be 4.8; however,
one should note that the eschatological element being measured
is judgment. The intensity is low because the morphophonemic

---

[74]Ibid., p. 306.

sound units found in the paragraph--as indicative of the entire behavioral experience--carry the potential for arousing only mild emotions. There is only a light use of such phonemes as "g," "d," and "b," phonemes which carry emotion-producing characteristics. This measurement is significant in that Plutchik's theory allows one to measure different emotions common to eschatological themes.

Among other eschatological elements, "punishment" is emphasized in A Burnt-Out Case through a setting placed in a remote African leper colony. Through various means-- the title, the setting, the words, the sounds, the character of Querry--Greene builds a world in which punishment is ever present. Not only does the physical environment punish Querry, but his lovers, his friends, and God. Through his use of eschatology, Greene emphasizes the punishment that Querry endures as he attempts to return to a life of integrity, and in the following lines, the emotive intensity--as measured by the figures offered in Plutchik's emotive theory-- surrounding that intensity is evident:

> (Fear: 7.9)
> "Be careful, Rycker. Don't threaten me. I might
> (Anger: 8.4)
> change my mind." "I could make you pay," Rycker
>
> said, "pay heavily." "I doubt whether any court
> (Anticipation: 7.3)
> in the world would take your word against hers
>
> and mind. Good-bye, Rycker."[75]

In these lines one notes the emotive intensity--an average

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[75]Greene, A Burnt-Out Case, op. cit., p. 167.

of 7.8--as carried by the morphophonemic sound units within
the lines. Such recurring phonemes as "b," "t," "m," "p,"
and "k," among others, carry the potential for arousing
specific emotions and their presence, in morphophonemic
combinations, arouse the emotions present in the past lines,
Quotation Seventy-five, which represent the specific
behavioral experience as found in the vicinity of page 167
of A Burnt-Out Case. The dialogue also represents a
recurring pattern in the use of the eschatological element
of punishment. Although Querry threatens Rycker with
punishment, Querry himself has already been punished for
his affair and such punishment will continue to come from
Rycker, Rycker's friends, and God.

As was evident to the reader from the analysis
presented of the last quotation, the emotive intensity of
the words and lines of A Burnt-Out Case is quite high. The
eschatological element of punishment is found in Quotation
Seventy-five as Rycker wants to make Querry pay for what
he has done, or in other words, Rycker wants Querry to be
punished. Thus, as an eschatological term, punishment is
reflected in the physical environment, the work of God,
and the pain that man has to share for his sins. For
instance, in the final lines of the work--after Querry's
death--one notes that final reassertion of the element of
punishment. A native child is inspected by the doctor and
as one of the many victims of the leper colony, the boy is

also infected--a reflection of the punishment dealt by God

and the physical environment of the child's world:

          (Sorrow: 7.5)
"He's infected all right," Doctor Colin said.

"Feel the patches here and here. But you
  (Rage: 9.9)
needn't worry," he added in a tone of suppressed

rage, "we shall be able to cure him in a year or
         (Anger: 8.4)
two, and I can promise you that there will be

no mutilations."[76]

The emotive intensity found in the words and sounds of the

above lines averages 8.6. Key sound combinations that

recur in Greene's tragic works appear in these lines--as

representing the entire behavioral experience--and include

an emphasis on the phonemes "f," "d," "s," "r," "k," and

"m," among others. Such phonemes, as projected in

morphophonemic combinations, indice emotive tones of an

eschatological nature. Thus, as found in the words and

lines of the novel, not only the protagonist suffers in

A Burnt-Out Case, but all the major characters.

From punishment in A Burnt-Out Case, consideration is

now directed to the eschatological element of "Heaven" in

The End of the Affair. While Greene often ends his novels

with a religious reconciliation, he ends The End of the Affair

with the theme of sainthood. Throughout the complex

progression of the tragic plot the fact becomes apparent

that neither Bendrix nor Henry completely understand Sarah.

