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Departmental Papers

in

The Department

of

English

Presented in Partial Fulfillment of the Requirements for
the Degree of Master of Arts at
Concordia University
Montreal, Québec, Canada

August, 1979

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August 1979

ABSTRACT

CALLAGHAN'S CRIMINAL SAINT

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Morley Callaghan's criminal saint is the person who is unafraid to love and who prefers to violate the law of the establishment rather than go against himself or his convictions. He experiences love as the all-important force that develops self-awareness and creativity. The concept of the criminal saint will be examined in this paper through a discussion of Callaghan's novels of the 1970's, A Fine and Private Place and Close to the Sun Again. Each of the characters of these novels are criminal saints expressing virtues and vices. They are capable of great love, understanding and self-respect, but also of betrayal, rape and treason.

Criminal saints are people who live intense lives of passionate love and inward conviction. Their mistakes of violence are subject to what is described in A Fine and Private Place as "the law of their own love." This paper examines the philosophical and psychological ramifications of this definition.

Morley Callaghan's criminal saint is the person who is unafraid to love and who prefers to violate the law of the establishment rather than go against himself or his convictions. He shows love as the all-important force that develops self-awareness and creativity. It is expressed through the assertion of one's drives and physical needs and through a human understanding of one's fellowman. The denial or suppression of one's nature leads to self-pity, self-centredness and destructiveness. Callaghan's concept of the criminal saint will be examined in this paper through a discussion of his recent novels, A Fine and Private Place and Close to the Sun Again. Brief references to earlier works will be used where they help to clarify the concept.

Criminal saints are people who live intense lives of passionate love and inward conviction. Their violence and ruthlessness, characteristics which others might condemn, are subject to what is described in A Fine and Private Place as "the law of their own love."[1] In his conversations with Donald Cameron, Callaghan describes this law as "the inner glow that made their lives worthwhile."[2] This notion is also expressed by the protagonist of Luke Baldwin's Vow at the end of the novel when he says:

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[1] Morley Callaghan, A Fine and Private Place (New York: Popular Library Edition, 1977), p.80. All further references will be noted in the text as FPP.

[2] Donald Cameron, Conversations with Canadian Novelists, vol.2, (Toronto: Macmillan, 1973), p.19.

> In the world there were probably millions of people who were kind and strong, and because of their strength of character and smoothness, dominated and flattened out the lives of others. Yet it was possible not only to protect yourself against such people, but also to win their respect. If you knew how to handle yourself there were ways of demanding respect for the things that gave your life a secret glow.[1]

Who, therefore, is Callaghan's criminal saint? One may rightfully reply everyone, for this hybrid expresses part of Callaghan's view of human nature. Moreover, Callaghan seeks justice for every single human being. He writes particularly, as he says to Cameron, in the interest of those who permit themselves to become disillusioned and disappointed with life as they pass through middle age. "People," he maintains, "are born with a kind of freshness, and some retain it longer than others. What is called the settling-down process is really the young man abandoning all his dreams, all his youth, all his spirit, as he goes into captivity."[2] People permit themselves, because of the lack of their own convictions and independence, to be gradually influenced, opposed and overpowered by those they encounter in everyday life. They lose the ardour of their passionate hopes and longings. This is essentially a cowardly stance. What is the evil that occasions this condition?

It will be necessary to discover the original cause that leads to this loss of initiative and attitude of resignation to life.

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[1] Morley Callaghan, Luke Baldwin's Vow (Toronto: Winston, 1948), p.187. All further references will be noted in the text as LBV.

[2] Donald Cameron, Conversations with Canadian Novelists, Vol.2 (Toronto: Macmillan, 1973), p.20.

The experience of Harry Lane and Peggy Sanderson, protagonists in two Callaghan novels of the nineteen fifties, suggest that man is born innocent or naive. He is unaware of his innate physical or mental potential, creative or destructive. "Innocence," Callaghan says to Cameron, "is not knowing. The most insensitive person in the world is the man who is unaware. The man who is always running around saying, 'Oh God, forgive me, I know not what I did,' is simply saying, 'I wasn't aware.'"[5] To rush through life from one task to the other, without involvement or thoughtful consideration of the pros and cons and results of our actions, is to remain innocent or unaware. Such a person's actions can be dangerous because of the unaccountable damage and hurt that may inadvertently result. In spite of this, Callaghan's hope for every human being, as expressed through Harry Lane, the protagonist of The Many Coloured Coat, is that they do not fall into destruction or corruption. Rather, he wishes that, like Harry, they may "fall into some awareness that could give width and depth to a man's whole life!"[6] The hard-won wisdom achieved by Harry Lane near the end of the novel and after his traumatic experience is further illustrated in the behaviour of the protagonists in the later novels of the seventies.

Man's first means of arrival at any knowledge of himself is through his instinctual nature. Through the centuries he has submitted to the ideas suggested by religion and society that instinct is something man gets away from rather than uses. Callaghan suggests otherwise.

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[5] Ibid., p.23.

[6] Morley Callaghan, The Many Coloured Coat (New York: Coward-McCann; Toronto: Macmillan, 1960; London: MacGibbon and Kee, 1963), p.314. All further references will be noted in the text as MCC.

In the novel for young people a philosophical farmer who acts as a surrogate for the author says: "Maybe some things meet the eye of a dog that never get into a man's vision. There are all kinds of powers that we've forgotten thousands of years ago"(LBV 75). It is as important to be aware of our instinctual nature as it is to be conscious of our mental powers of control and discipline. This increasing awareness enables a person to become self-directed and formulate judgments in an impartial and human manner.

Callaghan explains to Cameron that "the solution to keeping hope alive in life is by being self-directed and independent."[7] This means that a person aims at becoming economically invulnerable, emotionally detached and morally convinced. In this manner of survival, the criminal saint might come face to face with the shock of the awareness of his own destructive powers. He might even hurt his fellowman, but these are accidents of life which are bound to happen. As long as they are unintentional, even good may result from them.

To be able to feed oneself is, according to Callaghan, the first requisite to attaining this independence. His advice is to treat the world as alien: one should love people but not expect anything from them. This is the pure detached form of love which gives at once economic and emotional freedom. On the other hand, to be able to arrive at emotional detachment, one must develop one's intellectual abilities through self-directed education. One is able, at the same time, to acquire self-assurance, a quality that is essential for the growth of faith and conviction in oneself.

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[7] Ibid., p.19.

The criminal saint also possesses the virtue of humility or the honest knowledge of himself. By being aware of his own limitations he learns to be aware of the limitations of his fellowman. Self-tolerance leads him to a compassionate understanding of his fellowman. In the process, he leaves himself disposed to the reception of mystery. Man is a complex, mysterious being. The ultimate goal in life is the attainment of mystery and creativity. The artist, therefore, is also a criminal saint.

In his early writings, Callaghan's protagonists were criminal saints of the Depression era, whose great need for social identity and self-realization moved them to make decisions which violated religious and social beliefs. Such was the case of Joe Harding in An Autumn Penitent. Others, like Father Dowling in Such is my Beloved and Peggy Sanderson in The Loved and the Lost were so aware of life and the situation in which they found themselves, that they could only seek release through insanity, death or abandonment. The protagonists of the novels of the seventies have greater economic independence, self-confidence and insight. They are also able to experience mystery or learn to do so as the novel progresses.

The concentration in this essay is on the criminal saints of the seventies, of the novels A Fine and Private Place and Close to the Sun Again. The criminality and saintliness of the characters in these two novels will be dealt with in detail.

Writer Eugene Shore, in A Fine and Private Place, appears to be a quiet, kindly and creative person. However, his contempt for the law is

seen in his egotistical disdain as he faces an accusing policeman. Graduate Al Delaney is also creative and loving, but his obsession with his book on Shore leads him to neglect his lover and to become violent in a confrontation with her. Lisa is capable of loving intensely. However, she becomes ruthless and destructive when she feels she has lost the only object of her love. Jason Dunford's concern for his wife is tender and enduring, yet he attacks her friend and ends in killing both a young man and the writer who is a threat to his position within the police hierarchy.

To all appearances, the novel is autobiographical. Eugene Shore seems to represent the Callaghan persona, while Al Delaney appears as Shore's doppelganger or the young Callaghan.

As the novel unravels itself, the principal characters are compared with those of Shore's previous novels, Such is my Beloved and More Joy in Heaven. Shore's writings outline his view of goodness and love, emphasizing personal integrity and honesty, the destructiveness of naive innocence, and the conflict between personal and social justice.

All the characters in A Fine and Private Place are intense and outgoing personalities. They believe that passion is the only way to express life and to keep the glow of the spirit alive. The disappointments that accumulate in life tend to disillusion a person and slow him down to a state of submission. Criminal saints are not afraid to face the threats or the consequences of their loving. "If love is its own law," Al says to Shore, "hell, where does it go? No wonder people are afraid to love"(FPP 93).

In Callaghan's previous novels, the economic independence of his characters made it possible for them to survive in society. In the two novels under consideration, the characters possess economic and intellectual stability. Their lack of self-awareness comes from emotional involvement which has been taken to the point of obsession. Obsessions find their outlet in violent release of pent-up tensions. The tragic circumstances that follow are the result of the interactions of the weakness and strength of several characters. No one can be said to be entirely responsible or without responsibility, for the outcome concerns them all. A consideration of the love, obsessions, lack of awareness, and consequent self-realization of each character helps to reveal the criminal saint.

Eugene Shore, a retired writer, resides in a wealthy environment and is quiet, aloof and affable. By befriending Al and Lisa, Shore permits them to invade the privacy of his personal life. He does not appear to be aware of his pride and egotism of which he gives evidence in his reply to a curious neighbour. Asked about his personal life, he answers with disdain, "I put rice bowls outside my front door. Haven't you noticed people filling them?"(FPP 6). His arrogance arises from his sense of economic and intellectual stability.

Shore is an intense man, extremely involved with people. He is concerned about Lisa's safety at a dangerous intersection in street traffic. He offers recognition to a good-looking woman with "sensual lips" in a restaurant. He cheerfully greets professional friends, wealthy but puffy-eyed lawyers, who have lost their old liveliness(FPP 116). He feels compassion for the suffering mother of a murdered boy, and is ready to publish an article in her defense. He is ready to exonerate even Jason's

crime of murder, saying "One does not know what went on in his life" (FPP 196). His internal honesty is revealed in the smile of contempt he has for himself in a moment of weakness. This happens when he submits momentarily to his curiosity to test his ability to make love to a young girl like Lisa(FPP 180).

Shore is a self-assured man, "a tiger," and the criminal of his books. He hates law-and-order men. He shows savage scorn for the policeman who questions his honesty and tries his patience. However, he respects the law enough to accept the penalty ticket temporarily. "With contempt pouring out of him, he becomes a commanding figure because he is so sure of himself. He adds quietly, but firmly, "I won't pay this. I'll go to court"(FPP 105).

Shore's flaw is his undue concern for recognition among his townsfolk. None of the locals had any interest in his first book. He tells Al: "Tonight, listening and talking to you, I had a feeling I never expected to have in this town. I suppose I've been starving for years for some conversation about my own work"(FPP 98). Shore appears to encourage Al in his obsession with the book he is writing. He is unaware that the task pursues Al as if it were "some ghost after him on his trail"(FPP 60). Al is unable to talk about anything else except Shore's work. According to Lisa, Al is even in bed with both Shore and her. She accuses the novelist of being self-centred and egotistic. Shore lacks the awareness to visualize the extent of his interference with the relationship of the two young people, as well as the danger that accumulates and awaits him finally.

Al, like Shore, is a Callaghan "saint." He is described as a person who has "a passion for understanding" (FPP 13). He feels compassion for his drunken friends. He is attracted to Lisa by her love for a wounded child, and walks into her life because of the intense curiosity that draws him to try to understand the mystery that surrounds her.

Al's obsession with his work on Shore is so absorbing, that he neglects everything else including his love life with Lisa. He is proud and stubborn and refuses to bring his work on Shore to a conclusion. As long as Shore does not open his mind to Al, the latter feels he cannot complete the task. In spite of the practical lesson Al receives of a saint's criminality in the confrontation with the cop, he feels he has only a "vision" of the Shore mind. Al understands that Shore's kind of criminals are not "the burglar, ruthless apes, stock market thieves or lying politicians." They are "clowns on stilts forty feet high, clumsy, high and in the open" (FPP 80). Blundering yet honest, and unafraid to express what they believe in, these clowns and criminal saints are dignified and impressive. Shore hates the establishment which he calls "society's cops." He hates what it stands for: a crippling of the individual creative person (FPP 106). Al feels that as a critic he is the academic cop of the artist attempting to judge and criticize from the literary point of view rather than understand the mind of the author.

