Exploring Greeneland: Examining Duality in Graham Greene's Life and Works

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Growing up in the limelight can present a challenge for anyone, regardless of a person’s positive qualities. In this sense I can relate to Graham Greene because he grew up with a father who worked as the Headmaster of his school. As a Headmaster’s daughter, I understand the pressure placed on children in that position; however, it comes with benefits as well, with regard to character building and learning to work under pressure if you choose to look at it optimistically. Sometimes, individuals in families scrutinized by others feel pressured to appear perfect because of this scrutiny and the critical nature of others. And, even when within a healthy, functional family, like mine, each person has his or her faults, but becomes compelled to disguise those faults to others.

A sense of duality then remains between the revealed and the concealed because of the tendency for others to scrutinize and criticize. Because of growing up in this family type of family, Graham Greene could not have escaped exposure to this type of duality. Graham Greene’s preoccupation with duality in combination with a penchant for risk taking allowed him to confront what it means to love others and the role of God in the world while taking risks and exploring different ideas about the nature of God and the Roman Catholic Church. Throughout his life and works, Greene searches for a release from boredom through his risk taking and preoccupation with trying to discover God’s love unconventionally, which influenced other intellectuals in the modernist era.
His father was the Headmaster of Berkhamsted School (Sort of Life 13) which Greene attended. He resented the role as Headmaster’s son because of the pressure it put on him and the taunting he received from his classmates; because of this, he “grew clever at evasion” (Sort of Life 66). Greene felt torn by his position and was “surrounded by the forces of the resistance” (his classmates) but couldn’t join them because that would result in betraying his father and his brother, the school prefect and head of one of the school’s houses (Sort of Life 66). That Greene felt torn between two places, such as here with his family and the other students, evidenced itself in many ways, both in his actions then and in his later writing.

However, as the Headmaster’s son he did not face only difficulties but also enjoyed some perks—namely, that of the accessibility of the library during the holidays, with “thousands of books only waiting to be explored” (Sort of Life 48). The availability of books fueled his growing love for literature, and writers from the Victorian Era heavily influenced Greene as he studied Robert Browning, Thomas Carlyle, and Charles Dickens extensively while in school. Out of these authors, Robert Browning, whom Greene’s Anglican father liked greatly, became the most influential author for Greene (Sort of Life 9), even though Greene and his father liked him for very different reasons.

Since Greene began writing, his readers have had conflicting responses towards him. Because unbelieving critics removed from any type of Christian view may not understand the topics that he addresses within Catholicism (Donaghy 18), this created a space for regard for him and for disregard from him even within his contemporaries because of his religious content. Today, some people would assert that Greene remains one of the most influential novelists of the 20th century. Others, among them even those very knowledgeable in
influential literature, may not even know the name Graham Greene, never mind having read one of his books.

The impact of those who had a high regard for him has remained present, as apparent through current scholarship. The word “Greeneland” first appeared around 1939 in an Arthur Calder-Marshall article in a newspaper, after Greene published *The Power and the Glory*, to describe the world Greene creates in his writings (D’Souza 2). That label has stuck even until today—websites titled “Greeneland” show that this nickname for the tone of his writings has survived over time. Greene’s works have persisted within the world of academia. A search for “Graham Greene and syllabus” on the Internet yields over 2,000 results. The most common books on the first hundred results include *The Quiet American*, *The Heart of the Matter*, *Brighton Rock*, *A Burnt-Out Case*, *The End of the Affair*, *The Human Factor*, *Travels with my Aunt*, and *The Power and the Glory*, and the short story that surfaced the most is “The Destructors.”

As apparent from these searches, the prevalence and wide spread of works present in the syllabi illustrates that Greene did not have just one or two works worthy of study, but that he consistently produced books that provoke thought and merit closer scrutiny. Writer William Goldman suggests that “Greene was in a class by himself...He will be read and remembered as the ultimate 20th century chronicler of consciousness and anxiety” (Greeneland Critics 1). The consistent themes he deals with can be found woven into the fabric of every book he has written, giving them all a substance richer than the action of their plots, enabling many of his novels to be synecdoches of his work as a whole. Undeniably, one of these themes within his works became the illustration and illumination of deficiencies within the church’s relationship to the world and its provision for people because of the
problem of duality within humanity and the church. His writing pokes and prods to a point beyond unconventionality to reach deeper than the surface of issues with regard to the nature and role of God and the church. Additionally, through his writing Greene reveals his curiosity and his desire to develop a perspective of the true nature of love and the expansive, mysterious nature of God.

In his autobiography, *A Sort of Life*, Greene says that he became a novelist because of “a desire to reduce a chaos of experience to some sort of order, and a hungry curiosity” (9). These qualities may have provided him with a similar motive for “recording these scraps from the past” in his autobiography (9). Named after his Uncle Graham (*Sort of Life* 20), Graham Greene was born on October 2, 1904 to Charles Henry and Marion Raymond Greene. He was the fourth of six children, and although he wasn’t exactly the middle child, he does have some of those middle child tendencies such as doing things for attention and struggling with his identity. The first thing that Greene “remember[s] is sitting in a pram at the top of a hill with a dead dog lying at [his] feet” (*Sort of Life* 16), a bizarre first memory to have left an indelible print. Greene’s preoccupation with death follows, during his high school years, possibly revealing the subtle yet significant impact of the dead dog in his stroller, a contrasting picture of death lying next to a new life.

As a result of the high-stress circumstances Greene grew up in he created risk for himself and added drama to his life by playing with this idea of death. The first significantly high-stakes risk-taking instance involves his adventures with a handgun, playing Russian roulette during his high school years. He explains it not as a suicide attempt, but as a “gamble with five chances to one against an inquest” (Stratford 10). He describes his first experience as follows:
I put the muzzle of the revolver in my right ear and pulled the trigger. There was a
minute click, and looking down at the chamber I could see that the charge had moved
into place. I was out by one. I remember an extraordinary sense of jubilation. It was as
if a light had been turned on. My heart was knocking in its cage, and I felt that life
contained an infinite number of possibilities. It was like a young man’s first successful
experience of sex—as if in that Ashridge glade one had passed a test of manhood. I
went home and put the revolver back in the corner cupboard. (10)

His experiences didn’t stop there, however, and he repeated this a number of times because
after a period of time he found himself longing to experience the thrill of the game once
again. As the joy from the thrill diminished, his awareness of the possible consequences of his
actions increased, and he curtailed that particular mode of experimentation. He ended up
playing the “game” a total of six times, and when he decided to stop, he stated that “one
campaign was over, but the war against boredom had got to go on” (Stratford 10-11). So
Greene found another way to relieve this boredom while he was at Oxford (Sort of Life 105):
after the thrill of Russian roulette dissolved, he latched on to drinking alcohol to alleviate his
boredom and only became sober once each week to meet with his tutor (Sort of Life 119),
risking his health and numbing himself to life.