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[76]Ibid., p. 196

In her search for truth and real love--eventually termed
sainthood by the novelist--emotional intensity grows out
of her relationships with Henry, Bendrix, and God:

                (Disgust: 7.6)
    "Any man could have her." I longed to believe
    (Anticipation: 7.3)
    what I said, for then there would be nothing to
                            (Anticipation: 7.3)
    miss or regret. I would no longer be tied to her,
                    (Anticipation: 7.3)
    wherever she was. I would be free.
                    (Anger: 8.4)
    "And you can't teach me anything about penitence,
                    (Admission: 4.1)
    Mr. Bendrix. I've had twenty-five years of the

    Confessional. There's nothing we can do some of
        (Disgust: 7.6)
    the saints haven't done before us."77

These lines, as part of the surface plot, indicate the
confusion that exists in the minds of Henry and Bendrix
as to the true character of Sarah. Unaware of her search
for true love, they fail to understand that her love for
Henry and then for Bendrix was only a prelude for her love
of God. The emotional intensity as carried by the words in
Quotation Seventy-seven averages 7.1 as the sound units in
every line arouse high emotive intensity through a
projection of the recurring phonemic "m," "b," "g,"
"t," "s," "f," and "k." As is indicated by the sounds within
the lines, emotions are carried through a projection of
beliefs and attitudes by Henry, Bendrix, and Father Crompton.
As in the case of The Power and the Glory, the priest serves

77Greene, The End of the Affair, op. cit., p. 226.

as a base upon which the eschatological framework of the
novel is constructed. Sarah's struggle, essentially a
religious one, appears to center upon the physical loves
of this world, but when the hidden plot moves to the surface,
her search for love of God becomes apparent. After her
death, Bendrix, still unable to understand her actions and
motives, turns on the God who took Sarah from him:

> (Anger: 8.4)
> You're a devil, God, tempting us to leap. But
> (Anger: 8.4)
> I don't want Your peace and I don't want Your
>
> love. I wanted something very simple and very
> (Dejection: 6.2)
> easy: I wanted Sarah for a lifetime, and You
>
> took her away. With Your great schemes You ruin
> (Anger: 8.4)
> our happiness as a harvester ruins a mouse's nest.
> (Rage: 9.9)
> I hate You, God, I hate You as though You existed.[78]

Whereas Quotation Seventy-seven carried an average emotive
intensity of 7.1, Quotation Seventy-eight averages 8.2 in
emotive intensity. The high emotive intensity of the last
quotation is carried by the recurring phonemes that are
found in Greene's tragic works--"d," "g," "t," "p," and "b"
which are found in the first line of Quotation Seventy-eight,
in addition to "s," and "h." Such phonemes, in morphophonemic
combinations, produce the high emotive intensity found in the
above quotation.

As opposed to the eschatological element of "Heaven"
in The End of the Affair, "hell" is the element projected

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[78]Ibid., p. 239.

in The Quiet American. In the war-torn country of Viet Nam,
and in the moral, spiritual, and ethical decay of Pyle,
Fowler, and Phuong, the characters weave an eschatological
framework reflecting the conflicts between the intellectual
idealism and debased passion of twentieth-century society.
The simplicity of the surface plot demands a high emphasis
on emotional intensity, as carried by key words that create
the setting and atmosphere of the novel. However, the
emotive intensity produced by the particular setting is
offset somewhat by the aloof and restrained approach taken
by the principal speaker in creating the story:

```
          (Pleasure: 5.7)              (Timidity: 4.0)
   I admire their control.  I thought of nothing,

   not even of the trapdoor above me; I ceased, for
          (Apprehension: 6.4)        (Fear: 7.9)
   those seconds, to exist; I was fear taken neat.

   At the top of the ladder I banged my head because
          (Fear: 7.9)
   fear couldn't count steps, hear, or see.  Then my

   head came over the earth floor and nobody shot at
          (Calmness: 3.3)
   me and fear seeped away.[79]
```

The average emotive intensity of this paragraph is 5.9 which
is characteristic of the entire behavioral experience. The
results of applying Plutchik's emotive theory to these lines
produce some interesting facts. The resultant emotions, in
terms of intensity, follow a modified sine-wave pattern in
that they rise and fall slowly in direct proportion to the

[79]Greene, The Quiet American, op. cit., p. 53.

speed of the character's actions and responses. Thus, Plutchik's emotive theory allows the writer to make a scientific analysis of the attitudes travelling in the lines of the novel. The emotive tone remains low in the final lines of the novel when Pyle dies and Phuong finally becomes Fowler's. The macroscopic--viewing the greater world-- concern of the novel changes to a microscopic--viewing the lesser world or the world of the individual--concern as the emotive response of Fowler to his wife's letter demands attention:

> (Pleasure: 5.7)
> I thought of the first day and Pyle sitting
>
> beside me at the Continental, with his eye
>
> on the soda fountain across the way. Everything
> (Happiness: 7.1)
> had gone right with me since he had died, but
> (Dejection: 6.2)
> how I wished there existed someone to whom I
>
> could say that I was sorry.[80]

The average emotive intensity of these lines is 6.3; however, since the emotive state of Deprivation is here projected, and since the monologue is one of quiet meditation and reflection, the emotions carried by the words and lines is numerically in direct proportion to the involvement of the character. The phonemes which carry the emotive intensity measured above include "d," "k," "t," and a heavy emphasis on "s." Such phonemes, in morphophonemic sound units, carry the emotive intensity as measured in the above quotation.

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[80]Ibid., pp. 182-183.

CHAPTER IV

SUMMARY AND CONCLUSIONS

I. SUMMARY

Among other things, this thesis has proven that Goodman's structures of literature constitute one valid approach to the study of literary prose statements in the tragic work. The underlying implication of this entire study is that Robert Plutchik's emotive theory is scientifically valid when applied to literary structures and is significant in terms of the applicability of that theory to literature in general. This study has indicated the presence of measurable emotive intensities in eschatology and the presence of eschatology in the selected, tragic works of Graham Greene.

Of central concern to this entire study has been the nature of literature, specifically written composition, which reveals thinking with feeling in the reader/perceiver and is therefore termed literature. Literature, being a recorded branch of the articulated sounds of language, has here been restricted to a consideration of certain works of Graham Greene, an English novelist and playwright. Along with ascertaining the feasibility of applying Robert Plutchik's emotive theory to literature has been the proving of the presence and emotive nature of eschatology in Greene's key tragic works. As has been proven in Chapter Three of this

thesis, the emotive theory of Plutchik may be applied to
such eschatological literature as a new scientific method
of literary analysis. This new method is significant in
that some writers--L. C. Knights, Sylvan Barnet, and Albert
Mordell--have considered the place of emotive elements in
literature, but they have not applied any specific emotive
theory to any specific notional theory such as eschatology.
In order to measure the emotional content of literature,
key eschatologically-oriented tragic works of Graham Greene
are used because both eschatology and tragedy are literary
disciplines of a high emotive nature. Of a religious nature,
eschatology refers to the supposed world beyond the worldly
death of man and therefore, eschatological terms carry a
wide range of emotive stimuli which reflect such emotions as
rage, anger, admission, loathing, anticipation, grief, among
others. Also, the tragic work deals with the fall of man
from some position, and therefore, a certain emotive range
is common to this particular literary discipline. Thus,
literature of both an eschatological and a tragic nature
is susceptible to an application of Plutchik's emotive theory.

This thesis has also proven that English linguistic
structures for tragedy--involved in eschatology--are unique
in the area of emotive states, and that such elements of
eschatology as good versus evil, sin, judgment, punishment,
Heaven, and Hell can be reconstructed, clarified, and measured
in their original emotional intensity--that emotional intensity

created by the author through the words and behavior of the characters--and equated with the emotional intensity patterns that Plutchik has proposed as a result of his work in behavioral psychology. In summary, a linguistical procedure such as that described in this thesis can serve to reveal the emotive states common to tragic themes.

II. TABULAR REVIEW OF EXPOSED EMOTIVE INTENSITIES

In the following fourteen pages of this thesis, a statistical analysis of the emotive intensity found in the six, selected novels will be presented. For each novel, approximately one-hundred measurements have been made of specific sounds, words, statements, lines, paragraphs, or entire behavioral experiences. Thus, over six-hundred separate considerations have been given to the six, selected novels and on such evidence does the core of this thesis rest. As the statistics indicate, two of the selected novels average a total of six-plus in emotive intensity. Two of the tragic works average a low seven in emotive intensity with one high seven. Finally, one novel has a total average intensity of nine-plus. As the concluding Table indicates, the total average emotive intensity of the emotions measured in the six selected novels is 7.7. The dominant emotion--in the specific measurements--is "Sorrow." "Dejection" is second in the total number of measurements, and "Admission" is third.