Al's violence expresses itself in a manner that takes him by surprise and at a moment when his obsession is threatened by Lisa. "You just can't hold anything back," he says. "It all has to come out. It

seems like a warm and lovely thing. It makes people go your way, go where they don't want to go"(FPP 159). While he accuses Lisa of possessiveness, he fails to realize that he has been using her and taking her for granted. As they face each other in furious combat, Al grips her on the throat, almost choking her. In a moment of sudden realization, he faces himself, feeling contempt for his lack of self-awareness and the sense of loss of himself.

Al learns that the mystery of life is discovered in experiencing the wonder of things, in being exposed and receptive to the reality of created things as they are. It is as if one experiences the existence of things within oneself and lives in the wonder of their presence. This, Al understands, is the mental leap of the imagination, the haven or church as Shore calls it. Here, his "fiercely stubborn characters" are received, and given love and recognition for being what they are. This moment of understanding is an historic one for Al, for Shore's mind is no longer a vision only. It fuses with Al's mind in the stillness of time, as the narrative indicates:"The clock in the tower had stopped, either that or it had lost time"(FPP 197).

Lisa Tolen has been described in Al's terms as an elegant self-assured girl. She is a graduate and a researcher at one of the television stations. Though she is a loving person, she is initially presented to us as a criminal saint. She violates the law in moving a wounded child indoors as a protective measure against the cold. But she does this only through human consideration and when she is confident that he has not broken any bones. In a sudden violent confrontation with

the policeman, her slashing eyes express her conviction in the performance of her action(FPP 20).

Lisa is a mysterious person to Al's searching mind. She is all sexual grace, with a deep husky voice, and expressive eyes:"She told him with her eyes that he should not be taking her to pieces, that his dreadful analytical habit should not be used on her"(FPP 40). Her association with the dark is analogous to the experience of mystery, which Al discovers to be the dark or unknown side of the human being. It is comparable also to the moon which exercises its destructive powers while remaining mysterious. Lisa mystifies Al by the expression on her face. It holds him in "a strange stillness" which gives him the feeling of harmony and unity in his life.

Where Al is concerned, Lisa has everything to offer with the fullness of her love. She is financially well-off, but money and spending are part of her complete offering. So, also, is her time which is dedicated along with everything else to him. The life and colour she brings to her actions make Al compare her to a small patch of blue sky in a sea of snowy clouds that he sees from a plane, just as Kip Caley, a Shore character, compares Julie Evans to the spot of light that he sees in his dark hide-out of a coal-cellar.

When Lisa finds that Al's individualistic pursuit has become his obsession, she feels threatened. Her love for him in turn becomes an obsession. Her lack of awareness lies in the fact that she permits her obsession to play tricks with her imagination as well as emotions.

The tensions within her accumulate and form a barrier to communication. As a result, she becomes self-centred and feels persecuted, alienated and "emptied" of her love. In an effort to vindicate herself, she becomes ruthless and destructive and attacks him violently.

Lisa's need of Shore's friendship is for the purpose of assisting Al in his work. She does all she can in arranging meetings with Shore and helping with typing, research and ideas. When she finds he has occupied more than an intellectual pursuit in Al's mind, her disturbed imagination deceives her. She sees Shore as a ghost pursuing Al, one who follows him to Italy. She feels Shore's presence in bed when Al calls her Peggy, the name of a Shore character. She finds Shore self-centred and powerful, and is convinced that in his great pride, he would go on being "charmingly elusive" with Al. In fancy she plays with him, puts on his beaver hat and faces a crowd with the mayor, priests and dignitaries impersonating him, condemning his subversive work and ordering him out of town. This is a foreshadowing of what she will actually do when Jason, equally disturbed in mind, comes to her apartment.

Consciously, Lisa rejects the idea of Shore's removal when her friend, Jake Fulton, suggests it in the Park Plaza Bar. Emotionally, the tensions within her are too great to permit her to think in a clear and detached manner. She betrays Shore to Jason, disclosing idly that Shore drinks, and that if he had to be caught drunk, it would be "above the bridge where the streets all come together like the spokes

in a wheel"(FPP 225). She almost suggests the accident to Jason. Like the mythological figure, Medea, she assists Jason to procure the Golden Fleece.

Lisa's awakening and realization comes through the shock of Shore's death:"Every time she thought of Shore, more tears came with twisted emotion, as if she were a spectator. She told herself Shore was a good, rare man and felt great, sad pity for him"(FPP 228). Her sense of guilt suggests a cry for absolution from the depths of this pity. The reality of the truth controls her mind and heart and fills her with remorse, fear and desolation. In this withdrawal, she becomes startingly aware of the truth of the dark, hidden, and destructive power she possesses. "It's in everybody," she whispers, "it must be"(FPP 240).

The awareness gives Lisa a lesson in emotional detachment. While she regains her equilibrium during lovemaking with Al, she makes several constructive adjustments in her relationship with him. She does not share her cigarette package, but offers him a separate one. She suggests it is easier to meet him at the church instead of their going together from her apartment. She asks for the return of her apartment key. She insists calmly, "No one is ever going to walk in on me, never again"(FPP 244).

Jason Dunsford, as a policeman, is conscientious, scrupulous and disciplined. He has learned how to take abuse and has never beaten up a prisoner who had not first assaulted him. As a person, he

is humane and kind. This is shown in his love for his wife, Helen, and his attention to the needs of his dog. The whole core of Jason's life has been in his concern for his wife, "a very small, worried life, a man kidding himself day by day"(FPP 135). He feels this helplessness because Helen is an alcoholic. This is aggravated because his duties as a policeman keep him away from the home at odd hours.

Jason lacks love and involvement in life. His scrupulous sense of duty, zeal and sense of righteousness does not win any approval at work. This disappointment, as well as Helen's attitude of abandonment to life, build up emotional tensions and fears within him.

His attitude of harassment in the street confrontation with Shore is a result of these latent tensions, of which he happens to be unaware. The unknown fear of what Shore would do in court to his career is expressed at first in contempt. Later it assumes the form of resentment as he debates on the extent of the damage an angry man in the snow would do(FPP 128).

Jason's frustrations, disappointments and need for understanding express themselves in the form of violent acts. He slaps Molly, Helen's friend, when he finds them together in her apartment. He feels he has no choice but to move Helen to a sanitarium. He does this heartlessly in spite of her pleading need of him. He follows an impulsive move to shoot an innocent young man whom he suspects to be the culprit of a bank robbery. He harasses Shore almost through

compulsion to find fault, rather than face the humiliation of admitting the mistake of his accusation.

In order to do justice to Jason, one ought to examine the circumstances of his final attack and killing of Shore, which was hasty and accidental. Jason expected to meet Al rather than Lisa when he went up to her apartment. He thought Lisa wanted Shore to "look bad" by spending a night in jail. He felt "that exalted sense of himself as a man who knew that when things got out of order, good people wanted them put right. He believed she felt this power in him now." Another consideration brings us to the fact that the intersection was very dangerous and that Shore, being a little drunk, was taken unawares. One is obliged to come to these conclusions on Jason's behalf because it is Callaghan himself making these excuses for the human being. It is Callaghan who seeks justice for Jason and the human being when he speaks through Shore to Al: "I don't know what's gone on in his life. And neither do you"(FPP 196).

Law enforcement and justice are terms which appear to be synonymous, but are actually two different things. This the lawyer explains to the distraught brother of the murdered man after the inquest. Callaghan would have his readers instructed accordingly, too.

The law represents the establishment which is supposed to protect the rights of the individual. However, while doing so, it not only tampers with individual justice, but systematically enslaves people into thinking in a fixed manner and repressing individual

thought and conviction. In other words, it stifles individual and creative thinking so necessary for the discovery and knowledge of oneself. "A man," reflects Al, "studies law to learn that men [illegible] not live on the law's empty satisfactions"(FPP 120).

There is another evil that Callaghan exposes and condemns. It is the evil that the fear of the law breeds. There are two kinds of criminals. On the one hand we have "the burglar, the ruthless apes, stock market thieves and lying politicians," and on the other "the hundreds of little guys, pop-corn pimps, thugs, and shit-heel thieves"(FPP 80). The former are the "big apes," the "respectable criminals" who get away with the law because of the threat they pose to the establishment, the latter are the "little guys" in their hide-outs, the real victims.

There is a third class composed of criminals who are transgressors of a different order. They are people who live intense lives of conviction and understanding. While respecting the law, they are unafraid to fight any law that tampers with their individualistic freedom. These are the artist and the saint, the last of the outlaws who find their refuge and hide-out in "the fine and private place up in the hills," in the sanctuary of their beings(FPP 107). They are open and honest and hold their heads high in self-respect and dignity. When confronted with the law like the poverty-stricken mother of the murdered boy, they face the law's victimization with patience and secret respect for themselves.

In the interaction between the law and the individual, and between one human being and another, there is bound to be hurt, tragedy, even death. It is part of life. However, the maturing of the individual depends on the level of his personal awareness. Callaghan compares the lack of awareness to darkness, to the inner recesses of our being, to a "sanctuary," to a "church." At the same time, he suggests that this very darkness is essential to our coming to the light, to awareness and to exposure to the "sun." It is only through our destructive nature and the realization and acknowledgment of our destructive powers that we can come to constructiveness and creativity.

This light of awareness is essential to the discovery of the mysterious part of our being, and this discovery is the ultimate purpose in life. The characters of A Fine and Private Place experience this magic and mystery of their separate personalities according to their varied responses to life.

Al's first experience of the mystery occurs during the oral defense of his scholarly thesis. In spite of all the intense preparation, the question he is asked is a totally insignificant and irrelevant one. In a flash he becomes aware of the emptiness of the academic degree, and feels lonely and filled with a sense of nothingness. This realization of himself is a prelude to a stunning vision of the mystery of life. "A shaft of sunlight shot through the clouds high over the government buildings to the south and the green-

ness of the sunlit wet grass and the glitter on the wet tree leaves came so painfully close that he shivered. It was like being gloriously drunk"(FPP 17). He senses this feeling again when he is in Lisa's presence. He gets a glimpse of her in a strange stillness. Subsequently, "The brightness of the world like it hit me on the path got me again. Everything bright and close"(FPP 22). It gives him a sudden sense of harmony and unity.

Al's experience of mystery comes from the honest admission to himself of his limitations. He sees, during the fleeting passage of a moment, the harmonious unity that exists in created things.

On the return trip from Italy, he senses again this exhilarating feeling. The touch of Lisa's hand brings her alive to him from among Shore's characters in the book he is reading. "In the story's knowing compassionate light," she, too, appears "movingly new, yet just herself, and in this vision he was reaching for her"(FPP 66).

One night, while reviewing his written work on Shore, he finds he has said nothing about the effect it has had on him. He experiences a sense of frustration and hears the mocking interior voice again. Later, he feels the joyous release as he discovers "a strange, general effect, a magic cement," his first glimpse of unity in Shore's work(FPP 77). Shore's kind of criminals were "like lovers knowing only the law of their love, their actions rooted in a common criminality. They were great clowns on their

stilts, forty feet high, knocking aside the little gray men in the shadowed streets. Suddenly exalted, Al found himself walking among them"(FPP 80).

The final leap Al's imagination takes is when Shore narrates his own experience of mystery. The latter is at his window which overlooks a park flooded with moonlight. A tree and a drinking fountain come into his line of vision, and become present to him with an astonishing clarity. His own transparency to the objects and his reception of their reality, brings to him the wonder of presence and the unity and harmony of things. This is the experience of mystery in its exalted form--in the wonder of the oneness of the universe, as the novel demonstrates. In a fusion of vision and minds, Al finds that the wonder of Shore's work existed in the way people were held together and that "each person was made as clearly special as his tree seen that night"(FPP 195). Shore also says to Al, "If there's any magic, it's in the way the imagination holds a life together, yours as well as mine"(FPP 116). The revelation of mystery takes place in a timeless moment--a flash reveals a world of discovery. Strangely enough, this experience of Al stops the tower clock. "Either that," the author says, "or it had lost time"(FPP 197).