Ironically, “the man who spoke all his life of suicide died of natural causes at the age
of eighty-seven” (Davis 332). To try to help intervene in Greene’s life after his involvement
with Russian roulette, his father stepped in; due to his father’s prompting, Greene spent much
time in psychoanalysis. He says he “emerged from [his] psychoanalysis without any religious
belief at all, certainly no belief in the Jesus of the school chapel” (Sort of Life 102). Greene’s
father gave him a selection of Robert Browning’s poems “as a Confirmation present,” which
is ironic because “it was certainly not a belief in God that Browning confirmed...and what I
took from [Robert] Browning my father might well have thought unhealthily selective” (Sort
of Life 102). Greene claims that Browning introduced him to the world of explicitly physical
love and gave him a great appreciation and awareness for sensuality, which was in sharp
contrast to the starkly conservative views of sexuality and physical expression that his
Anglican father would have typically promoted, giving Greene an initial motivation for his
sexual interest.

Greene took another risk by becoming involved in espionage, an occupation where
duality becomes paramount to survival. Norman Sherry, one of Greene’s biographers,
believes that Greene falsely represented himself as a journalist and novelist during the French
War, and that he really worked as a British spy in Indochina, as suspected by French
authorities. However, critic David Lodge believes that his work with the Secret Service
remained “essentially personal and opportunistic in motivation,” especially because “he was
addicted to hoaxes, practical joking, and social deceptions of various kinds” (27), and he
reveled in the possible implications of his deceits. Regardless of whether those espionage
allegations were true or false, his actions created suspicion enough to cause comment, and he
left his actions ambiguous because of the dramatic effect and mysterious aura the allegations
lent to his figure.

Although Greene admits that he had worked in the Secret Service (Sort of Life 122),
he doesn’t disclose further information about his actual work. Greene himself writes of “a
small affair of what might have become espionage in 1924” in A Sort of Life (121). While he
does not fully admit to espionage activity, Greene reveals that he worked for the Germans
quite steadily during this time period. He goes on to reflect that “perhaps it was lucky for me
that Germany was able to dispense with my services, for the life of the double agent is a precarious one” (Sort of Life 127). Even though Greene stepped away from living as an actual double agent in a political sense, the idea of duality continued to exert influence on him, pervading his writing as he used characters as spies and characters deceiving others through affairs coinciding with his relationship with Catholicism.

An encounter with an intruging woman led Greene to delve deeper into religious issues. Until he met his future wife Vivienne in the mid-1920s, his religious interests could best be described as fragmented and agnostic. He first came in contact with Vivienne through a note she left him at the porter’s lodge in Balliol, Oxford (Parthenon 1). She had read one of Greene’s film reviews and felt that he portrayed the Roman Catholic view of the Virgin Mary incorrectly. She confronted Greene about it, letting him know that he should have used the term “hyperdulia”ii rather than “worship” to describe the Roman Catholic veneration of Mary. She fascinated Greene, especially because he felt so shocked and, as he puts it, “interested that anyone took these subtle distinctions of an unbelievable theology seriously” (A Sort of Life 143). She would not marry Greene unless he became a Catholic, and because his love (or desire) for her exceeded his distaste for religion he “converted” to Catholicism for her and it became a lifelong topic of struggle and preoccupation for Greene. He writes, “It occurred to me, during the long empty mornings, that if I were to marry a Catholic I ought at least to learn the nature and limits of the beliefs she held” (Sort of Life 143). So while on a walk with his dog Paddy “to the sooty neo-Gothic Cathedral [which] possessed for [him] a certain gloomy power because it represented the inconceivable and the incredible,” Greene passed by a wooden box for inquiries and dropped in it a note asking for instruction, which he received (Sort of Life 143).
Partly as a result of this instruction, Greene says he “had not been converted to a religious faith” but that he “had been convinced by specific arguments in the probability of its creed.” Later Greene comments that he dislikes the word “God” because of its “anthromorphic associations and prefers [the idea of] Chardin’s ‘Omega Point’” which focuses on synthesizing all, obliterating duality in the process, to form God at that point of synthesis (Discovery, Portable 17). And even though he passed through a sort of conversion to Catholicism, he recognizes his conversion not as his conversion to Catholicism but as the first time that he “discover[s] in [him]self a passionate interest in living” (Portable 17) after a time when he was very ill, which especially stood out to him because of his previous belief that “death was desirable” (Sort of Life 17). This desire to live contrasts with his Russian roulette risks and creates a new sense of the discovery of the value of life for him. His association with Catholicism also served to alleviate boredom in his life because he relished “the drama of sin and eternal damnation” it presented, as shown in his Catholic novels (Bawer “Catholic” 4). In January 1926 he “became convinced of the probable existence of something we call God” (Sort of Life 146), was baptized into the Catholic religion, and in 1927 he married Vivienne (who later changed her name to Vivien).

Greene definitely grappled with some of the tougher issues within Catholicism and within Christianity as well. Greene felt that there were three ways to “distinguish a Christian from a pagan civilization” (Portable 587). These three characteristics play out in every one of his books. Greene states that a Christian civilization “can count on nothing more than the divided mind, the uneasy conscience, and the sense of personal failure” (587). Perhaps this sense of having a divided mind resulted because of the expectation to succeed as the Headmaster’s son, which, without the desired results,
probably would produce an uneasy conscience and a sense of failure. Critic Bruce Bawer suggests that this decision to look into “converting” to Catholicism also provided Greene with a risk that involved offending his father, an Anglican with “stern sexual precepts” (Bawer “Catholic” 3-4). For Greene, Catholicism took the place of the authority of his school and his view of God took the place of his view of his father, as something to wrestle with and rebel against (Bawer “Catholic” 4), while adding drama to his life by opposing his father’s authority in this manner.