TABLE VI

MEASURED EMOTIONS IN THE POWER AND THE GLORY

DESTRUCTION -

Rage(9.9)
Anger(8.4)**
Annoyance(5.0)**

REPRODUCTION +

Ecstasy(10.0)
Joy(8.1)**
Happiness(7.1)*
Pleasure(5.7)******
Serenity(4.3)
Calmness(3.3)

INCORPORATION +

Admission(4.1)**************
Acceptance(4.0)******
Incorporation(3.5)

ORIENTATION +

Astonishment(9.3)
Amazement(8.3)
Surprise(7.2)***

PROTECTION -

Terror(10.1)******
Panic(9.7)***
Fear(7.9)*********
Apprehension(6.4)
Timidity(4.0)

DEPRIVATION -

Grief(8.8)**
Sorrow(7.5)************
Dejection(6.2)******
Gloominess(5.5)***
Pensiveness(4.4)

REJECTION -

Loathing(9.1)************
Disgust(7.6)***
Dislike(5.5)***
Boredom(4.7)
Tiresomeness(4.5)

EXPLORATION +

Anticipation(7.3)*****
Expectancy(6.7)****
Attentiveness(5.8)
Set(3.5)

*=one measurement

Eschatological element--good versus evil
Dominant emotion--Admission
Dominant emotive state--Deprivation
Negative representations--64
Positive representations--36
Total average intensity--9.9

TABLE VII

THE CROSSING OF DYADS IN <u>THE</u> <u>POWER</u> <u>AND</u> <u>THE</u> <u>GLORY</u>

PRIMARY DYADS

    *anger + joy = pride
    *joy + acceptance = love, friendliness
    *acceptance + surprise = curiosity
  ***surprise + fear = alarm, awe
******fear + sorrow = despair, guilt
    **sorrow + disgust = misery, remorse, forlornness
    *disgust + expectancy = cynicism
    *expectancy + anger = aggression, revenge,
                            stubbornness

SECONDARY DYADS

    *anger + acceptance = dominance (?)
    *joy + surprise = delight
 *****acceptance + fear = submission, modesty
    *surprise + sorrow = embarrassment, disappointment
    **fear + disgust = shame, prudishness
    **sorrow + expectancy = pessimism
    *disgust + anger = scorn, loathing, indignation,
                        contempt, hate, resentment,
                        hostility
    *expectancy + joy = optimism, courage,
                        hopefulness, conceit

TERTIARY DYADS

    *anger + surprise = outrage, resentment, hate
   **joy + fear = guilt
 ****acceptance + sorrow = resignation, sentimentality
    surprise + disgust = ?
  ***fear + expectancy = anxiety, caution, dread,
                         cowardliness, distrust
    sorrow + anger = envy, sullenness
    disgust + joy = morbidness (?)
    *expectancy + acceptance = fatalism

NOTE: An "*" equals one cross. An explanation of dyads is
presented on page seventy-eight of this thesis.

TABLE VIII

MEASURED EMOTIONS IN <u>BRIGHTON ROCK</u>

<u>DESTRUCTION</u> -

Rage(9.9)
Anger(8.4)*****
Annoyance(5.0)**

<u>REPRODUCTION</u> +

Ecstasy(10.0)
Joy(8.1)**
Happiness(7.1)****
Pleasure(5.7)******
Serenity(4.3)*
Calmness(3.3)

<u>INCORPORATION</u> +

Admission(4.1)******
Acceptance(4.0)******
Incorporation(3.5)

<u>ORIENTATION</u> +

Astonishment(9.3)
Amazement(8.3)**
Surprise(7.2)******

<u>PROTECTION</u> -

Terror(10.1)
Panic(9.7)***
Fear(7.9)********
Apprehension(6.4)**
Timidity(4.0)

<u>DEPRIVATION</u> -

Grief(8.8)***
Sorrow(7.5)********
Dejection(6.2)******
Gloominess(5.5)****
Pensiveness(4.4)

<u>REJECTION</u> -

Loathing(9.1)*****
Disgust(7.6)*******
Dislike(5.5)*****
Boredom(4.7)
Tiresomeness(4.5)

<u>EXPLORATION</u> +

Anticipation(7.3)****
Expectancy(6.7)***
Attentiveness(5.8)**
Set(3.5)

*=one measurement

Eschatological element--sin
Dominant emotion--Sorrow/Fear
Dominant emotive state--Deprivation
Negative representations--58
Positive representations--42
Total average intensity--7.6