Jason's experience of mystery is related to his sense of loneliness and alienation. His imagination is blasted with the realization of his act of killing a young man. "A blinding flash in his head made him shiver...It appeared to push him in an anguished

tension, to the edge of an abyss, then hurl him over, but in the falling darkness, the abyss opened up like a brilliant flower and he had a blinding ecstatic awareness of the reality of himself, his life and all things that were exalting in this new awareness"(FPP 140). Jason is a criminal saint whose tensions make him self-centred. He tries to tell himself that his suffering does not matter, and that it has to be endured. This form of repression only serves to increase tensions.

The awareness of his own importance comes to him again at the Police headquarters when he is alone suffering terrible remorse. He sees himself again being hurled into the centre of things, filling him with a sense of his own enlargement. It is important for Jason to have this vision of himself, because of the need to protect himself against the sense of alienation. However, he will continue to negate life blunderingly in an effort to preserve his own.

Lisa's awareness of the unknown in life comes from her knowledge of her destructive powers. She accepts these as essential to her nature. The painting of an unknown artist in an art gallery absorbs her attention. She discovers that secret tensions in the picture are "held together in a mystery of form"(FPP 246). It gives her "wondering satisfaction" as she understands its relation to life. Jake Fulton, her friend, describes these tensions as "side-lines, man's hope, moon lighting"(FPP 149).

The sense of mystery is experienced by Ira Groome, too, in Close to the Sun Again, at the final moment of his life. In a sudden unexpected brightness of light, he sees that there can be "no life, no love, no truth, without the passion that shatters all things"(CSA 168).

Groome bars this very passion from his life by his decision to close the door to his past in a life of impersonal existence. It is an act of high treason against himself. This denial of his own nature is made at a moment of extreme mental distress and because of his inability to cope with the complexity of human emotions. This self-protective enclosure from past memories prevents him from having conscious involvement with anyone and keeps him as an emotional alien.

One wonders what Callaghan's purpose was in inventing a character like Groome as his criminal saint. He describes Groome's situation ("sunk in a world of wonderful dedicated impersonal relationships," CSA 166) with irony. George Woodcock states that Callaghan is more interested in presenting moral drama than in realism. He views the novel as an allegory on the way the will to power develops among men only when their natural impulses are suppressed and their personal defeats come to dominate them. If you test the reactions of a powerful man, Woodcock says, you will find an emotional cripple.[8] In other words, people who strive for

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[8]George Woodcock, "This Fall in Toronto," Books in Canada, 10 (October 1977), p.11.

social power and prestige become ambitious and self-centred, and have no time for emotional involvement. Consequently, the failure of their emotional life in their family and society makes them self-pitying and frustrated. They lose the "glow," the reviving spirit of life so dear to Callaghan, by a 'giving in' or gradual acceptance of circumstance.

Groome does not at first feel the defeat of self-pity because he immunizes himself emotionally in a complete manner. Callaghan's criminal saints are extremists, ruthless when they are destructive and passionate lovers when they are human. Groome's impersonal relationship with others keeps him coldly ruthless or fair as occasion demands. He appears to suffer no scars either to his memory or emotions, for one has to feel in order to remember.

Groome possesses an honest sense of duty towards his wife and son as well as in his office as Commander and Executive. He is a man who believes in the perfect and unimpeded enforcement of the law. We are also told that while he fails in his emotional relationship with his family, he conducts an excellent business relationship with everyone including subordinates and peers. He is "good-humoured and at ease with men in locker-rooms. Rich men loved having him around. In his company, they felt less threatened"(CSA 4).

He has an honest opinion of himself and does not hesitate to

condemn duplicity of motive and hypocrisy in others. He expresses this when a reporter asks him: "Do you think that a citizen making a complaint about police brutality will be willing to believe you can listen with the feelings of an ordinary man?" Groome's reply is an expression of contempt for men of influence and importance who descend to emotionalism in matters which pertain to strict social justice(CSA 17). One is strongly reminded here of Jason Dunsford and the judgement in the courtroom, in A Fine and Private Place. The justice of the law demanded that the brutal killing of a young boy be considered inadvertent, something executed in the performance of one's duty of office. Equity and humanity, on the other hand, decried the injustice which not only absolved the act of murder, but deprived a helpless mother of her son.

Jason Dunsford compares with Ira Groome in many respects. Both men were devoted to their wives and possessed a strict sense of duty. Their wives, however, suffered from neglect on the part of the husbands, and found their escape through drunkenness. Both men had their alchoholic wives removed to an institution. The difference between the reactions of the two men is that while Jason feels tender love for his wife, and frustration and contempt for his subordinates, Groome does not and cannot feel either love or disdain for anyone. He is a faceless man who can advise "Never get personally involved, and then you can be utterly ruthless when necessary"(CSA 21). In this manner he remains indifferent to joy or

pain, to human consideration or to self-pity. Jason's vision of awareness arises from his self-centred image of his past self. Groome cannot share this sense of mystery, since he has barred not only his memory, but his imagination, past images, and the vision of life.

Groome's sexual demands are met in the same business-like manner and, as the narrative describes, with "a good-humoured, workmanlike lack of sentimental nonsense"(CSA 15). Consequently, anyone would serve the purpose of being his bed companion. The first one who fills this place is a professional call-girl who can approach Groome only by making arrangements through his valet. Later, a socialite, Carol Finley, becomes his mistress. To Groome, it really makes no difference. His need of women is expressed in his own statement. When asked by Carol whether he likes her, he replies, "Like you? Carol, you really satisfy me"(CSA 29). He can appreciate the beauty of a woman's breast as having a "vibrant life of its own," but there is no personal quality in this idea of beauty(CSA 28).

The first sign of awareness of the damage he has done to himself and his personal life occurs at the bedside of his dying wife. He is painfully surprised at her parting, tragic question about his estranged relationship with her. He feels like the "sudden awareness of the loss of a limb and like sensing the pain of it for the first time," but finds it impossible to break through years of loss of memory(CSA 13). The permanent parting with his

son increases this sense of loneliness and alienation.

A change of occupation and environment help Groome to get away temporarily from the shock of pain and disappointment he feels with his wife's death. He accepts the post of Chief of the Police Commission of an unnamed city in Canada. But the memory of tragedy and shock unfailingly returns to him. He experiences "a fierce eager reaching" and a restlessness that keep gnawing at his spirit, as he gropes for memories of his past.

Gradually, but without being aware of it, Groome begins to feel compassion within himself. He offers flowers to a distraught secretary. He notices Horler's decaying teeth and offers to pay the dentist's bill. He even notices the gash in the throat of the sheepdog discussed earlier by Horler.

The growing certainty that the high point of his life had taken place before his war successes keeps him searching and restless. In every man's life, Ira reflects, "there is a high point, and from then on it is downhill all the way"(CSA 32). The concentration and wonder which slowly awaken his emotions force him in his solitary moments to probe the memory of the high point of his life. It becomes an extremely important search to him, particularly since he feels his life has been going downhill for many years now. It is understandable why, at the end of the novel, after successfully recalling his frozen memory, Ira's vision and span of life is complete and he is prepared to die.

The continued restlessness of spirit along with the dissatisfaction that Groome feels with routine appointments, dinner engagements and idle conversation, make him turn to alcoholism as an escape. He becomes dissatisfied with his position as "boss of cops" and rather than suppress society's criminals would prefer to envision a scene of wild night-life, worn-out old stores, decrepit bars, naked girls, ruthless young pimps, thieves, and one or two crooked cops (CSA 39). He takes time to scan the faces of people in the hope of recognizing one of them as connected with his past. He stops on the street, as well as in front of elevators in the attempt to find a clue in a familiar-looking face. The names of Gina Bixby and Jethroe Chone fail to fire his imagination, which he has sealed for a long time now. If the human face is the mirror of one's personality, the face that Groome looks for is the one which, in his own words, "expresses the passion that shatters all rigid things" (CSA 168). This passion, without which there can be no life, love or truth, has been appropriately defined by Patricia Morley as "warmth, openness, personal involvement and the human closeness expressed in the title metaphor. Isolation is the real death."[9]

Such an intense and earnest search as Groome's is bound to end in discovery. The words, "Come back here, you bastard," uttered in a wild manner by a woman friend, hurl Groome in wonder into the secret recesses of his past. He relives the passion and adventure of his war

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[9]Patricia Morley, Morley Callaghan, Canadian Writers No. 16, New Canadian Library (Toronto: McClelland and Stewart, 1978), p.59.

days, when he was the naval Commander of a corvette. His intimate life with Gina Bixby and love for her, combined with a secret admiration for her guardian and fear of him, come back slowly as he lies in bed in a hospital after a car accident.

This then, was the high point of his life: the uncertainty and hazards of the war, combined with the romance of his wild love for Gina and hers for him, and of the fearless criminality of Jethroe Chone. In spite of the knowledge he had of Jethroe's rape of Gina, Ira Groome is unable to withhold his respect for the man. For Jethroe's demeanour, while inspiring respect, expresses perfect contempt for anything that is dishonest, hypocritical or servile. Gina's secret respect for Jethroe develops into lasting love for him, a love she is not aware of until she, in a moment of intense passion and concern, gives her life in an effort to save his. Both Gina and Jethroe are thus Callaghan's criminal saints.

The impact of the intimate relationship Ira Groome has with Gina and Jethroe is a fulfilling experience and one which has enlarged his vision of life. Combined with this is the shock of his discovery of Jethroe's lasting love for Gina, his own betrayal of the latter's confidence and her love-hate passion for Jethroe. This jolt to his consciousness is more than he can understand or accept and this was the moment when he decided to efface all memory connected with this climactic period of his life.

Groome's final conscious moments are rewarded with the vision of

the truth of life. In the brightness of sudden light, he sees images in bright pinks, yellows, blues, "blending in a warm tenderness of colour." He also sees faces of many kinds "amusing, ridiculous, sober, saintly, innocent and criminal faces all coming in on him"(CSA 168). These were the faces that expressed any meaning in life. Finally, he sees a representation of himself--a leopard in the sun--expressing his own paradoxical nature of violent passion and calm beauty.

There are two distinct classes of people according to Callaghan. There are people who, to use the expression of one of his protagonists, "for thousands of years had been mixing each other up with lies and illusions and superstitions and doing all kinds of crazy things to each other, because they were afraid of the law"(LBV 29). These people know only small tragedies, small defeats, self-pity and worry. The other class of people are those who are honest and self-respecting with themselves, and express their convictions fearlessly when necessity demands it. They respect others and treat them with compassion and human justice. Being totally dedicated to their duty, to themselves and to other human beings, they experience the beauty of mystery "born in excess"(CSA 5). It is this latter class of people who are Callaghan's criminal saints. Patricia Morley sustains this idea when she writes, "the greatness or value of the individual is one of Callaghan's basic themes."[10]

The novelist suggests a reason for war, fighting, killing, and

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[10]Ibid., p.59.

plundering among people. All men get bored, he says. What other outlet is there, besides being destructive with others and ignoring their rights as human beings? He says, through Groome in Close to the Sun Again, that "men and women are programmed to find each other mysterious. Instead, they find they are doomed to bore themselves doing the same things over and over again for thousands of years"(CSA 33). Besides, as Brandon Conron expresses it, "in the inevitable clash between dreams and reality, unless the individual can preserve a sense of dignity, his end is pathetic, if not tragic."[11]

Callaghan seems to express his own views in the final paragraph of The Many Coloured Coat: "But on this wide, crowded boulevard at that hour were all the faces of the world; some were evil, some pious, some greedy, some just didn't care. . .yet they looked as if they could handle their lives and be comfortable together. There would be some, though, who would really be alone, knowing the terror of their innocence"(MCC 318). It is this knowledge, this sense of awareness that Callaghan would wish his readers to have rather than any other "face" or preoccupation. The awareness reveals the truth of one's destructive nature, of one's obsessions and passions. It is the only way to discover the mystery of life and the knowledge of oneself. It is only through the awareness of one's destructive powers that one is able to accept one's own limitations and those of one's fellow human

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[11] Brandon Conron, Morley Callaghan, (New York: Twayne Publishers, 1966), p.30.

beings. Finally, this awareness enables a person to take the mental leap to the discovery and acceptance of mystery and creativity.