Even the way in which Greene describes his baptism shows that it mostly occurred externally, in a dramatic sort of way, rather than internally. Greene entitled his autobiographical section on his baptism “Salmon Tea.” He explains how he commonly partook in salmon tea (tea with canned salmon on the side), and that plenty of girls in his area would give him a good time in exchange for sharing salmon tea with him (Portable 14). Immediately after this explanation, Greene relates the story of his baptism, which took place on a foggy afternoon at four o’clock and was “all very quickly and formally done, while someone at a children’s service muttered in another chapel” (Portable 15). After the baptism, Greene returned to his salmon tea, signifying that his life went on as usual, with no change in pattern, as he partook of the salmon tea, and presumably the girls, immediately after the Eucharist (Portable 15). The placement of these two events so closely together in Greene’s mind foreshadows how he tried to play out two conflicting roles of living within the Catholicism and an insatiable sexual appetite, even though he said, “I couldn’t help feeling…that I had got somewhere new by way of memories I hadn’t known I possessed. I had taken up the thread of life from far back, from so far back as innocence” (Portable 15).
also consistently failed to live up to his wife’s expectations for him as a Catholic and as a faithful husband.

Great success within his literary career allowed him to review films and to travel extensively for the first decade of his life after college. Greene, “widely recognized as one of the finest critics of his time” (D’Souza 2), used the text of drama to alleviate his boredom. His daughter was born in 1933, but this was not enough to keep him home from his extensive travels. He continued to travel around after her birth, but apparently stayed home long enough to have an intimate physical relationship with his wife, because in 1936 his son was born.

With his success and consistent traveling also came at least one major vice—his self-professed visits to prostitutes, numbering 47 in the 1920s and 1930s (Liukkonen 1)! His own preoccupation with sexual activity surfaces in many of his characters throughout his novels. Greene’s stock of risk-taking activities involves these brazen sexual forays. In accordance with his generally daring and uncouth behavior, “Greene indulged his penchant for having sex in public places (in parks, railway carriages, etc.). He evidently derived a thrill from the risk of discovery” (Lodge 25).

According to Andrew Greeley, for Catholics, love between man and woman parallels love between God and humans. The capacity to love is redemptive as Greene insinuates with his characters (examples following). Reflecting this, both the Jewish and Christian scriptures use sexual imagery as a metaphor for God’s love (Greeley 55). Thus love between a man and a woman “is a sacrament, a hint, a revelation, a sign, a metaphor for Jesus’ love for His church and for God’s love for His people” (Greeley 56). This human love as an example of divine love “is our origin, love is our constant calling, love is our fulfillment in heaven. The
love of man is made holy in the sacrament of matrimony and becomes the mirror of everlasting love” (Greeley 78). However, love between a man and a woman mirrors the love of God only within the vows of marriage, even though without marriage physical love could still be seen as an attempt to reflect true love. With regard to sexuality, Pope John Paul II spoke of “erotic desire as good, virtuous, beautiful and sacramental” (Greeley 56) while giving his audience talks in his younger years. This idea supports Greene’s use of sexuality even though Greene plays around with it in unconventional ways.

Michael Pennock’s Catholic Catechism for Adults, This is Our Faith, also supports that idea that “sexual sharing in a marriage...mirrors the Lord’s unconditional commitment to His body, the church” (193). Sexual sharing acts to both fuse a man and woman together as partners for life and allow them to partake in God’s creativity of bringing forth new life (193). Ideally, Christians will be bonded with, married to, Christ in the hereafter, which explains that the bond of marriage on earth between a man and a woman should mirror that relationship because of the ideal image of that kind of relationship.

Although this paralleled relationship (of God and humans to husband and wife) only occurs completely within the sacrament of marriage, the Catholic church takes a forgiving stance on offenders, on those who misdirect their love or lust, which is “misdirected love,” but still love in some sense (Pennock 195). Therefore, within the realm of Catholicism it would be possible for one who loves, even if it is a misdirected love, to be closer to God as there may be “a link between divine and human penetration” (Greeley 63) as “human arousal is a hint of divine arousal” (Greeley 70). As misdirected love, even though it is one of the so-called “deadly” sins (Pennock 195), lust could still be viewed in a positive light because it could possibly possess the redeeming quality of true love.
As a result, the Catholic Church chooses to recognize that, as a result of original sin, the area of sexuality creates an especial vulnerability for humans because of our fallen nature and a desire for love and fulfillment, especially as this love between a man and a woman mirrors that of love between humans and God. Therefore, the Catholic Church tries to aid “everyone who faces the difficult struggle of living chastely in a world filled with false sexual values” (Pennock 195) with understanding and mercy. It seems though as if the church expects people to fail and provides sympathy in advance for those who do. This doesn’t leave much room for expectations of success within this “world filled with false sexual values.” The Catholic church’s model of taking “great comfort in the good news of God’s infinite love for us and his acceptance of us in our weakness” (Pennock 195), without an emphasis on the need for us to not remain complacent in our weakness, fuels the expectation of failure.

While this view may be comforting to all who have sinned sexually, giving greater grace in that area also allows people to feel they may have greater freedom sexually. Because of this, it may be more acceptable, from the respective churches points of view, for a Catholic than a Protestant to be sexually active and to still be received by others as a good person because of the value placed on love and the ready acknowledgement of “misdirected love” as a very easy temptation to succumb to. This reflection on Catholicism gives a great background to Greene’s dualism within himself and within his characters, and explains why sexually sinful characters can be portrayed innocently and with purity in his novels.

Greene’s life mirrored these tensions within the Catholic faith as he struggled with his marriage and failed in remaining faithful to his wife. This struggle surfaces often in his writing, making it strongly biographical. Many of his created characters struggle with faithfulness to a spouse or a turmoil-filled relationship with a spouse along side of an
extramarital affair, and the characters in the affair rarely leave relationships they were
previously committed to (usually because of one character’s Catholic commitment).

For Greene, sexual promiscuity did not equate with poor morality, just as Greene’s
baptism didn’t change his actions. The relationship and contrast between sexual promiscuity
and innocence pervades his work through characters in his novels. Many of his characters fail
to live up to their own and others’ expectations and become tormented by their sense of duty
to fulfill tasks larger than they are. The characters that are sexually promiscuous often seem
very innocent at the same time—ironic, yet fitting with Greene’s own character. His sexual
appetite may have led him into thinking about religious views on the topic, and his novels
usually reflect this. It seems as if Greene’s view of sexual activity is more of a shaking of the
head and a “boys will be boys” philosophy. However, Greene’s characters rarely come off as
amoral characters; rather, Greene seems to present love in a radically different, unorthodox
and unconventional way through the inner and outer conflicts of his characters. It was not this
Catholic preoccupation with sexuality that was new; rather, Greene created new
interpretations of his characters’ sexuality in light of Catholicism, and with this he offended
many people with high moral standards, Christians included.