TABLE IX

THE CROSSING OF DYADS IN <u>BRIGHTON ROCK</u>

PRIMARY DYADS

    *anger + joy = pride
    *joy + acceptance = love, friendliness
  **acceptance + surprise = curiosity
****surprise + fear = alarm, awe
****fear + sorrow = despair, guilt
 ***sorrow + disgust = misery, remorse, forlornness
   *disgust + expectancy = cynicism
  **expectancy + anger = aggression, revenge,
                             stubbornness

SECONDARY DYADS

    *anger + acceptance = dominance (?)
    joy + surprise = delight
 ***acceptance + fear = submission, modesty
   *surprise + sorrow = embarrassment, disappointment
 ***fear + disgust = shame, prudishness
  **sorrow + expectancy = pessimism
****disgust + anger = scorn, loathing, indignation,
                         contempt, hate, resentment,
                         hostility
    expectancy + joy = optimism, courage,
                         hopefulness, conceit

TERTIARY DYADS

    *anger + surprise = outrage, resentment, hate
    *joy + fear = guilt
  **acceptance * sorrow = resignation, sentimentality
    surprise + disgust = ?
  **fear + expectancy = anxiety, caution, dread,
                          cowardliness, distrust
    sorrow + anger = envy, sullenness
    disgust + joy = morbidness (?)
    *expectancy + acceptance = fatalism

NOTE: An "*" equals one cross. An explanation of dyads is
   presented on page seventy-eight of this thesis.

TABLE X

MEASURED EMOTIONS IN <u>THE HEART OF THE MATTER</u>

<u>DESTRUCTION</u> -

Rage(9.9)
Anger(8.4)****
Annoyance(5.0)**

<u>REPRODUCTION</u> +

Ecstasy(10.0)**
Joy(8.1)**
Happiness(7.1)****
Pleasure(5.7)*****
Serenity(4.3)**
Calmness(3.3)

<u>INCORPORATION</u> +

Admission(4.1)*******
Acceptance(4.0)***
Incorporation(3.5)**

<u>ORIENTATION</u> +

Astonishment(9.3)
Amazement(8.3)**
Surprise(7.2)****

<u>PROTECTION</u> -

Terror(10.1)
Panic(9.7)**
Fear(7.9)*****
Apprehension(6.4)****
Timidity(4.0)

<u>DEPRIVATION</u> -

Grief(8.8)**
Sorrow(7.5)********
Dejection(6.2)*******
Gloominess(5.5)**
Pensiveness(4.4)**

<u>REJECTION</u> -

Loathing(9.1)***
Disgust(7.6)******
Dislike(5.5)******
Boredom(4.7)**
Tiresomeness(4.5)

<u>EXPLORATION</u> +

Anticipation(7.3)****
Expectancy(6.7)***
Attentiveness(5.8)**
Set(3.5)

*=one measurement

Eschatological element--judgment
Dominant emotion--Sorrow
Dominant emotive state--Deprivation
Negative representations--56
Positive representations--44
Total average intensity--6.4

TABLE XI

THE CROSSING OF DYADS IN <u>THE HEART OF THE MATTER</u>

PRIMARY DYADS

```
  **anger + joy = pride
  **joy + acceptance = love, friendliness
   *acceptance + surprise = curiosity
   *surprise + fear = alarm, awe
****fear + sorrow = despair, guilt
   *sorrow + disgust = misery, remorse, forlornness
   *disgust + expectancy = cynicism
   *expectancy + anger = aggression, revenge,
                           stubbornness
```

SECONDARY DYADS

```
  **anger + acceptance = dominance (?)
   *joy + surprise = delight
  **acceptance + fear = submission, modesty
****surprise + sorrow = embarrassment, disappointment
****fear + disgust = shame, prudishness
 ***sorrow + expectancy = pessimism
  **disgust + anger = scorn, loathing, indignation,
                          contempt, hate, resentment,
                          hostility
   expectancy + joy = optimism, courage,
                          hopefulness, conceit
```

TERTIARY DYADS

```
   anger + surprise = outrage, resentment, hate
 **joy + fear = guilt
  *acceptance + sorrow = resignation, sentimentality
  *surprise + disgust = ?
***fear + expectancy = anxiety, caution, dread,
                          cowardliness, distrust
  *sorrow + anger = envy, sullenness
   disgust + joy = morbidness (?)
  *expectancy + acceptance = fatalism
```

NOTE: An "*" equals one cross. An explanation of dyads is
presented on page seventy-eight of this thesis.