In the two novels under discussion, A Fine and Private Place and Close to the Sun Again, Callaghan brings out the dual personality of each of his main characters. This dual personality is interpreted by Carl Jung as the persona, and the personal unconscious or the shadow.[12] The persona, the necessary social role that every person adopts is, according to Jung, a collective phenomenon. It is a facet of the personality that may belong to anyone else, but which is often mistaken for individuality. To some extent this is true, for people choose roles as befits them, but it is never the whole man or whole woman. There is the other side of ourselves which is to be found in the personal unconscious. Jung calls this the "shadow". The shadow is the inferior being in ourselves, the Mr. Hyde to our Dr. Jekyll. We have an inkling of this foreign personality when, after being possessed by an emotion or overcome with rage, we excuse ourselves by saying, "I was not myself," or "I really don't know what came over me." What "came over" was, in fact, the shadow, the primitive, uncontrolled and animal part of ourselves.[13]

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[12] Frieda Fordham, An Introduction to Jung's Psychology, (Harmondsworth, England: Penguin Books, 1953), p.49.

[13] Ibid., p. 168.

In his handling of the concept of the shadow, Callaghan's writings are in accord with Jung's teaching that there is "no shadow without the sun, and no shadow (in the sense of the personal unconscious) without the light of consciousness. It is in the nature of things that there should be light and dark, sun and shade."[14] When Lisa leaves the funeral service, we see her walking down the path "in the shadow from the church"(FPP 251). Then suddenly, she is all in sunlight. The intensely blue sky overhead and the brilliant sunshine combine with the bright colours of nature as if opening up to warm her in an embrace. The brightness and passion of sense experience blend harmoniously with the dark, repressed side of her life(FPP 251).

Similarly, in Close to the Sun Again, Carol Finley says to Groome, "I'll bet you don't throw a shadow when you're walking in the sunlight. And I know why. . .You've no past, Ira"(CSA 29). In place of the shadow, there is a terrible void created by him, in the separation of his past (or personal unconscious) from his conscious mind. "The shadow," Jung says, "is unavoidable and man is incomplete without it."[15] Once Groome is able to recall his past, he must, of necessity, be reconciled with himself. At the moment of dying, a sudden, unexpected brightness comes to him. It comes in with a brightly coloured marching band "in soft pinks, yellows and blues blending in a warm tenderness of colour...men with saxophones and horns all dancing as they played, and with them, monkeys, dancing bears and clowns. . .bringing their circus into his heart again"(CSA 168).

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[14] Ibid., p.50.

[15] Ibid., p.50.

With the sunshine of awareness entering his consciousness again, Groome returns to the natural order of things--to the passion for life and to the knowledge and acceptance of his whole self. He possesses his complete individuality before death overtakes him.

Robert Weaver quotes Callaghan as saying, "Man has possibilities to realize himself on a much fuller scale than he does. But the world seems to be full of frustrated people who, in some mean or desperate way, get blocked off from being what they should be."[16] People permit themselves, because of the lack of their own convictions and indulgence with themselves, to be opposed and overpowered by others. This yielding has been ruthlessly criticized and attacked by Callaghan.

In his conversation with Donald Cameron, Callaghan explains that his view is anarchistic in the sense that it is "fiercely dependent" upon the individual view, never yielding to another man's sense of rectitude. "No character in my books," he declares,"ever comes back and says, 'Look, I did wrong. Forgive me.' Never!" He goes on, "He may have transformations within himself, discoveries about himself. He may get beaten or be in despair with himself, but he doesn't go back. . .nothing like that. All those guys are unyielding."[17] The sense of guilt and self-annihilation is unknown to Callaghan. He is

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[16] Robert Weaver, "A Talk with Morley Callaghan," The Tamarack Review, 7 (Spring 1958), p.17.

[17] Donald Cameron, Conversations with Canadian Novelists, vol.2 (Toronto: Macmillan of Canada, 1973), p.29.

unique among writers in his view that the individual can still hold his head high despite the knowledge that he possesses a nature has a destructive aspect. The individual learns not only to accept and live with himself, but to make conscious use of his nature to proceed onwards in a moral sense. He becomes a criminal saint.

Callaghan presents man as he is, neither good nor evil, but with the propensity for both. According to him, as long as man is honest with himself and others, he begins also to be sensitive and alive to the reality of non-human things in nature. He begins to understand the mystery of oneness in life. He lives, so to say, with and within life as he comes into contact with it. This, as discussed by Patricia Morley, is the mysterious life force which exists in and through things and moves from outer to inner realism.[18] Callaghan depicts it as the creativity to which every human being is called.

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[18] Patricia Morley, Morley Callaghan, (Toronto: McClelland and Stewart, 1978), p.62.

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ABSTRACT

THE CONCEPT OF INNOCENCE IN GOLDING'S FREE FALL

Marie Pereira

The purpose of this departmental paper is to study a facet of Golding's literary vision: the destructive and self-destructive nature of man in the exercise of free choice. This vision is projected through the mind of Sammy Mountjoy, the protagonist of the novel Free Fall.

I will examine the concept of innocence as developed through several characters of the novel, in order to observe how the innocence of these characters reflects the innocence of Sammy himself. In this first person narrative, Sammy recalls his contact with people commencing with the earliest memories of his childhood. This process of recollection is his search for the truth, for the undiscovered self, and for the point at which he loses his "innocence" and "falls" into the consciousness of self-knowledge. With this knowledge, he is able to accept the duality of human nature: the rational life force on the one hand and the irrational life force on the other, in himself, in other human beings, and in the universe. He is able to experience human compassion and to seek forgiveness as well as to forgive.

William Golding views man's basic problem as "learning to live fearlessly with the natural chaos of existence, without forcing artificial patterns on it." [1] In the novel Free Fall, he sets out to expose "the patternlessness of life, before we impose our patterns on it." [2] He expresses himself through the mind of the autobiographer of the novel, Sammy Mountjoy, who questions his me[illegible] while looking for an answer to the problem of freedom: its use and its loss. He traces incidents and contacts with people in his life, commencing from his earliest years, to show the impact of suggested and forced patterns of thought on himself. He leads the reader to his moment of realization of complete "loss" of freedom, the point at which he finds himself detached from time and process. At this precise moment he is able to view his past objectively and to arrive at some understanding of the original patternlessness of life.

According to Carl Jung, man is born with instincts, emotions and drives which are uncontrolled or impulsive.[3] In the process of civilizing himself, he imposes patterns of thought on himself and so develops a persona. This facet of the personality is individual to some extent but is never the whole person. The persona is, simply, a necessary means of communicating with other people. Against

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[1] Clive Pemberton, William Golding (Burnt Mill: Longman's Green, 1969), p.19.

[2] Ibid., p.19.

[3] Frieda Fordham, An Introduction to Jung's Psychology (Middlesex: Penguin Books, 1953), p.48.

the persona is the shadow--the "grey faces that peer over the shoulder" as Sammy calls it--or the personal unconscious.[4]

Jung describes the Shadow as "the uncivilized desires and emotions that are incompatible with social standards and our ideal personality, all that we are ashamed of, all that we do not want to know about ourselves."[5] Sammy describes the shadow as the "unnameable, unfathomable and invisible darkness that sits at the centre of him, always awake, always different from what you believe it to be, always thinking and feeling what you can never know it thinks and feels, that hopes hopelessly to understand and to be understood" (FF 8). It is not surpising, therefore, that the protagonist of Free Fall submits himself to a psychological examination of his past in order to find the point of loss of freedom of the persona --his fall--and his consequent recognition of the personal unconscious or shadow.

Sammy interprets the persona as "patterns" or modes of life. They are suggested by people with whom one communicates in daily life. He compares these patterns also to "hats" which one wears at different times as circumstance requires. One chooses these "hats" freely and spontaneously. They are suggested by other people's view of one, by circumstance, or by the self, and they serve to protect and guide one in social communication. Because of the apparent

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[4] William Golding, Free Fall (London: Faber and Faber,1960), p.7. All further references will be noted in the text as FF.

[5] Frieda Fordham, op. cit., p.50.

spontaneity, necessity, and correctness of one's choice of "hats," the individual develops a self-complacent persona which lends him a false sense of security in public as well as in private. This, according to Sammy, is living in blindness or darkness.

Sammy's dissatisfaction with "patterns" and "hats" arises from the compelling desire and need for recognition of the truth, or the unknown part of himself. In his own words, nothing can expunge or exorcise the personal unconscious, "that dark thing within that sees as at the atom furnace by reflection and feels and hears by remote control" (FF 8). His work as an artist does not help him. It serves only to fulfill his intellectual compulsion. His urgent need is to make a selective and analytical confession of his entire past, in the hope of understanding his nature and the point at which he lost his freedom of choice.

The confession of one's past is, according to Jung, a method of psychotherapy, or treatment of the mind. The personal unconscious, he states, is formed in the individual from his "repressed infantile impulses and wishes, from subliminal perceptions and countless forgotten experiences."[6] Moreover, the memories of the personal unconscious can be recalled or can return of their own accord; sometimes a chance association or shock will bring them to the mind's surface. Unless the individual can confess or be reconciled with these

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[6] Ibid., p.22.

memories, they will occur in different forms throughout his existence. A full confession, that is to say not only the intellectual recognition of facts but also the emotional experience associated with those facts, can have a wonderfully healing effect.[7] It promotes release of tensions, and understanding and acceptance of oneself.

The sum total of our existence is comprised in what Sammy defines as "two modes of time." According to Kinkead-Weekes and Ian Gregor, one of these refers to our natural existence, the other to a higher plane of living - that of being, which may be recognized through the functions of memory, understanding and deliberation.[8] The memory registers those emotional responses and reactions that affect us deeply. It is, as Sammy says, "a sense of shuffle fold and coil, of that day nearer than that because more important, of that event mirroring this, or those three set apart, exceptional and out of the straight line altogether" (FF 6). Because of this fact, he recounts his story as it appears to him; the limitations of the memory do not permit him to "reorganize, unravel or knit up the flexible time stream." This is the function of the understanding which takes in the "whole sweep of remembered time and then pauses to permit reflection for thought" (FF 7). The outcome of such meditative thought will permit

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[7] Ibid., p.90.

[8] Mark Kinkead-Weekes and Ian Gregor, William Golding: A Critical Study (New York: Brace and World Inc., 1967), p.169.

him to find a "mat," a mode of life or "pattern that fits over everything he knows"--a pattern that envelops the whole person and renders him conscious of himself at all times (FF 6).

The need to understand himself is linked with Sammy's need to communicate. It is his passion and despair. "With whom, then? You?" he asks (FF 8). In trying to project his thoughts onto paper and to share his intimate experiences, he hopes not only to obtain an objective view of himself but also to help the reader to arrive at a sense of self-awareness. He can do this only in a limited manner because of the subjectivity of one's vision. To know "in part" is, however, better than continuing in a state of total spiritual blindness.

In his book, The Image of Love, Clemens E. Benda, a psychiatrist, writes: "Man experiences the world in images which reflect his inner universe. Human imagery forms a crossroad of man's unconscious and conscious."[9] It is the sum total of his image reception and emotional reaction. The experience of the outside world is determined by man's emotional responses and contacts. Golding makes use of this technique in presenting his narrative in the form of images.

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[9]Clemens E. Benda, The Image of Love (New York: Free Press of Glencoe Inc., 1961), p.71.

If Sammy looks for an answer to his quest, he will only find it in a visual experience and by way of insight. There are several instances of these experiences. For example, in speaking of his mother, the narrator writes, "And now something happens in my head. Let me catch the picture before the perception vanishes" (FF 15). Besides giving us a portrayal of her, in form and colour, he involves the reader, in a remarkable manner, in the use of the other senses. In his description of his mother's victory in a quarrel with a neighbour, he writes, "I see her voice, a jagged shape of scarlet and bronze, shatter into the air till it hangs there under the sky, a deed of conquest and terror" (FF 21). In the act of rendering a meticulously observed physical world, he recreates for us, as Howard Babb expresses it, the inner lives of his characters.[10] This helps us to comprehend and envision the degree of innocence in each of those characters. Sammy's primary function in recalling the memories of his childhood is to present himself in his original guiltlessness. At the same time he permits us to visualize the characters around himself, who express, through their individual manner of living, their level of self-knowledge or lack thereof. This lack of self-knowledge expresses itself in various ways, both in childhood innocence and in adult ignorance and moral blindness. I will explain these terms in the light of the various verbal illustrations that Sammy presents.

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[10] Howard Babb, The Novels of William Golding (Ohio: Faber and Faber Ltd., 1954), p. 2.