Finally, the greatest risk of his life, literature, is akin to the game of Russian roulette
because the outcomes for him could be dramatically different: literary life or literary death.
He disciplined himself to write 500 words a day regularly, and wrote up to 750 in the later
times of writing a book (Donaghy 42). This intentionality enabled him to produce many books
systematically. Greene also believed that the subject chooses the writer, rather than the writer
choosing the subject (Silverstein 3), even though he seemed to have an intentionally solid
hold on his subject matter.
His novels also aim to do something in a time focused more on art for art’s sake. Even though he focuses on the art of the story, his subject matter inherently provokes questions about the nature of God and humans. He wrestles with the mysterious nature of sin and recognizes that struggle as the base for his plots (Donaghy 17). His fascination and preoccupation with sin serves to “illuminate God’s infinite mercy to man through indirect lighting [man’s sin]” (Donaghy 18). In his writings he suggests that “guilt and the sense of failure have become the normal condition of the 20th century humanity” (Silverstein 5), revealing the depravity of humans. However, Greene also states that his primary goal is not to convert others to Catholicism, which in his opinion would be “the worst thing in the world” because his literature would then become solely propaganda. Rather, Greene believes that, as a Catholic, everything he touches will reflect Catholicism, and that, for himself, he must only “tell stories that are as fascinating as possible” (Donaghy 18). Greene does this through his “moral preoccupation or soul-searching” which results in “pervasive ambiguity” and he uses his “religious consciousness” as a medium for his soul-searching (Lebowitz 1-2).

Writer David Lodge comments about Greene’s Catholicism and writing as follows:

Greene’s fictional Catholicism is not a body of belief requiring exposition and demanding categorical assent or dissent, but a system of concepts, a source of situations, and a reservoir of symbols with which he can order and dramatize certain intuitions about the nature of human experience—intuitions which were gained prior to and independently of his formal adoption of the Catholic faith. Regarded in this light, Greene’s Catholicism may be seen not as a crippling burden on his artistic freedom, but as a positive artistic asset. (Greeneland “Critics” 1)
This philosophy of writing leaves much freedom for Greene to create his fascinating stories with elements of Catholicism intertwined while not needing to represent them in a way that would convert others to Catholicism. It also allows room for Greene to write what others may see as offensive literature by taking the freedom to write what comes to him as an artist.

Although critic Bruce Bawer asserts that Greene’s “so-called Catholic novels have less to do with religion, per se, than with psychopathology with melodramatic artifice,” that is exactly why his literature presents a risk for him as a professing Catholic. Bawer goes on to say that rather than calling these books Greene’s “Catholic novels” they should be called “religious thrillers” and that he speaks “not as a serious moral philosopher but [as a] melodramatist, the author of thrillers out of sheer effect” (Bawer “Catholic 9). While Bawer alludes to this as a negative aspect of Greene’s writing, it seems that this very idea causes his writing, as a novelist who claims to be Catholic, to become more of a risk among that Catholic community because he uses Catholicism to create thrillers through conflicts between his characters and between them and God.

Graham Greene’s new look at faith, or his new way of asking questions about God, love and Catholicism could not appeal more greatly to his contemporaries. In this sense, Greene “recolthes” the church as he approaches the subject of religion in a way that his contemporaries could accept. An openness and willingness to ask these difficult questions or introduce radical situations (especially sexually) that potentially vilify the characters in a moral sense could provoke, through a deeper reading, a profound sense of truth about the human experience and that God’s love for us extends beyond even our own limitations and moral boundaries. He often suggests that God’s love is radical and often exceeds our expectations. A dual response of a rejection of religion while still wanting to find a path to
God’s acceptance exists within his literature, even if it requires expanding God’s love rather than conforming to narrow expectations.

In 1938 his first novel, *Brighton Rock*, was published as an “Entertainment,” causing readers to anticipate light, entertaining literature. Greene separated his books into “Entertainments” and books he wrote with more serious intentions as religious or political commentaries. Greene also may label some of these novels as Entertainments in order to “deliberately set out to challenge—if not frustrate—reader expectations” (Silverstein 1). By doing this, he catches the reader unaware and, in a sense, manipulates his readers to read without putting up their guard, so to speak. As Silverstein notes, he “enter[s] into a kind of contract with his audience...acting as a promise that if we read his works we will find ourselves in...an imaginary landscape”—that is, in Greeneland (2). However, the real contrast between Greene’s Entertainments and other novels is that in Entertainments, “the author emphasizes action over character, and [in] novels, characterization becomes of paramount importance” (Silverstein 3).

Although *Stamboul Train*, also an Entertainment, not falling into the category of Greene’s Catholic novels, includes a struggle with religion, including that of the Jews as well as Catholics. Because this novel was written during a time when Greene himself was exploring Catholic issues, and the most recent novel to be written after his conversion, Greene could have used his writing to work through some of the issues his characters struggle with, especially because of his intention to publish the book as an Entertainment. Though the sexual content in *Stamboul Train* was not surprising, the distinction given to Greene’s “Catholic novels,” which exclude *Stamboul Train*, made the religious content in this novel unexpected. Although Greene has no clear religious focus, religion definitely plays a role throughout this
novel and foreshadows the “Catholic novels” to come. Greene says that “it is always hard for me to reread an old book, but in the case of Stamboul Train it is almost impossible [because] the pages are too laden by the anxieties of the time and the sense of failure” that had consumed him (Sort of Life 184). This novel, made up of a variety of “snapshot” paragraphs, follows a handful of loosely-connected characters riding on the same train, and ends with the lives of the characters intertwined. Interestingly, Jewish characters, Myatt and Janet Pardoe have a dominant role.

In addition to offending both Christian and non-Christian readers through various topics, he wrote about Jews as “far from anti-Semitic caricatures” (Lodge 25) in Stamboul Train when they weren’t a popular people group. Greene describes Moul, who “was not a Jew” as having “no subtlety, no science of evasion...he had no knowledge how the untrained hand gives the lie to the mouth” (19), contrasting Moul to Jews, specifically Myatt, showcasing the superior people-reading skills of the Jews throughout the novel, but in a negative sense by implying their ability to evade others. Greene also includes a bit of Jewish history while explaining that Myatt’s manner contained “a little of the excessive humility of the bowed head in the desert” (20). These descriptions of the subtle nature of a Jew have a negative connotation, which shows how Greene was influenced by the era in which he wrote. While he may not be anti-Semitic himself, his language definitely reflects common sentiment of the time in 20th century England.