TABLE XII

MEASURED EMOTIONS IN A BURNT-OUT CASE

DESTRUCTION -

Rage(9.9)***
Anger(8.4)******
Annoyance(5.0)**

REPRODUCTION +

Ecstasy(10.0)
Joy(8.1)*****
Happiness(7.1)***
Pleasure(5.7)*****
Serenity(4.3)*
Calmness(3.3)

INCORPORATION +

Admission(4.1)***
Acceptance(4.0)****
Incorporation(3.5)

ORIENTATION +

Astonishment(9.3)**
Amazement(8.3)***
Surprise(7.2)**

PROTECTION -

Terror(10.1)
Panic(9.7)***
Fear(7.96)*****
Apprehension(6.4)**
Timidity(4.0)

DEPRIVATION -

Grief(8.8)**
Sorrow(7.5)*******
Dejection(6.2)******
Gloominess(5.5)***
Pensiveness(4.4)**

REJECTION -

Loathing(9.1)******
Disgust(7.6)*****
Dislike(5.5)*******
Boredom(4.7)**
Tiresomeness(4.5)

EXPLORATION +

Anticipation(7.3)***
Expectancy(6.7)***
Attentiveness(5.8)***
Set(3.5)**

*=one measurement

Eschatological element--punishment
Dominant emotion--Sorrow/Dislike
Dominant emotive state--Deprivation/Rejection
Negative representations--61
Positive representations--39
Total average intensity--7.1

TABLE XIII

THE CROSSING OF DYADS IN A BURNT-OUT CASE

PRIMARY DYADS

```
  **anger + joy = pride
  **joy + acceptance = love, friendliness
    acceptance + surprise = curiosity
   *surprise + fear = alarm, awe
 ***fear + sorrow = despair, guilt
  **sorrow + disgust = misery, remorse, forlornness
   *disgust + expectancy = cynicism
  **expectancy + anger = aggression, revenge,
                          stubbornness
```

SECONDARY DYADS

```
    anger + acceptance = dominance (?)
    joy + surprise = delight
   *acceptance + fear = submission, modesty
 ***surprise + sorrow = embarrassment, disappointment
  **fear + disgust = shame, prudishness
****sorrow + expectancy = pessimism
*****disgust + anger = scorn, loathing, indignation,
                       contempt, hate, resentment,
                       hostility
    expectancy + joy = optimism, courage,
                       hopefulness, conceit
```

TERTIARY DYADS

```
  **anger + surprise = outrage, resentment, hate
****joy + fear = guilt
 ***acceptance + sorrow = resignation, sentimentality
   *surprise + disgust ?
****fear + expectancy = anxiety, caution, dread,
                        cowardliness, distrust
   *sorrow + anger = envy, sullenness
    disgust + joy = morbidness (?)
   *expectancy + acceptance = fatalism
```

NOTE: An "*" equals one cross. An explanation of dyads is presented on page seventy-eight of this thesis.

TABLE XIV

MEASURED EMOTIONS IN <u>THE END OF THE AFFAIR</u>

DESTRUCTION -

Rage(9.9)**
Anger(8.4)****
Annoyance(5.0)

INCORPORATION +

Admission(4.1)***
Acceptance(4.0)****
Incorporation(3.5)

PROTECTION -

Terror(10.1)
Panic(9.7)****
Fear(7.9)******
Apprehension(6.4)
Timidity(4.0)

REJECTION -

Loathing(9.1)*
Disgust(7.6)******
Dislike(5.5)*****
Boredom(4.7)*****
Tiresomeness(4.5)

REPRODUCTION +

Ecstasy(10.0)***
Joy(8.1)******
Happiness(7.1)*******
Pleasure(5.7)*******
Serenity(4.3)
Calmness(3.3)

ORIENTATION +

Astonishment(9.3)
Amazement(8.3)
Surprise(7.2)**

DEPRIVATION -

Grief(8.8)****
Sorrow(7.5)*******
Dejection(6.2)********
Gloominess(5.5)**
Pensiveness(4.4)

EXPLORATION +

Anticipation(7.3)*******
Expectancy(6.7)******
Attentiveness(5.8)*
Set(3.5)

*=one measurement

Eschatological element--Heaven
Dominant emotion--Dejection
Dominant emotive state--Reproduction
Negative representations--54
Positive representations--46
Total average intensity--7.0