The image that emerges as the narrative opens is that of two people, a mother and her illegitimate child, Sammy, who live in the squalor, hardship and moral delinquency of Rotten Row, a rural slum area. There is a warmth of emotion and sense of security in the dependence of the infant Sammy on his mother, The image of Edenic serenity ensuing from guiltlessness blends with the maternal image of the earth figure. The mother is the provider and protector, even though she is unattractive, massive in size, and slovenly. She drinks, gambles, goes to pictures, enjoys sex and lives a carelessly indifferent, natural existence. Sammy's recollection of her is of "hugeness and reality, her matter-of-fact blocking of the view. She is the warm darkness, the end of the tunnel. Beyond her, there is nothing, nothing" (FF 15). She is no more than the representation of earth-mother. She is warm without being possessive, "The not good, not bad, not kind, not bitter," but one who will claim defiantly what is hers. Even her bog is sacrosanct to her. "Today," Sammy says, "she would be classed as sub-normal, and given the protection she did not want" (FF 14). His impressions of her express his need of her and respect for her presence, rather than strong affection for her.

In the protective shadow of his mother, Sammy's life is compared to an empty soap bubble which reflects the rainbow colours of the joy and excitement of freedom. In spite of being underfed, scantily clothed, noisy, screaming and never disliking dirt, he and the other slum children reflect a picture of animal innocence. The unhindered challenge of exploration, of daring and doing, is protected under a cover of guiltlessness. Sammy

describes this time of life as being as happy as the sensation of the warmth, flash and glitter of a Christmas party.

It must be remembered that while Sammy is superficially presented as innocent and guilt-free, he is, nevertheless, a precocious child and a seeker of the truth. "What was my dad, Ma?" is a question he asks several times, till in his fantasy, he creates a "steady" (FF 11). With the "slow growth that comes after," he realizes that his father "was not a man. He was a speck shaped like a tadpole invisible to the naked eye. He had no head and no heart. He was as specialized and soulless as a guided missile" (FF 14). His father's form of innocence was the outcome of irresponsible and blind ignorance and heartlessness.

When death comes to the lodger, Sammy's terror in the presence of the unknown is transferred to the clock. It is not the ticking of the clock but that of the lodger's heart that has stopped. According to Howard Babb, Sammy's interpretation of the stopping of time implies the "special openness of the child to a trans-natural order of experience."[11] Sammy's exclusion from the burial of the lodger leaves him curious and wondering. His efforts to isolate himself in imagination in order to "know the very feel of death" fail to bring him anywhere near the reality. Instead, as he later realizes, he feels himself "empty of guilt, of anything, but immediate and conscicusless emotions, generous, greedy, cruel, innocent" (FF 29).

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[11] Ibid., p.104.

Evie's companionship in Rotten Row compensates for the loneliness that would otherwise have beset him. As her name signifies, she is the Edenic better-half whose suggestions and fantasies are received with credibility, fear and admiration by Sammy. While his mother attends to his physical needs, Evie serves as a transitional link between Rotten Row and school.

The image of freedom that Rotten Row presents--with its evil, suffering, death and dirt as well as glamour and colour of wild animal life--is clouded over by the image of school life. Teachers are tall trees. The shadows they cast on the children are felt in the form of rules: prayers, standing in rows, music and march. The segregation of the Mongoloid child is just one instance of how prejudice is permitted to creep into the minds of the children. Sammy's need for social identity and well-being draws him away from what is rejected by authority and closer to what is accepted. "We were impressed and delighted," he says. "Minnie had revealed herself. All the differences we had accepted as the natural order drew together and we knew that she was not one of us...she was an animal down there, and we were all up here" (FF 35). The need for social recognition removes him further from his original patternlessness and freedom, but not enough to render him guilt-ridden. His actions are impulsive; he is incapable of deliberate choice. His innocence is the innocence of Lok in The Inheritors before the coming of Homo Sapiens.

Sammy's early life is associated with the protection of two women - his mother and Evie. Once the latter's influence

wears off, he acquires the friendship of two boys, Johnny and Philip, who, as companions, contribute to his social growth. Johnny is dark, active and cheerful, while Sammy is tough, sturdy, hard and full of zest. Philip, on the other hand, is a pale, timid boy who likes to inflict pain on others. He has no respect for authority but cautiously uses others to defy it. Clever and afraid of violence, he knows how to use people to his advantage. A catastrophe, for Philip, is an orgasm (FF 48). The case of the fag-cards as well as the daring attempt to desecrate the church altar through Sammy are examples of his premature knowledge and exploitation of people. Sammy describes Philip as a "timorous, cruel person, needing company yet fearing it, weak of flesh yet fleet of fear, clever, complex, never a child," and as one who "altered his early life as no one else did" (FF 49).

Philip's exploitation of people, a habit of life in childhood, can hardly be expected to change later on. In the high school art class he unscrupulously accepts the teacher's compliment for the drawing of a model done at his request by Sammy. He also receives the attention and admiration of Beatrice for the drawing, initiating in Sammy a feeling of jealousy and a desire to pursue the girl to gain that stolen attention.

During the war, when Sammy meets Philip again, he takes him to a Communist meeting. Philip's performance during and after the meeting reveals the real image of the man to Sammy. It is the image of a man who shows visible anxiety and fear, who keeps himself "clinically detached" for fear of getting involved, and who, "skimped in every line of his body by a cosmic meanness was keeping himself intact...The bony hands and the cut-price face...were defended against giving, were

incapable by nature of natural generosity, were tight and aware" (FF 100). And while Philip remains at a safe distance, uninvolved, he is curious to know all that goes on. "The man inside, the boy inside," Sammy asks, "I had schemed with him for fag-cards, wrestled with him in the dark church--I had been cheated by him...The man inside? It could smile..." (FF 100). The smile of Philip is a self-complacent smile, blind to his own evil, ignorance and exploitation of others.

Johnny, almost the very opposite of Philip, is adventurous and full of subdued respect for authority. The memories of the games with Johnny on the airfield release certain qualities of Sammy's mind. They are important because they contribute to his search for the "beginning of responsibility." Their daring escapades force them to make instant decisions regarding their safety, but they remain innocent. "We took nothing, almost we touched nothing. We were eyes." (FF 45). Both see the same objects, yet have vastly different levels of perception. Sammy recounts an incident relating to this period of time: "All the garden," he says, "was black and white. There was one tree between me and the lawns, the stillest tree that ever grew, a tree that grew when no one was looking...The black leaves floated out like a level of oil on water, an ivory quiet beyond them. Later, I should have called the tree a cedar and passed on, but then, it was an apocalypse" (FF 46). The experience of life through nature remains, yet, a visual experience, but it reveals Sammy's sensitivity to the reception of images and his openness to creativity and mystery.

Johnny is seen by Sammy many years later driving his motor bike at the speed of a hundred miles per hour. He is attempting at the same

time to kiss his girlfriend at the back, his right arm around her head, "careless of what has been and what is to come, because what is to come might be nothing" (FF 131).

Johnny is still innocent and good as he always has been, though impulsive and blindly ignorant about what might happen. He is blown to pieces five miles above his own county of Kent (FF 250). Johnny has lived by that particular form of innocence where there is no rationality--no cause and effect.

The Verger and Fr. Watts-Watt display an amazing lack of human understanding. The Verger is neither cautious nor prudent in dealing the "exploding" blow on a mastoid-infected ear. His effort at rationalizing his motives hardly exonerates his rash, impulsive, violent action. His plea for forgiveness in the hospital ward exposes his lack of awareness of the emotional state and needs of childhood. Sammy expresses this appropriately. "An injury to the innocent," he says, "cannot be forgiven because the innocent cannot forgive what they do not understand as an injury...I saw with a sane and appreciative eye the exact parallel between the deed and the result. Why should I think of forgiveness? There was nothing to forgive" (FF 75). He receives the news of his mother's death in the same child's manner: out of a limitless well of acceptance (FF 72).

Fr. Watts-Watt, the parson who takes the orphaned Sammy under his protection, is motivated, according to the latter, by guilt following "the shame of his reception at the altar" (FF 163). Another reason for the adoption is the need for keeping the devil always in full view of the sinner. "He must have thought that to know a child properly, to

have as it were, a son, might exorcise the demon" (FF 164).

The parson's homosexual advances are innocently ignored and rejected by Sammy. Years later from the loneliness of a prison cell, Sammy is able to regard this man in a different and more human manner. "I would be disingenuous," he says, "if I pretended to be uncertain about what these frightening desires of my guardian's were...He was incapable of approaching a child straight because of the ingrown and festering desires that poisoned him. The thing, itself...was nothing but furtive dirt" (FF 162-163). What is the harm, he asks? There are excuses for the importunities of our drives. Besides, the need of a slowly withering body can only be expressed in the desire to "drink at the fountain of youth renewed so miraculously generation after generation" (FF 163). There is no mean exploitation or selfishness in Fr. Watts-Watt. There is less harm done by a person like him than by a "dogma or political absolute" (FF 163). These, Sammy says, deny a person his rights, whereas a "savage" wish for intimacy when surrounded by such kindness as the priest's cannot be destructive.

What a person wishes or wants, appears in dreams, fantasies, desires, thoughts, images: but what one is, becomes real only when one commits oneself to one's decisions. C. E. Benda writes in this connection: "Most people are dominated by their desires and fantasies, which are generated by their needs or bodily sensations. The fantasy creates at one time this, at another time that image according to the needs of the body for food, drink and lust." [12] Because of

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[12] Clemens E. Benda, op. cit., p.172.

the deprivation from sexual needs, Fr. Watts-Watt, in his fantasizing, suffers from a persecution complex. He imagines that people attempt to watch his every move through a system of lights employed as signals. There had been,no doubt, as the Verger confirmed, some resentment among the parishioners because of the church's supposed wealth, but Fr. Watts-Watt's stories are not given any credit because of Sammy's experience with his childhood friend, Evie. "As I progressed from person to person," he says, "the fantasy changed in character, but remained substantially the same in its relation to the teller. They were all trying to adjust the brute blow of the fist that daily existence dealt them till it became a caress" (FF 162).

Fr. Watts-Watt talks to himself, pretends he is going mad and ends by convincing himself. His fantasies and self-pity are the cause of his innocence--his lack of self-knowledge. He is the image of a man who has "missed all the sweetness of life and got nothing in exchange, a derelict, old, exhausted, indifferent" (FF 164).

The two teachers who make a lasting impression on Sammy are Miss Rowena Pringle and Nick Shales. Miss Pringle teaches religion and her belief that the world of the Bible, the world of the Spirit and of miracles, is the only real world. Sammy describes her as neat, well-groomed and "hysterically clean as a lady should be" (FF 194). In spite of her belief in the power of the Spirit, she is subtle and cruel, unfair and vicious. Her attitude belies her teaching. "How could she," says Sammy, who was the recipient of mean and cruel treatment from her, "how could she crucify a small boy...and then tell the story of that other crucifixion with every evidence in her voice of sorrow for human

cruelty and wickedness" (FF 210). Her world, however real, was unknown to him.

Nick Shales' teaching, on the other hand, emphasizes the omnipotence of matter. According to him, "matter can neither be destroyed nor created" (FF 211). The scientific world of cause and effect is the only real world. "There was no place for spirit in his cosmos," Sammy declares, "and consequently, the cosmos played a huge, practical joke on him" (FF 213). For Nick possesses an irrational love of people, a tolerance, selflessness, kindness and justice that make him accessible to those he meets. The choice between these two worlds existing side by side influences Sammy according to the humanity the teachers practise and not according to what they believe in or teach. The world of miracle is attractive to him because he believes in the spirit. Nick's world of order and rational choice has no place, for example, for the mysterious irrationality of sex. When faced with the problem of the expulsion of two teachers who conducted an illicit relationship with each other in the school, Nick denounces sex as shameful and as the Devil's trick. But Nick is a good man. Sammy's choice, therefore, lies between good and evil. He chooses Nick's scientific universe because of what he was, not because of what he said. He closes the door of his youthful mind to Miss Pringle's teaching. "In that moment, a door closed behind me," he says. "I slammed it shut on Moses and Jehovah. I was not to knock on that door again until, in a Nazi prison camp, I lay huddled against it half crazed with terror and despair" (FF 217).

Rowena Pringle's form of innocence is the result of years of sex frustration. It is blindness to her selfishness, cruelty and exploita-

tion of others. The end is self-deception. Nick Shales' innocence is goodness. This goodness, in other terms, is absence of selfishness and exploitation.