In the same novel, Greene juxtaposes relationships between the characters with their struggles with faith—particularly the Catholic faith. They surface first with Mabel Warren, a lesbian newspaper reporter/detective, in her struggle to end the relationship with a young companion as the girl began encountering men as possible lovers. Warren describes her desire
to decrease the power of the men and to “break the image” of these men, wanting to make a
distinction between reality and the projected image. Throughout the novel, Warren continues
to discuss images, one of the more powerful of which was how “some of the power of the
Virgin lay in the Virgin’s statue, and when the head was off and a limb gone and the seven
swords broken, fewer candles were lit and the prayers said at her altar were not so many”
(67). The brokenness of the Virgin reflected a lack of care of even keeping up an appearance
of a functioning religion. Greene also reveals common sentiment about the Catholic Church
through Mr. Opie, a clergyman. Mr. Opie states he has “the greatest respect, of course, for the
Roman Catholic Church” (101) while the character sitting beside him (during one of the
“snapshots”) replies with, “So?” (101), thus ending the exchange, revealing the ambivalent
powerlessness of the Catholic Church for those men.

Another element in the Catholic Church that Greene questions is the authority and
power of confession, which must happen in order for us to fully accept forgiveness from God,
made possible because of God’s love for us. Greene often causes his characters to interact,
usually a church authority with a person outside the church, about this topic, revealing their
disbelief in the validity or authenticity of confession. The role of confession within the
Catholic Church could also contribute to a sense of duality because many deeds can be done
and then “officially” atoned for through this confession even though there may be no true
evidence of repentance.

A discussion about confession surfaces later in Stamboul Train between Dr. Czinner, a
war criminal, and Mr. Opie. Rather than allow Dr. Czinner (ironically, his name sounds like
“sinner”) to “speak to [Mr. Opie] of confession” (118) (actually wanting to confess), Mr. Opie
takes his statement literally and begins to discuss the psychology of confession and the conditions for forgiveness:

In one case the sins are said to be forgiven and the penitent leaves the confessional with a clear mind and the intention of making a fresh start; in the other the mere expression of the patient’s vices and the bringing to light of his unconscious motives in practicing them are said to remove the force of the desire. The patient leaves the psychoanalyst with the power, as well as the intention, of making a fresh start. (119)

In response to this, Dr. Czinner leaves dejectedly, hearing “somebody turn[ing] in his sleep, and [saying] in German, ‘Impossible. Impossible’” (120). Later in the novel, the train stops and soldiers capture Dr. Czinner, and he thinks that “his experience told him…that prayers were not answered” (150). This idea of confession reduces it to a psychological approach to try to get someone to make a fresh start rather than focusing on the miracle which occurs as a result of a repentant confession—an opportunity for salvation.

Greene also dealt with the topic of confession in his novel The Quiet American. Fowler, the protagonist, introduces the idea that “men have invented God—a being capable of understanding” but he can’t believe in this invention because he is “a reporter” (53) and needs facts in order to believe. Greene, through Fowler, also suggests that fear is a catalyst for religion, along with a loathing for the idea of confession (a man had been looking to confess the night before):

Priest: ‘I thought perhaps you were feeling the same.’ [the need to confess]

Fowler: ‘I’m not a Roman Catholic. I don’t think you could even call me a Christian.’

Priest: ‘It’s strange what fear does to a man.’
Fowler: 'It would never do that to me. If I believed in any God at all, I should still hate the idea of confession. Kneeling in those little boxes. Exposing myself to another man. You must excuse me, Father, but to me it seems morbid—unmanly, even.' (42)

Fowler possibly felt this way because the very act of confession brings together the revealed and the concealed self, a potentially uncomfortable experience. This theme continues in his other novels as an objection to a higher being who holds others accountable (thus the need for confession), looking to reveal greater grace and mercy from God and exploring what that might look like and how it would change perceptions about God’s character and His role in the world.

Greene also writes about God’s role in the protection of His children when a child who had been killed had “a holy medal round his neck” (46). In response, Fowler says “to [him]self, The juju doesn’t work” (46), seeing no difference in the protection of those who believe in God than the protection of those who don’t believe, which would also make confession, which in a sense is there to protect and provide room for a relationship between humans and God, irrelevant. Later, Fowler reflects upon his experience with those who claim they have religion, especially his wife, who will not let him have a divorce. He thinks that “man makes a cage for his religion in much the same way, with doubts left open to the weather and creeds opening on innumerable interpretations” (79), revealing his view of the subjectivity of religion and reinforcing the idea that “man invented God” (53) for his own purpose: this undermines any possibility of absolute truth found through religion for Fowler. Through topics in his novels, Greene tries to break free from the cage of traditional religious thought even while inventing ideas about God for his own purpose, provoking response from the church.
Greene’s books published as “Entertainments” contain a minefield of thoughts or events that have potential for explosion when related to the author and his other works. The Quiet American acts as one of these novels. He criticized politics and religion in The Quiet American, set in the time of the Vietnam War. These literary risks explain his continued influence as a novelist and for the interest in Greene as a person because of how he combines his art with boldness and a willingness to talk about these issues even if they would cause an offense to others. Much of Greene’s writing draws from biographical experiences, which makes understanding his life necessary to understanding his literature.