TABLE XV

THE CROSSING OF DYADS IN THE END OF THE AFFAIR

PRIMARY DYADS

***anger + joy = pride
 **joy + acceptance = love, friendliness
 **acceptance + surprise = curiosity
   surprise + fear = alarm, awe
***fear + sorrow = despair, guilt
  *sorrow + disgust = misery, remorse, forlornness
   disgust + expectancy = cynicism
 **expectancy + anger = aggression, revenge,
                         stubbornness

SECONDARY DYADS

 **anger + acceptance = dominance (?)
  *joy + surprise = delight
   acceptance + fear = submission, modesty
*****surprise + sorrow = embarrassment, disappointment
 ***fear + disgust = shame, prudishness
  **sorrow + expectancy = pessimism
***disgust + anger = scorn, loathing, indignation,
                       contempt, hate, resentment,
                       hostility
  *expectancy + joy = optimism, courage,
                       hopefulness, conceit

TERTIARY DYADS

  *anger + surprise = outrage, resentment, hate
****joy + fear = guilt
 **acceptance + sorrow = resignation, sentimentality
   surprise + disgust = ?
 **fear + expectancy = anxiety, caution, dread,
                        cowardliness, distrust
  *sorrow + anger = envy, sullenness
   disgust + joy = morbidness (?)
 **expectancy + acceptance = fatalism

NOTE: An "*" equals one cross. An explanation of dyads is
  presented on page seventy-eight of this thesis.

TABLE XVI

MEASURED EMOTIONS IN THE QUIET AMERICAN

DESTRUCTION -

Rage(9.9)
Anger(8.4)***
Annoyance(5.0)**

INCORPORATION +

Admission(4.1)****
Acceptance(4.0)***
Incorporation(3.5)

PROTECTION -

Terror(10.1)*
Panic(9.7)**
Fear(7.9)*********
Apprehension(6.4)****
Timidity(4.0)

REJECTION -

Loathing(9.1)***
Disgust(7.6)*****
Dislike(5.5)*******
Boredom(4.7)**
Tiresomeness(4.5)

REPRODUCTION +

Ecstasy(10.0)
Joy(8.1)**
Happiness(7.1)*****
Pleasure(5.7)********
Serenity(4.3)**
Calmness(3.3)**

ORIENTATION +

Astonishment(9.3)
Amazement(8.3)***
Surprise(7.2)****

DEPRIVATION -

Grief(8.8)**
Sorrow(7.5)******
Dejection(6.2)*******
Gloominess(5.5)**
Pensiveness(4.4)

EXPLORATION +

Anticipation(7.3)****
Expectancy(6.7)*******
Attentiveness(5.8)**
Set(3.5)

*=one measurement

Eschatological element--Hell
Dominant emotion--Fear/Pleasure
Dominant emotive state--Reproduction
Negative representations--54
Positive representations--46
Total average intensity--6.3

TABLE XVII

THE CROSSING OF DYADS IN THE QUIET AMERICAN

PRIMARY DYADS

*anger + joy = pride
*joy + acceptance = love, friendliness
**acceptance + surprise = curiosity
***surprise + fear = alarm, awe
****fear + sorrow = despair, guilt
***sorrow + disgust = misery, remorse,
                              forlornness
***disgust + expectancy = cynicism
*expectancy + anger = aggression, revenge,
                              stubbornness

SECONDARY DYADS

*anger + acceptance = dominance (?)
joy + surprise = delight
*acceptance + fear = submission, modesty
**surprise + sorrow = embarrassment,
                              disappointment
fear + disgust = shame, prudishness
****sorrow + expectancy = pessimism
*disgust + anger = scorn, loathing, indignation,
                              contempt, hate, resentment,
                              hostility
*expectancy + joy = optimism, courage,
                              hopefulness, conceit

TERTIARY DYADS

anger + surprise = outrage, resentment, hate
*****joy + fear = guilt
**acceptance + sorrow = resignation, sentimentality
*surprise + disgust = ?
****fear + expectancy = anxiety, caution, dread,
                              cowardliness, distrust
*sorrow + anger = envy, sullenness
disgust + joy = morbidness (?)
*expectancy + acceptance = fatalism

NOTE: An "*" equals one cross. An explanation of dyads is
presented on page seventy-eight of this thesis.