It is in the art class that Sammy's first acquaintance with Beatrice is made. She models for the class, and the first drawing done by Sammy at Philip's insistence is spontaneous, free and creative. "The line leapt," he says, "it achieved little miracles of implication so that the viewer's eye created her small hands though my pencil had not touched them" (FF 221). He is astonished and proud as he looks back at the model. He is able to see her in a divine light. She appears beautiful to him as, instant by instant, she becomes "an astonishment, a question, a mountain standing in his path" (FF 222). His admiration, however, becomes emotional and sexual, and to his dismay and frustration, he finds he cannot capture the being of Beatrice on paper. This failure becomes a compulsion which develops in turn into an obsession. Desire and passion to possess her make him submerge his identity into hers: "I want to be you!" he says (FF 105). Beatrice, at first a mystery and a symbol of the unknown, becomes a sex object to Sammy, an object of infatuation, exploitation and torture.

The nun-like girl, one of those whose "untouched bland faces are angels of the annunciation," was conditioned by her upbringing to be impotent (FF 222). Passiveness, fear and dependence lead her to submit to Sammy's advances and to his desire to paint her nude body. "I painted her as a body and they are good and terrible paintings, dreadful in their story of fury and submission. They made me my first real money" (FF 123). These paintings are a reminder of his lovemaking as a

passion and exploitation and of her "dog-like" devotion and surrender. Howard Babb states that the juxtaposition of the two pictures that Sammy paints serves to bring out Golding's view of innocence and guilt in his protagonist.[13] The first painting is spontaneous and creative. The second fails to capture and present the real person. Instead they are memories of Sammy's failure to reach her as a person, of his degradation and loss of dignity.

The cruelty with which Sammy exploits Beatrice is not even suspected by her. Her innocence is the lack of knowledge of self-dependence and responsibility. She is passive to the point of surrendering what should have been held with the greatest reverence: her self-respect and awareness of herself as a person. Her tragedy is the outcome of the education she has received: total submissiveness, dog-like faith and dependence. Sammy describes this as "clear absence of being" which leaned in towards him, lay against him, clung (FF 121). After the one-sided love-making, she follows him with her eyes in a dependence that clings as ivy to her tower (FF 122). She accepts his act of self contempt as though she has been blessed.

Beatrice is a vacuous person, naive and conventional. She may be classed among those innocent persons who are vulnerable enough to be totally destroyed and deprived of personality. When Sammy leaves her, she goes to every common acquaintance in grief and in search of him.

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[13] Howard Babb, op. cit., p.113.

Helpless and betrayed, her only defense is that of the role of the accuser. It is a pathetic situation, one which ultimately leads her to a sanitarium.

Sammy's innocence is of a different kind. Blinded by passion and lust for the body of Beatrice, his pursuit of her becomes an insurmountable compulsion. What commenced as lustful desire becomes unbearable as it "vibrates" in his head, is as "unstoppable as a sneeze" and comes out "with fury, contempt and pain" (FF 86). His initial desire to protect her leads to jealousy, selfish possession and cruel exploitation. One is led to believe that the image of his own inner frustration at having chased emptiness is an added humiliation to his hurt identity. Obviously, Golding's attempt is to demonstrate the cruelty of man's nature when the pursuit of desire ends in disillusionment. He compares it to the screaming of a cat which is caught in a running car, demanding to be killed. Sammy sees this as an image of what he has done to Beatrice but he lacks the courage to help it die. He is callous and selfish as he stops his ears to the sound and puts the image out of his mind. It is not in his power to choose. He cannot destroy the cat to stop its suffering. Escape is the only way. The moment of his fall from innocence has yet to arrive.

When Sammy is taken prisoner during the war, he is brought before Dr. Halde, the German psychologist. The incident is a repetition of many others in his past life. The questioning that takes place reminds Sammy of the questioning of the Verger and Fr. Watts-Watt of his childhood days. And as Fr. Watts-Watt complains, "Why on me?" so does Sammy. "Why pick on me?" he moans. Both suffer from a sense of being

persecuted.

Halde, a man who is mean and callous, skillfully employs one device after another in an attempt to break Sammy's will. He uses a friendly manner, offers bribes, and appeals and threatens. When he does not succeed, he condemns bitterly. "There is no health in you, Mr. Mountjoy," he says, "you do not believe in anything enough to suffer for it or be glad" (FF 144). He knows as much about Sammy's nature as any man can. His own nature being very much like Sammy's, he is able to speak from his own knowledge of himself. He is a clever man, aware and cruel. He calls Sammy a coward who would betray his friends if he had the required knowledge. This is the reason why he chooses Sammy to be questioned rather than the senior officer. "I choose you," he explains, "not only because you must be part of the organization but because you are an artist and therefore objective and set apart from your fellows, a man who would know when betrayal was not betrayal...to serve a higher truth..." (FF 143). Being an artist, Sammy is able to observe details of activity in the camp without being consciously aware of what is happening. "Day after day," he says, "a complex of tiny indications had added up and now presented me with a picture. Who else has lived as visually and professionally with these faces and taken knowledge of them through his pores?" He adds, "What we know is not what we see or learn, but what we realize" (FF 149). Halde is correct: Sammy is a vacillating character who would betray his friends if he had any knowledge of the information required.

Halde's treatment of Sammy is a parallel to the latter's exploitation of Beatrice. Halde threatens, "If necessary, I will kill you" (FF 152).

Sammy says to Beatrice, "If you don't marry me, I shall kill you" (FF 106). Beatrice's emotional impotence is a reflection of Sammy's dead nature. When asked by him, during their love-making, "Don't you feel anything?" she replies, "Maybe" (FF 119). Sammy gives the same reply to the question he asks himself when he gazes at the picture of his two dead friends, "Do you feel nothing then? Maybe"(FF 142).

Halde remains cold and authoritarian to the end. He is like Philip Arnold, a part of the social machine, compelled to probe the mystery in Sammy by every possible means. Halde is enslaved since he operates under compulsion. He resembles Sammy who is also moved by compulsion of desire to possess Beatrice. The difference between the two, however, is the problem of truth. Because Sammy is a creative person, he becomes personally involved and is capable of arriving by way of reflection at some knowledge of truth about himself. Halde, on the other hand, remains indifferent, cold and superior without personal involvement of any kind. His sense of truth is nothing to him but "an infinite regression, a shifting island in the middle of chaos--" (FF 151). As amenable as circumstance requires, he cannot come to any sense of realization or knowledge of himself. He cannot and would not recognize the truth even if Sammy told it.

When every method of extracting information fails, Halde tries as a final attempt to bribe Sammy with the offer of liberty. His words are a parody of the temptations of Christ: "I have taken you up to a pinnacle of the temple and shown you the whole earth. And You have refused it" (FF 147). Kinkead-Weekes and Ian Gregor remark that, unlike Christ, Sammy is unable to say "yes" or "no." Like the two dead men,

Hobby and Ralph, Christ could say "no" because he could say "yes." He had "some simple knowledge, some certainty to die for," some purposive Being.[14] Sammy can say nothing. "I haven't refused it," he says (FF 147). His moral condition is aptly brought out by Halde: "Between the poles of belief, I mean the belief in material things and the belief in a world made and supported by a Supreme Being, you oscillate jerkily from day to day, from hour to hour" (FF 144). The only experience of life that Sammy has at that present moment is the compulsive experience of pain, not the conscious knowledge and acceptance of it, a condition which will help him to empathize with his fellow-man and become a complete person. While this measure of awareness is given to Dr. Halde, he also realizes that there is a "mystery" in Sammy which remains unknown to both of them (FF 145). Sammy recognizes that not even his dead friends trust him with any information about their plans for escape. An intuitive knowledge holds them from confiding in him.

In the course of the grilling questioning Sammy begins already to see war as the "ghastly and ferocious play of children who, having made a wrong choice, were now helplessly tormenting each other because a wrong use of freedom had lost them their freedom" (FF 150). His consciousness begins to awaken and to recognize his own sense of loss of freedom.

Sammy describes Halde as having an exquisitely delicate shape of head, oval and bald at the wide top. He has a long nose with eyes of an

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[14] Mark Kinkead-Weekes and Ian Gregor, op. cit., p.183.

astonishing colour of blue cornflowers. The firmness of flesh reveals the absence of suffering. The lines are not the lines of suffering but of thought and good humour. He has, Sammy ironically observes, the body of an ascetic--the body of a saint (FF 136).

If Halde's physical appearance is any reflection of his mind's activity, he could be described as emotionless and therefore totally oblivious to pain and suffering in other human beings. His form of innocence is blindness resulting from self-assuredness and lack of understanding of human beings. As he himself says, he is a slave, a part of the social machine and degraded by it (FF 140). Being in the power of this machine, he is seated behind the master's desk, and in the judge's throne is at once human and superior (FF 150). Halde is clever but afraid of direct personal involvement. Like Philip Arnold, he is aware of many things, but a sense of superiority and well-being renders him mean, incapable of being humanly just or of having any insight into life.

Halde is not aware of the unusual opportunity he affords Sammy. The imprisonment in the cell into which Sammy is thrown is intended to be a punishment. It is contrived by Halde, a psychologist of a German university, one who knows that Sammy's cowardice and guilt will be his own torture. For Sammy, however, the terror of his darkness is a springboard to the state of self-knowledge.

Sammy's blindfold plunges him into the dark unknown. This unknown becomes symbolically the image of his own darkness, of his subconscious self of repressed desires, emotions and guilt. It is a descent into his own hell. "All that I felt or surmised," he says, "was conditioned by the immediacy of extreme peril. I could not know

how much warning I should have before they hurt me, so I knelt in thick darkness" (FF 166). His first reaction by way of self-prptection is the reassurance of his potency. With one hand protecting his "privates," he uses the other to remove the bandage covering his eyes. Fear is born of doubt. Sammy's physical reaction and fear are an expression of the subconscious admission of his mental impotence. He cannot think in the presence of the fear of the unknown which has taken over his consciousness.

In Hodson's words, Sammy has lived in the "drabness of mediocrity and deceived himself by the convenience of relative argument."[15] Everything is relative: cause and effect. Nothing is absolute according to him. Yet he has an irrational fear of the darkness, seeing nothing with uncovered eyes. He adopts a foetal position--a return to his origin of being--as he remembers his fear of rats. The horrors of the dark cell are creations of his own imagination. The darkness seems to assume shapes which move about almost like ghosts of the personal unconscious. The loneliness and abandonment of the cell force him to touch his face and hands for company and reduce him to tears.

In his terror of the phantoms of the dark, Sammy actually envisions his own dark past of fears, violence, repressed emotions and guilt. His consciousness, faced with the darkness of the cell, gives way to the subconscious. He can only turn to the past. His agony of

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[15] Leighton Hodson, William Golding (Edinburgh: Oliver and Boyd, 1969), p. 77.

mind is comparable to the Agony of Christ in Gethsemane. He faints, then recovers. Visions of "snake," "acid," "lye" bring new and unknown terrors to him. In his attempts to explore his environment, he comes to the centre of the cell. This is the climactic point of self-torture and terror. The slimy thing in the middle of the cell is no longer the glittering myth that once lay on his childhood floor. It is the point of unbearable reality--so real that his terrified cry for help is the "cry of the rat when the terrier shakes it"(FF 84). Unknown to Sammy at the moment, it is the identification of himself with the thing feared that helps him to come to terms with himself.

The anguish that drives Sammy out of the subconscious is an impulse towards survival. Golding describes this with unmatched eloquence and insight:

> The future was the flight of steps from terror to terror....the thing that cried fled forward over those steps because there was no other way to go, was shot forward screaming as into a furnace, as over unimaginable steps that were all that might be borne, were destructive of the centre. The thing that screamed left all living behind and came to the entry where death is as close as darkness against eyeballs(FF 185).

How the door bursts open, Sammy does not care to know. He enters a new mode of consciousness, one that includes a vision of himself, of his dark, unknown and repressed self. Reduced to the point of helplessness and nothingness, he is filled with a resignation and peace that come with a new awareness.

The tears that fall are tears of acceptance of the self. "Huge

tears were dropping from my face into the dust; and this dust," he says, "was a universe of brilliant and fantastic crystals, that miracles instantly supported in their being." No longer does he see things only as cause and effect, but that "everything is related to everything and all relationship is either discord or harmony" (FF 187).