Although written more that 20 years after Stamboul Train, his frustration about and fascination with certain topics such as religion, politics, and relationships between people, only continues and possibly increases. Throughout The Quiet American, Greene refers to specific religions, including Roman Catholicism, Christianity, and Caodaism. He calls each of these into question through characters professing the religion and discussing the foundations of some of the religions as well. Several of the characters profess Roman Catholicism; however, the label of a Roman Catholic brings along negative connotations because the Roman Catholic characters do not live correct morally. Fowler later describes the “festival at the Holy See in Tanyin, which lies eighty kilometers north-west of Saigon” (74). He explains that “Caodaism was always the favorite chapter of [his] briefing to visitors” (74-5) about the area, probably because its tenets include a combination of Buddhism, Confucianism, and Christianity (75) and celebrated holidays from each. This implies that the reason for the favor of Caodaism lies in the fact that the holidays of three religions are celebrated in that one, providing more festive times rather than seeing the religion as bringing answers of any
profundity to the people. To illustrate this, the Cao daist decorations around the city are described as follows:

On [one] roof Christ exposed his bleeding heart. Buddha sits, as Buddha always sits, with his lap empty. Confucius’ beard hung meagerly down, like a waterfall in the dry season. This was play-acting: the great globe above the altar was ambition: the basket with the movable lid in which the Pope worked his prophecies was trickery. (79-80)

The way in which Greene depicts these architectural elements through Fowler’s eyes betrays a sense of cynicism littered with doubt and disgust at these religions. Christ’s bleeding heart signifies pain without remedy, Buddha’s empty lap represents how religion does not fill the void inside, and Confucius’ beard, described as a dry waterfall, signifies death and thirst that cannot be sated. All three religious figures form a sort of trinity, sitting aloof on the roofs. While these religious figures sit high with disregarded neglect, the people celebrate every festival along the way with a lack of attention to the complexity and sacredness of the religion.

This novel seems full of events which Greene has experienced, truthfully or allegedly. Even the dedication of the book, written to Rene and Phuong (after whom he named a character) shows that this book has some historical or experiential truth. At one point, Greene states (through Fowler) that “the job of a reporter is to expose and report” and that he “had never desired faith” (80). Just as Fowler’s job is to expose and report, Greene’s job with his writing may be in effect to expose and report struggles within the Catholic Church regardless whether or not a desire for faith exists. In this novel, he exposes the cruelties of war and different views about God.
Because of the point of view of the narrator, the audience is aware of Fowler’s thoughts as he becomes privy to seeing behind the scenes of the war when he visits Mr. Heng, an influential and informing character from the Vietnam people’s point of view. He allows Fowler to see the drum of Diolaction, which is “one of the American plastics” (122) used for bombing. Mr. Heng tells Fowler, “Perhaps one day you will have reason for writing about it. But you must not say you saw the drum here” (123).

Given accusations about Greene’s involvement in espionage, perhaps this book provided an opportunity for writing about some of what Greene himself saw behind the scenes, disguising his own actions through the character of Fowler. Because Greene grapples with many similar issues in *The Quiet American* and *Stamboul Train*, written over two decades apart, these issues (religion, politics, etc.) ran deeply in him as apparent in the time between the writing of these two novels and the continuity of the conflicts within them as he reveals the duality of the American involvement in Vietnam which looks good on the surface but is very problematic underneath, just as a relationship between man and woman can look good on the surface but contain many more complexities underneath that surface.

Greene is successful “so far as he remains a human realist” (Nott 153) while writing from a Catholic point of view as well, even though that did cause him a bit of trouble with the Catholic Church. During the same year that *Stamboul Train* was published, Greene traveled to Mexico to investigate the goings on there. In 1939 *The Power and the Glory* was published as a reflection on his trip to Mexico. In 1941, Greene was awarded the Hawthornden Literary Prize “the oldest of the famous British literary prizes” (Birding 1), for *The Power and the Glory*. Although there is no specific age requirement for this award, “it is especially designed to encourage young authors,” given “annually to an English writer for the best work of
imaginative literature” (Birding 1). Contrasting this high revere from the public, the Catholic Church’s response, though not homogenous, opposed some of Greene’s imaginative literature possible because it came too close to questioning truth and the reality of the church.

Resulting from some of the content in Greene’s novels, the Catholic Church banned some of them for a time, though this did not keep him from writing. Greene’s account of the banning is as follows:

In the 1950s I was summoned by Cardinal Griffin to Westminster Cathedral and told that my novel The Power and the Glory, which had been published ten years before, had been condemned by the Holy Office, and Cardinal Pizzardo required changes which I naturally—though I hope politely—refused to make...he gave me, as a parting shot, a copy of a pastoral letter which had been read in the churches of his diocese, condemning my work by implication. (Unfortunately I thought too late of asking him to autograph it.) Later, when Pope Paul told me that among the novels of mine he had read was The Power and the Glory, I answered that the book he had read has been condemned by the Holy Office. [The Pope] replied, ‘Some parts of all your books will always offend some Catholics. You should not worry about that.’ (Sort of Life 70)

Even though Greene did not look for the church to condone his writing, he received sufficient positive response from the community to encourage him.

In Maslow’s Hierarchy of Needs, the desire for physiological needs supercedes the desire for love, esteem, and self-actualization (Ormrod 373). But people who can fulfill themselves more than just physiologically and who live in “cohesive, cooperative social groups” have a higher chance at survival than people without close relationships with others.
(Ormrod 375). Without the fulfillment of relating with others, a sense of despair and hopelessness can lead to feelings of loneliness and worthlessness from both a physiological and a spiritual aspect. Greene steps into a very complex line of reasoning by asking if God’s love is greater than we can ever imagine and entertaining the possibility that by killing one’s self, one might actually be showing the greatest love to another person as seen in The Heart of the Matter, which blatantly contradicts the Catholic belief about suicide.

In The Heart of the Matter, Greene focuses on this search for human intimacy, the tendency of turning to others for fulfillment sexually, and the result of ultimate isolation and loneliness because of the failure of sexual intimacy to equal fulfillment. Even though Scobie, the protagonist, has lived in Africa for fifteen years, he has not built any truly intimate relationships. His duty-driven relationship with Louise, his wife, pulls from him the obligation of facing her again each time he returns home to console her with “kindness and lies [which] are worth a thousand truths” (58) in their relationship. She is not there to do the same for him though, because “kindness and pity have no power with her; she would never pretend an emotion she didn’t feel” (21). Her search for human intimacy consumes Scobie’s energy, and he becomes almost mechanical in his responses while she does not even return a token of emotion she doesn’t really feel, even to attempt to create a sense of intimacy with Scobie.

Pity and duty play upon Scobie’s emotions to augment the tendency to turn to others for fulfillment. When Helen arrives at the town he sees her as a thin, sickly, young widow clutching a stamp book, the only connection to her past. And although he cannot leave his wife because of his responsibility for her, he becomes bound to Helen while “he feels responsibility bearing him up the shore” (157), to fulfill her by making her happy because she
presented him with an opportunity to really love someone else and to have the possibility of having the love returned as well. Because he looked to fulfill both Louise and Helen without being fulfilled himself, and because of the pain he inflicts upon them because he feels torn between the two of them, he believes it would be better for them if he died because he “can’t bear to see suffering, and [he] causes it all the time” (233). He does not receive fulfillment from them, yet he cannot leave them because of his realization of human need and the importance of being supportive of others. Scobie feels the heavy burden of “the command to stay, to love, to accept responsibility, to live” (187) in an attempt at securing their happiness, which destroys his.