TABLE XVIII

COMPARISON OF THE REPRESENTATIVE EMOTIVE INTENSITY
OF EACH NOVEL IN RELATIONSHIP TO YEAR OF PUBLICATION
PLUS FINAL COMPARISONS

Publication Year	Novel	Average Intensity
1938	Brighton Rock	7.6
1940	The Power and the Glory	9.9
1948	The Heart of the Matter	6.4
1951	The End of the Affair	7.0
1955	The Quiet American	6.3
1961	A Burnt-Out Case	7.1

* * * * * * * * * * * * * * * * * * * *

First dominant emotion.........Sorrow
Second dominant emotion.........Fear
Third dominant emotion.........Dejection
Fourth dominant emotion.........Admission
Fifth dominant emotion.........Pleasure

* * * * * * * * * * * * * * * * * * * *

Dominant emotive state.........Deprivation
Negative representations..approximately 346
Positive representations..approximately 254
Total average emotive intensity.........7.7

NOTE: The emotive intensities listed above do not purport to
represent every line of each novel. The representations
stem from approximately one hundred measurements taken
from each novel, or a total of approximately six
hundred measurements.

III. PSYCHOLINGUISTICAL IMPLICATIONS:
A CONCLUSION

The results of this thesis indicate that a
psycholinguistical approach may be made in studying such
notional concepts as eschatology. Because beliefs and
attitudes are enduring organizations of perceptual,
motivational, and emotional processes, their influences in
the realm of behavior may now be more precisely studied.
Now studies may be made of the behavior of certain characters
in an author's works, in continuing or recurring responses
of a given author in various works, in recurring setting/
environmental patterns in various works, in recurring plot
patterns, and specifically in emotive responses made by
characters in a number of works by the same author. In other
words, since a belief is a pattern which involves the totality
of the individual's intellectual cognition of a given thing,
that pattern may in itself form a pattern--perceptional or
volitional--of recurrences in various literary works. As a
perception or a cognition is in itself an organization, so a
belief is an organization of organizations and through the
use of Plutchik's emotive theory, such organizations may be
reconstructed and classified in their original states as
to construction and emotive intensity. Since attitudes are
enduring organizations of various processes within individuals,
Plutchik's theory can adequately be utilized to measure and
categorize such attitudes of characters. Since beliefs and

attitudes make up emotive reactions, the emotive theory can be utilized to measure and analyze both beliefs and attitudes. Whereas the belief is motivationally and emotionally neutral, the attitude is often perceived as demanding action, and therefore, the attitude is that which carries the emotional tone.

As applied to literary prose statements, Robert Plutchik's theory of emotions has various psycholinguistical implications. For instance, the immediate psychological field is a term that refers to the dynamics of human behavior and relates to the principles that govern the formation and operation of beliefs and attitudes in the human mind. By applying the emotive theory to the statements of Greene's literary characters, insight can be gathered as to the character's own psychological field, his physiological state, and neural traces of his past behavior. The i.p.f. is exposed through the responses, actions, and drives of the novelistic character, which stem from his consciousness of basic molar behavior, and various factors such as tensions, motivations, needs, demands, frustrations, efforts, perceptions, goals, and others. The psycholinguistical implications of this thesis include the possibility of opening to students of literature a newer and more accurate method of study and analysis, an objective method touching upon the intricate actions and reactions of the human mind as pointed out in the past few pages.

This study represents only a beginning of a new approach to the study of literature. Literary works can now be studied in terms of the author's own words, beginning with the simple sound units--phonemes--of his language, progressing to a consideration of morphophonemic combinations, and continuing to the placement of such morphophonemic structures into sentence structures and/or patterns. Since basic sound and sentence structures represent recurring patterns in Greene's novels, such structures can be separated, analyzed, and categorized as to emotional intensity. Such a method of studying the dynamics of human behavior, as considered through the principals of the immediate psychological field, is significant since behavior, perception, reaction, and emotional intensity have a definite and measurable correlation. Through the emotive theory of Plutchik, study can be made of the peculiar pathological and physical states of Greene's characters, states which represent recurring patterns of abnormality, a characteristic of the i.p.f. Thus, through careful study, through a separation of the linguistical structures of a given work, and through an application of the emotive theory to the sounds, words, and lines of that work, insight may be gained of a definite literary nature, a nature that is the representative of human behavior. Through the method of analysis proposed and proven in this thesis, literature may now be studied in a new light, an objective one--that of the psycholinguist.

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