With his newly-found vision, Sammy is able to see things as a comprehensive whole. He is able to place his gaze on the moment at which he lost his freedom. At the end of his scholastic career, the headmaster had given him a word of advice: "I'll tell you something which may be of value. I believe it to be true and powerful--therefore dangerous. If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice" (FF 235). Sammy realizes at last that the one thing he ever wanted with inordinate desire was the unseen body of Beatrice Ifor and his protection of her. He also realizes that for all the pain and frustration he underwent as a result of disillusionment, he desired nothing more than her total subjection. This, then, was the point of his loss of freedom: the moment of decision to embark on the irrational pursuit of inordinate desire and the corresponding determination to hurt and annihilate any object that came in the way of that pursuit.

He has undergone a kind of moral death, a dying to his innocence--the innocence which is his blindness in the moral sense and his lack of self-knowledge. His experience in the prison camp has shown him the depths to which he has fallen. It has enabled him to detach himself from time and process, and to isolate that original fall as the point of entering maturity. He has been through a Calvary and entombment, and

has emerged resurrected from the enslavement to which he had subjected himself unknowingly.

He is able to regard all men as complete persons and as part of the universe. Even Beatrice becomes a full figure. He is visited by the "flake of fire, miraculous and pentecostal" but his yesterdays walk with him (FF 5). No longer are they unknown or unfelt. Their acceptance makes him a complete person. Sammy recognizes and accepts the presence of spirit and matter which co-exist within him. They are the subconscious and conscious, Being and Becoming. "Cause and effect," he concludes, "the law of secession. Statistical probability, the moral order. Sin and remorse. They are all true. Both worlds exist side by side. They meet in me" (FF 244).

He has embraced, in himself, the teachings of both his instructors, Rowena Pringle and Nick Shales. On his release from prison, he goes to visit both of them with a prepared speech of gratitude and acknowledgement of their teaching. But Nick is dying. Sammy loses the courage to tell him that the rationalism he believed in was not born out of innocence and goodness, but out of the "male totem, jack-booted and topee'd and ignorant and hypocritical and splendid and cruel." Instead, he moves away, awed in the presence of death--the unknown before which he feels his own nothingness (FF 250-251).

His speech to Rowena Pringle is simple because her innocence is similar to his own. She has exploited him in the same manner as he has exploited Beatrice. Her cruelty towards him had been a result of her sexual frustrations, for she had been in love with the parson who had chosen to adopt Sammy instead. She, too, has lost her freedom some-

where in her past.

He would like to tell her about his new-found knowledge that the innocent and the wicked live in one world--the world of ignorance. The innocent are Johnny Spragg and Nick Shales. The wicked are Philip Arnold, a minister of the crown, and Halde, who "handle life as easy as breathing" (FF 252). The other world is the world of the adult, the world of the guilty. These live in both worlds at the same time. These are the ones "who weep and tear each other" (FF 251).

The guilty, alone, need to forgive and be forgiven. The innocent and the wicked do not. Sammy must return to two people to experience forgiveness. He returns to Miss Pringle to offer her forgiveness for her treatment of him. She needs this forgiveness just as he needs it from Beatrice. Forgiveness, to be a complete action, must be given as well as received. In both instances it involves a knowledge and acceptance of oneself. Rowena Pringle is not qualified to accept this forgiveness since she has no sense of self-awareness. Her self-deception blinds her to all the torture that she has dealt to Sammy. Instead, she greets him with the self-satisfying knowledge that she had been responsible, in a small way, for the things of beauty he has been able to give the world (FF 252). Sammy is disillusioned. "The woman," he says, "had achieved an unexpected kind of victory; she had deceived herself completely and now she was living in only one world" (FF 252).

His visit to the sanitarium brings him into contact with Dr. Kenneth Endicott who accuses him of having used Beatrice, Taffy and himself. Sammy accepts the blame but not in the manner that Kenneth describes: "That's right. Take all the blame, you think, and nothing

happened. Kiss and be friends. Do anything you like and then say you're sorry" (FF 246). Sammy replies, "No. I don't believe like that. I wish I did" (FF 24). He has not hurt either Taffy or Kenneth. They will find they have hurt themselves, if they have any self-awareness. Sammy tries to explain it as best he can. He says, "there's too much inter-penetration. Everything is mixed up. Look. You haven't hurt us. It will pass. Nothing of what you go through now will peer over your shoulder or kick you in the face" (FF 249). Neither Taffy nor Kenneth belong to the world of the guilty.

The tragedy of Beatrice is Sammy's tragedy. He has come to ask her for forgiveness not for what has happened to her, but for what he has done to her. "I tipped her over," he explains to Kenneth. "Nothing can be repaired or changed" (FF 248). Beatrice does not have the capacity to forgive him, for the innocent cannot forgive what they do not understand. The workings of cause and effect have deprived her of her sanity. His is the other world. The knowledge of his guilt, however, must remain without the experience of forgiveness.

Is it any wonder that Sammy, at the commencement of his story, calls himself "a burning amateur, torn by the irrational and incoherent, violently searching and self-condemned" (FF 5)? He will remain self-condemned as long as he is alive. He knows he has not yet attained freedom for the sense of consciousness of self he has acquired may be lost from time to time. His world of self-awareness is still limited. It can expand only with conscious experience of time.

There are many allusions to classical literature in Free Fall. The references to Christian beliefs, in particular, are ironical and numerous.

Two distinct and interesting examples bring out the theme of innocence in Baptism. The first relates to the time when Sammy makes his decision, after a considerable battle, to pursue the pleasure of possessing Beatrice. It is a hot and sticky day in the forest, and the scent of the natural spices is denied him almost as if the angel of paradise forbids it with his sword. Outside the forest is a pool into which he plunges, cleansing himself from his innocence and emerging a full-grown man. "I experienced my skin," he says, "from head to foot firm, smooth confinement of all my treasures. Now I knew the weight and shape of a man, his temperature, his darkness. I knew myself to shoot the glances of my eye, to stand firm, to sow my seed from the base of the strong spine" (FF 236). How deceptive the knowledge of this maturity has been, he discovers at the end of the novel when he visits Beatrice to seek her forgiveness. In his previous sexual relationship with her, he has been unable to receive any reaction from her. Now when he hopes to communicate with her on a human level, the only active response from her is, ironically, an uncontrolled natural act: "Beatrice pissed over her skirt and her legs and her shoes and my shoes." In this ironic baptismal image, that very manhood in which he joyed, has been defiled by the girl who was never able to share it.

The pursuit of pleasure and pain, of desire and of violence, is present in every Golding novel. He stresses the need for man to aim always at the acquisition of self-knowledge, which includes the knowledge of our destructive and elusive nature. It is this knowledge which is more difficult to attain since it is the unknown, unseen part of ourselves. Given the unpredictable situation, as in Lord of the Flies,

"the desire to squeeze and hurt is overmastering." [16] And at the end of that novel, Ralph weeps with Golding "for the end of innocence, the darkness of man's heart" and the evil of man's violence.[17]

There is no bridge between the two worlds of matter and of spirit, of innocence and violence. To acquire the knowledge of these two worlds is the "Sphinx's riddle." It guards the entrance to the tombs of the "Kings of Egypt," Golding's world of darkness and wonder. Golding has shown his readers a way to get as near to that knowledge as as they would wish. He has attempted to communicate his knowledge and awareness through this novel, Free Fall.

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[16] William Golding, Lord of the Flies (London: Faber and Faber, 1954), p.126.

[17] Ibid., p.223.

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ABSTRACT

SINNERS AND SAINTS OF GRAHAM GREENE

Marie Pereira

This paper is a study of Graham Greene's theory of the dual nature of man: the spiritual or the real man possessing the qualities of good and evil, and the human or the physical man,the blunderer and seeker of his real self. The spirit of man,being an extension of God Himself, possesses a day-side and a night-side. The day-side, a reflection of God's goodness, is in constant conflict with the night-side, a reflection of the reverse, evil. At the end of life,the day-side must be the victor since God is the origin of man,and because of the Redemption. This theory of Graham Greene has been derived from his religious beliefs as a Catholic.

In this essay, I will examine closely the sinners of two Greene novels,the whiskey priest of The Power and the Glory, and Dr. Eduardo Plarr and Father Leon of The Honorary Consul. Alongside of these characters, I will also consider the particular stance of the antagonists--the saints of society: the police lieutenant of The Power and the Glory and Colonel Perez of The Honorary Consul. The climactic point of the argument will be the moment of confrontation of the two opposing forces: the good and the evil,the day-side and the night-side of the sinners and the saints,with the ultimate triumph of the day-side over the night-side.

The characters of Graham Greene's novels may be recognized, principally, as sinners and saints. A third group, important only in the measure in which they compare or contrast with the primary characters, are the bystanders or the secondary characters. In this paper, I will concentrate on the sinners and saints in two of Greene's novels, namely, The Power and the Glory and the Honorary Consul. Reference will, however, be made to the bystanders of these same novels, for they serve as necessary elements in the main conflict to be considered.

Greene's sinners are men who are firmly guided by their principles and convictions but are blundering enough to succumb to the lustful desires of human nature. They are cowardly, afraid of pain, and commit acts of drunkenness and adultery. However, they are also honest with themselves, and show humanity towards the poor, the suffering, and the importunate. Their devotion to others extends itself to the point of endangering their own lives. These men are termed sinners because they are prepared to violate the law of the establishment, to defend what they believe to be humanly right. The saints on the other hand are the wielders of authority and worldly power, the upholders of the letter of the law, and the dispensers of justice and severe punishment in the face of defiance of that law. The law for them is absolute. They are the saints of society because of their unflinching fidelity to their social obligations. Human consideration and compassion are unknown to them, for they have a purely materialistic view of life. Consequently, their actions are

motivated by selfishness, shrewdness, dishonesty and cynicism.

The bystanders form a large section of society. Each of these characters is symbolic of some facet of the human condition. As such, they represent also the shortcomings and waywardness of the main characters. They are the ones who have formulated a pattern of life for themselves because they felt overpowered and dominated by others, either through compulsion or fear, or loss of confidence in what they believed. Some survive in a self-pitying, martyred existence; others fashion for themselves a life of contentment and self-complacence.

In the two novels under consideration, Greene concerns himself with the problems that afflict humanity, while using his Catholicism as a background to his novels. He does not pretend to find answers in the Catholic faith to problems of human nature. Rather, he describes the human situations against this background which makes his characters alive and believable. David Lodge writes in this connection: "There is a good deal of evidence, internal and external, that in Greene's fiction 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."[1]

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[1]David Lodge, Graham Greene (New York: Columbia University Press, 1966), p.6.

Lodge upholds the view that Greene's Catholicism may be seen as a positive artistic asset and not, as some critics have stated, as a crippling of his artistic freedom.

Greene's preoccupation is with the fall of man and with the possibility of redemption. His characters are,consequently, the seedy, the miserable and the undesirable in whom the strange power of God operates. Having no ego to defend or lose, they are faced with an honest image of themselves: of emptiness and misery and the propensity to commit evil. It is these characters,devoid of selfishness, who are open to the influence of grace, that "strange power of God." Ultimately, and in the moral sense,they become saints.

Greene expresses the view that the forces of good and evil co-exist in the human being,and, because of this fact should be equally acceptable. In The Power and the Glory, he defines these forces as good and evil. In The Honorary Consul, he names them the day-side and the night-side of God. The struggle between these two forces is manifested in the struggle between the social universe and man's private universe. Under this pressure,the capacity of the human heart for sacrifice and suffering is explored in a private universe that appears desolate and abandoned by a hostile and indifferent God. As the pursuit and persecution of the outer social world increases,so does the sense of abandonment of the inner world. The gradual movement towards submission and acceptance of oneself leads the individual to discover the mystery of the beauty of love and hatred, and of strength and weakness.

Good and evil, weakness and strength are expressed through the

central characters of the novels. They bear within them the indelible mark of fidelity to a cause. They shrink in pain and fear from the ensuing suffering that persecution brings,but they do not give in at the end. The whiskey priest in The Power and the Glory explains this to the child Coral, when she suggests that he surrender to the captors. "There's the pain," he says. "To choose pain like that--it's not possible. And it's my duty not to be caught." When Coral presents the alternate suggestion of apostasizing, the priest replies,"It's impossible. There's no way. I'm a priest. It's out of my power." "Like a birthmark," she says.[2] This is the firm conviction of the sinners: that they cannot alter circumstances. They must go on. They may express desperation through physical action, but they do not despair, nor do they seek vengeance or cause bodily hurt to their enemies. Rather,they do all in their power to preserve life.