As Scobie fails his wife, Helen, and those he works with because of his unfaithfulness, he realizes his isolation, with only “a sense of responsibility and a sense of loneliness” (230) to keep him company. Methodically, he responds to this despair and isolation by plotting to kill himself. He fakes angina and sleeplessness to obtain medication, and then in what he perceives as the ultimate act of sacrifice to these two women, he kills himself while he is alone, sealing his loneliness. Without the ability to remove either woman's loneliness and cease from causing them pain, he feels he has no reason to live. He is not willing even to “make one of them suffer so as to save [himself]” (259). Thus Scobie kills himself to protect the happiness of others that he cannot give them while he is alive (257) in the final removal of his hope to connect. Scobie “knows that no human being understands another, [and that] love is the wish to understand, and presently with constant failure the wish dies, and love dies too perhaps or changes into this painful affection, loyalty, [or] pity” (253). Love for God, or the wish to understand love, also dies as he gives up on life entirely.
Scobie’s suicide, while carefully planning to try to portray it as death from angina, was intended to free the women around him from unhappiness, even to the point of causing his wife to rest at ease by trying to show that he died because of angina because for her as a Catholic, suicide would have eternally condemned Scobie. In the last paragraphs of the novel, Scobie’s wife talks with the priest, suspecting and worrying that Scobie may have committed suicide. In response, the priest says, “don’t imagine that you—or I—know anything about God’s mercy” and that “the church knows all the rules but it doesn’t know what happens in a single human heart” (272), acknowledging that Scobie’s sacrifice out of love for the women could have been redemptive. Also, the priest responds to the question of Scobie as a “bad Catholic” by saying that was the “silliest phrase in common use” (271). The forgiving view that the priest, a representative of the Roman Catholic Church, takes of Scobie’s possible suicide reveals a risk Greene takes with the Catholic Church (Donaghy 21). He plays with the idea of God’s grace and mercy stretching beyond convention and tradition—something potentially unsettling as he expands/changes the view of God from a Catholic lens. He rejects the Catholic view while at the same time tries to make life (and death) acceptable within the Catholic worldview, playing with different, radical ideas of love between humans and between humans and God. Greene also makes the distinction in his novels that the most important thing is to love the idea of God over even the idea of believing in Him (Bawer “Politics” 2), making love the ultimate factor in a relationship with God, over even the significance of having faith.

Sex and religion come together again in Greene’s novel The End of the Affair, written in 1951, in part based on Greene’s ten-year affair with a woman named Catherine Walston, a mother of five, whose husband was a famous Englishman (Kirjasto 4). We have cause to
mistrust Bendrix the narrator even from the first line. Although the novel’s title clearly represents the end of an affair, Bendrix begins by saying, “a story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead” (7). Although the whole subject of the novel is the end of an affair, the end of a story, of a chapter in Bendrix’ life, perhaps the end of the affair itself had no beginning and no end. From the start, Bendrix’ relationship with Sarah was doomed. She was extremely, unreasonably loyal to her husband Henry. However, even when their affair officially “ended,” his love for her lived on.

For much of the novel Bendrix portrays Sarah as having no conscience because “she was unhaunted by guilt [and] remorse died with the [sexual] act” (50), showing her freedom from constraint. After reading her journal as presented within the novel we find out that she was passionately in love with Maurice Bendrix, but that she had promised God she would give up their relationship in exchange for his life, “mix[ing] religion with desertion” (74). After one episode of love making, a bomb hit their hotel and she found Bendrix trapped under a door and believed him to be dead. She prayed, “Let him be alive, and I will believe. Give him a chance. Let him have his happiness. Do this and I’ll believe...and I’ll give him up forever” (95). She keeps that promise and replaces Bendrix with God because of her love for Bendrix even while struggling with that decision, but in the end God wins her ultimate loyalty, cemented through her death, contrasting greatly with her former complete lack of guilt about having an affair.

The idea of similarity between emotional extremes permeates this novel, which Bendrix describes as “a record of hate far more than of love” (7). However, later in the novel, he admits that he “thought [he] was writing a record of hate, but somehow the hate has got
mislaid and all [he] know[s] is that in spite of [Sarah’s] mistakes and her unreliability, she was better than most” (131). After the death of Sarah, Bendrix reads her letter confessing how she has “caught belief like a disease” and has “fallen into belief like [she] fell in love” (147). Ironically, her belief kept her from her love, and the priest Father Crompton “was the man who had kept Sarah from” him because of the rules of Catholicism (174). Maybe because of this Bendrix is resistant to succumbing to “superstition” the church “goes in for in a big way—St. Januarius, bleeding statues, visions of the virgin—that sort of thing” (176). He rambles about hate and love, asking, “If I hate her so much as I sometimes do, how can I love her? Can one really hate and love? Or is it only myself that I really hate” (181)? He comes to a point where he is faced with the decision of whether to love God and reads one of Sarah’s journal entries: “O God, if I could really hate you, what would that mean” (182)? Bendrix is of the opinion that he could not hate something if he did not believe it existed (182), and therefore if he would decide to hate God, that would mean that God really did exist and could present at least a reason for hope.

Although Bendrix and Sarah’s relationship was in the wrong from the start, one can’t help wanting Bendrix and Sarah to end up together because of their love. The “spiritual aspect” of true love (Bussey 2), rather than salving Bendrix’ selfishness, comes to align Sarah with God. Bendrix becomes jealous of Sarah because he feels she’s being unfaithful to him through her loyalty to Henry, even though she’s married to him and may even choose Catholicism as her religion to relieve herself of making a decision to leave him (Bawer “Catholic” 8), just as Greene chose Catholicism for other motives, partly to marry his wife. In effect, the one who keeps Sarah from Bendrix is God. The irony in this story is that the choice to follow God and to attempt faithfulness to Him leads her away from her fellow adulterer
who she really loves, but her desertion of him, because of their true love, is portrayed
negatively as Bendrix refused to allow her to be buried in the church, not yielding her body to
God even through her death. Given the development of her character, apparently Sarah’s
“potential of ordinary human love prepare[s] [her] heart for divine love” (Hoskins 59), which
leaves Bendrix by himself.

Like many of Greene’s novels, this book has a dismal ending, or lack of ending,
ensuring his first statement that “a story has no beginning or end” (7). Often, the format of a
novel brings closure to a situation, but Greene’s form echoes his content, which in turn echoes
life. There may be truth in the idea that there is no end. As Bendrix states, “if I were writing a
novel I would end it [after Sarah’s death]: a novel, I used to think, has to end somewhere, but
I’m beginning to believe my realism has been at fault all these years, for nothing in life now
ever seems to end” (147). While the novel does not end here, the point is made that for a
novel to echo reality it may not be able to come to an end, in the sense of a closure or
solution. Bendrix ends in surrendered hopelessness, resigning the possibility of extreme
emotion by praying, “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” (192), coming to a momentary end to
his struggle with passionate extremes while acknowledging the existence of God by through
this surrender.

Interestingly, Greene’s book The Human Factor, written in 1978, consists of similar
themes of betrayal and difficult love. Ironically, the two protagonists have the same name—
Maurice and Sarah—as the two involved in the affair in The End of the Affair. Maurice Castle
works for a secret agent for the English government, and while in South Africa he falls in love
with a black woman named Sarah, who already has a son. Through their love they defy the
apartheid laws and are forced to flee from South Africa to maintain their freedom and love together. Sarah was the forbidden fruit because of her blackness (as the other Sarah was forbidden because of her pledge to another, whether Henry or God).

Maurice Castle, like Maurice Bendrix, goes by his last name. The name Castle (besides being the name of Greene’s street in his early years [Sort of Life 40]) itself represents a strong fortress, which is exactly what Maurice Castle’s character attempts to resemble. He is strong, unwavering, and fears nothing except for those he loves, and calls this irrepressible tendency to love “the human factor.” His ability to love becomes like a flaw in his character because it is the one thing that can destroy him or destroy the duality of working as a double agent, which could put him or his family in danger.

The novel is narrated in third person omniscient, which has the effect of manipulating the audience. Rather early on in the novel we find out that there’s a leak in the office (someone is giving information out to the communists), and it ends up that Castle’s coworker, Davis, receives the blame for the leak and is poisoned by the secret service authorities so that the press wouldn’t find out. It isn’t until after Davis’ death that the narrator lets the audience know that Castle is the “leaker.” His insensitivity at the death of Davis shows further the fortress-like character of Castle because he is able to deceive in order to live a double life, but in the end he does not have the strength to hold up, possibly even as a result of the loss of Davis and having been face to face with the fragility of human life. Also, Castle’s love for Sarah and her son causes him to become more cautious to the point of making small mistakes and fleeing too early, making it necessary to leave Sarah and her son Sam behind. When love enters into his dual existence, it destroys the fortress which separates his life into separate spheres.
Like the dismal ending in *The End of the Affair* when Maurice and Sarah are separated by death, in *The Human Factor* Maurice and Sarah are separated by an ocean and by those with legal power. Due to Castle’s actions, it becomes necessary for him to flee to Moscow and to await the arrival of Sarah and her son. However, the secret agency in England chooses to retain Sarah and her son as a way of punishing Castle with isolation in Moscow. The book closes with the end of a finally-allowed phone call from Sarah to Castle, with Sarah speaking: “‘Maurice, Maurice, please go on hoping,’ but in the long unbroken silence which followed she realized that the line to Moscow was dead” (302). Even the phone line cannot stay alive long enough to transmit this message of hope.

The characters Maurice and Sarah were given another chance in *The Human Factor*—one that they tragically were not allowed in *The End of the Affair*. The ideas behind the plots of both parallel each other even though the content is very different—the issues of the trustworthiness of the narrator surfaces as both narrators prove not to be trustworthy in the long run. Also, in both novels love creates a risk. In *The End of the Affair*, the lines of hate and the lines of love blur together, creating a full circle of emotion—the extremes on both ends of the spectrum bend back to meet each other, blending as they meet to become almost undecipherable from one another. In *The Human Factor*, the act of loving breaks down Castle’s walls, making him vulnerable for others to attack because it means he has something that he is unwilling to part with, which others can use against him.

Finally, the conclusions of both novels come neck to neck in a competition for bleakness. However, in the later novel, *The Human Factor*, at least the possibility for hope remains, however remote, in the relationship between Maurice and Sarah. In *The End of the Affair*, Sarah becomes inaccessible through death, with God as the final possessor, and Sarah
in *The Human Factor* becomes inaccessible through legalities and men, which allows for hope to sift through even after the broken phone line. There will probably be other phone calls, even though closure is not readily apparent at the end of the novel. This comes back to the theme present in *The End of the Affair* as well: “a story has no beginning and no end” (7).

Whether or not Greene was aware of the similarities among themes and characters in these two novels, the significance remains because he would’ve chosen them subconsciously, demonstrating Greene’s dissatisfaction with life as revealed by the way he stranded his characters with such a lack of hope. With their inclusion in this novel comes the attempt to redeem the possibility of love for his characters.

Greene’s philosophy of writing allows him to create good art while also not requiring him to ignore or downplay the impact of Catholicism on his life as well as the problematic relationship between God, the Catholic Church and humans. His willingness to tackle the difficult issues within Catholicism defines him as an influential writer in the 20th century even considering the duality of the response toward Greene and his struggle with and attempt to resolve conflict, with regard to belief about God and the Catholic Church, through his novels. The Christian/Catholic community continues to relate to the issues Greene discusses, which make his books applicable still today concerning topics such as God’s love and mercy and sexuality. Although the non-religious community may choose not to enter into “Greeneland,” how Greene has chosen to write and to confront duality within human nature remains significant because of his choice to wrestle with broad issues of the way we as humans relate to each other and the difficulty of loving in a less than perfect world.
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¹Most of the websites contain some sort of biographical information as well as extensive information on his books, both critical evaluations and more casual commentaries. One search on a common search engine, www.google.com, resulted in nearly a half million results related to the name Graham Greene.

²Hyperdulia defines the "special veneration of the Virgin Mary: distinguished from DULIA (veneration given to angels and saints) and LATRIA (to serve, worship, that which is due to God alone)" ("Hyperdulia", "Dulia", "Latria").

³Greene shows certain prescience for political thought with regard to the American presence in Vietnam, and was thought by some to possess an anti-American sentiment.