My method in the first part of this paper will be to discuss some of the characters of The Power and the Glory who relate to the whiskey priest and represent him symbolically. I will then concentrate on four situations in the novel, in order to trace the spiritual growth of the whiskey priest: the meeting with his daughter Brigida, the night with the mestizo, the night in the communal cell, and the night before his execution. In the second part of the essay,I will concentrate on

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[2]Graham Greene,The Power and the Glory (Middlesex: Penguin Books, 1962), p.40. All further references will be noted in the text as PG.

the spiritual quest and growth in awareness of Dr.Plarr and Father Leon in The Honorary Consul, and of the merciless pursuit of them by Colonel Perez.

The first character who encounters the priest in the novel The Power and the Glory is Dr. Tench. He is also, incidentally, the only eyewitness to the execution of the priest at the end. His lonely and hopeless situation as a dentist is reflective of the priest's misery and abandonment; the one has been abandoned by his family, the other by his bishop. His lack of energy and effort to create any change in his life stands in contrast to the priest's perseverance and continual vigilance. His ever-present stomach pain is a symbol of his self-inflicted martyrdom and of his inability to help himself.

The man, who as the result of a decision to abandon his priesthood, can find intimacy only in a burial ground is Padre José. It is the only place he visits that offers some respite from the life of submission and despair that he is forced to lead. Before his fall, as a priest, "you could see his hands trembling--he was not like St. Thomas who needed to put his hands into the wounds in order to believe: the wounds bled anew for him over every altar. Once Padre José had said to the whiskey priest, in a burst of confidence, 'Every time I offer Mass I have such fear' "(PG 95). While the whiskey priest had been a mediocre priest,Padre José had fulfilled his priestly functions with extreme emotional devotion. There seemed to be awe, then. Now,after the first act of apostasy--of relinquishing the priesthood--there have been countless denials and submissions. Despair and frustration are the only condition of life for him. He trembles, with a different kind of fear,

before social and political authorities, and a nagging wife. Reflecting on the dilemma of Padre José vis-à-vis the whiskey priest, Gwen Boardman comments that while the former has been reduced to the status of "a coward, trembling before a mountainous wife and denying God," the latter can recognize the terrors of a secular trap and can subordinate his fear to the power of God." [3]

Padre José lacks the humanitarian impulses and sentiments of the whiskey priest. He refuses to grant--in spite of the compulsion to do so--the agonizing request of a woman to say a prayer over her dead child's coffin. He denies shelter to the whiskey priest, when the Reds are hot in chase, and withdraws from hearing the doomed man's final confession, denying him absolution. He remains thus to the end, cowardly and despairing and without any spiritual energy to lift himself from his despair. Greene does not pronounce judgement on Padre José. He would not expect his reader to do so either. Rather, he would prefer to say: "Who can judge what terror and hardship and isolation may have excused him in the eyes of God?"[4]

The mestizo, the half-breed, is the traitor of the novel. Likened to Judas in the gospel, he becomes a tenacious opportunist waiting for the correct moment to entrap the whiskey priest. The latter empathizes with the man seeing in him the likeness of the Creator. With this image

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[3] Gwen Boardman, Graham Greene: The Aesthetics of Exploration (Gainesville: University of Florida Press, 1971), p.67.

[4] Graham Greene, The Lawless Roads (London: Heinemann, 1955), p.150.

in mind, he is able to forgive and accept his betrayer. The priest resembles the mestizo in that he has betrayed God, too. He has despairingly given up most of his sacerdotal duties and functions, and has violated some of his solemn vows. To him, however, the act of betrayal, of denying one's convictions, is serious--the one unforgivable sin. Because of this, he cannot even suggest to anyone, as he was often tempted to do, the idea of betraying him to his pursuers.

James Calver, the wanted murderer, is the excuse and the reason for the capture of the whiskey priest. His presence, like an unseen arrow, is felt throughout the narrative. He is also pursued by the authorities, but at the point of capture, he becomes,symbolically, the pursuer of the priest. The latter, essentially a priest, cannot, and would not, refuse to dispense the last sacraments to Calver if he requested it. In agreeing to follow the mestizo to the wounded Calver, the whiskey priest permits himself to be captured. Like Christ in the gospel narrative of the Garden of Gethsemane, his "hour" had finally come. Up to that moment it "was his duty not to be caught"(PG 40). Robert Evans comments on this moment of decision: The priest wanted to die, but he hadn't sufficient grace to die."[5]

Before dying, Calver assumes the role of the symbolic bad thief of Calvary. He tempts the priest: "You beat it out of here quick..." he says, "you take my gun, Father"(PG 188). The priest reflects as he

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[5]Robert Evans, Graham Greene: Some Critical Considerations (Lexington: University of Kentucky Press, 1967), p.186.

utters the words of conditional absolution and charitable prayer accompanying the dying man: "A Christian could believe that the soul...held absolution and peace at the final moment, after a lifetime of the most hideous crime: or sometimes pious men died suddenly in brothels unabsolved and what had seemed a good life went out with the permanent stamp on it of impurity"(PG 189). This thought gives him hope that the dying Calver might also repent at the very final moment, even though it seemed unlikely. Whether or not Calver is saved, is a question Greene leaves unanswered. There seems to be hope, however, that at the moment of his own death, the priest earns salvation, not only for himself but also for all those genuinely inclined towards human compassion--even for Calver who spoke out of human concern, and for whom the "knife" and the "gun" were the only defence he knew.

"Childhood," says Boardman, "is a term entirely lacking sentimental connotations in Greene's novels. It is not synonymous with primitive perfection." According to her, Greene stresses that the world of childhood is one of "moral chaos, lies, brutality, complete inhumanity...the more than human evil of the lying sadistic child."[6] Coral Fellows is one of the children of The Power and the Glory. Greene describes her a young and delicately built child who has not yet experienced fear. Coral, says Boardman, belongs with Greene's various dead children who often die outside the story. These children are ironic symbols of the "lost" childhood that is Greene's recurrent theme.[7] Coral has acquired a sense of aware-

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[6] Boardman, p.44.

[7] Boardman, p.60.

ness and responsibility that have made her an adult at thirteen. When she speaks it is only with deliberation. She represents the childlike innocence of the priest. Her compassion and implicit trust in human beings prompt her to help fugitives of the law and those in trouble. She has, unlike the cowardly, fleeing priest, a false air of impregnability (PG 33). She is betrayed and killed. During the priest's final moments, she appears to him in a dream to offer him spiritual strength and endurance.

The lieutenant of police appears in the novel as the complement of the whiskey priest. The one represents secular values, the other, religious. The lieutenant is described as having "a sharp crooked nose jutting out of a lean dancer's face"(PG 20). His neatness is juxtaposed with the shabby appearance of the priest. He was "a little dapper figure of hate carrying his secret of love"(PG 58). However, the only love he feels is a sad and unsatisfiable love for children. His own childhood having been miserable and "lost" he is now as the high priest of the political order, dedicated to the cause of childhood. He promises to provide food, clothing and security and to eliminate all that was poor, superstitious and corrupt"(PG 58). He is likened to a theologian attempting to erase the errors of the past--one who had a complete certainty in the purposeless existence of evolved human beings. It angers him to think that there are people who believe in the myth of a God. With the mind of a mystic he experiences vacancy of the spirit. On the other hand, those who believe in a loving and merciful God, like the whiskey priest and his followers, also believe in the life of the spirit.

"Hate," says Greene through the whiskey priest, "is a failure of the

imagination"(PG 131). The only manner in which the lieutenant expresses his affection for Luis, the young boy, who stands in admiration listening to him, is by inflicting pain--by pinching the boy's ear. The whiskey priest, on the other hand, is human and self-denying in his expression of love for his fellowman; he is willing to part with anything he possesses to help others. Tired, hungry and deprived of sleep he sacrifices an entire night at the importunity of a villager, to hear the confessions of all the villages.

The lieutenant's hatred extends to the photograph of the priest: "a natural hatred as between dog and dog stirred in his bowels"(PG 22). It also expresses itself when he sees the picture of women in the same photograph: "something you could almost have called horror moved him when he looked at the white muslin dresses...himself, he felt no need of women"(PG 23). He is as rigid with himself as the priest is weak. He feels "no sympathy at all for the weakness of the flesh(PG 25). He realizes, however, that the respect with which the priest is surrounded in the photograph is enough to arouse envy and disgust.

Arthur Yates remarks that the differences that exist in the two symbolic characters of the lieutenant and the whiskey priest are "satirically antithetical each suggesting what the other should be, each accenting the pity that is in the other, while denying the evil."[8] The implications of these differences are ironic, for each man is dedicated to a common cause. Yates explains that Greene no doubt attempts to

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[8]Yates, The Power and the Glory: Graham Greene, His Religion and his Writings (Toronto: Coles Publishing Co. Ltd., 1969), p.20.

render the highest justice that is due to both points ov view. In "holding up to contempt the deficiencies of one man, he caricatures the virtues of the other. Neither is a hero in the traditional sense, yet both portray the force of their convictions."[9]

Brigida, the daughter of the whiskey priest, has, like Coral Fellows, developed an early maturity. She has lived in neglect and violence and, in a sense, left to handle her own upbringing. In a meeting with his child, the whiskey priest is "appalled" by her maturity and deplores the circumstances surrounding her birth. "Every child," he reflects, "was born with some kind of knowledge of love; they took it with the milk at the breast: but on parents and friends depended the kind of love they knew--the saving or the damning kind"(PG 82). Brigida was not conceived in love or passion and has not been loved since birth--how could she know the experience of love? When the whiskey priest attempts to approach her, she screeches at him "in her ancient voice and giggles" (PG 83). With violence all around her,she resembles "a fly in amber"--damned. His efforts at making her see her own spiritual importance fail miserably. Her primitive evil stares at him in the face.

During the visit, the priest goes down on his knees and declares his love for his child. Suddenly she remains still and stares back at him "out of dark, unconscious eyes." He realizes he is too late. He cannot remain at her side. Her moral formation has already taken place. He sees with regret "a whole vile world coming round the child to ruin her" (PG 82). The knowledge of his own evil makes him feel inadequate; he is

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[9]Yates, p.24.

incapable,yet, of feeling the power of God's grace to be unselfish in his love. He realizes that "one mustn't have human affections--or rather one must love every soul as if it were one's own child. The passion to protect must extend itself over a whole world--but he felt it tethered and aching like a hobbled animal to the tree trunk"(PG 82-83). In his dedication to his child,says Yates,the priest begins "to orient himself into the scheme of God; he opens his heart to grace,and he begins his journey of recognition."[10]

His meeting with Brigida makes the priest realize that he is a man who is supposed to save souls. It seemed easy years ago, now it is a mystery as he yearns to ransom his child. His need for wine becomes persistent. He is useless as a priest without the symbolic life-blood of Christ. He reflects on the motives which prompted him to assume the sacerdotal robes: "he had hated poverty like a crime; he had believed that when he was a priest he would be rich and proud--that was called having a vocation"(PG 67). From the time the persecution commenced he has experienced a sense of abandonment that has kept growing steadily. One by one he has surrendered the external marks of his priestly office: the days of fast and abstinence, the recitation of the breviary, the altar stone and finally his "despairing act of rebellion with Maria in the hut among the rats"(PG 101). He knew he was a bad priest. He imagined that one day his accumulated failures "would choke up altogether the source of grace"(PG 60).

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[10]Yates, p.25.

As he travels in the dark in the very track of the police, humble and aware of his crimes, he meets a half-caste--a mestizo. His consideration towards the tired mule and the sick mestizo are sincere and moving. The realization that the mestizo is the man who will betray him does not prevent him from extending human kindness towards the man. As the latter feverishly and frantically commences a routine confession, the priest reflects on the limitations of man. Those who confess do not even possess the ingenuity to invent a new vice. He realizes that the more evil one saw and heard about oneself, "the greater glory lay around the death. It was too easy to die for what was good and beautiful--it needed a God to die for the half-hearted and corrupt" (PG 97).

He begins to see the mestizo in a new light--in the image of God in which he was made. This was the central mystery of his faith: that man was made in God's image(PG 101). Remembering this, he is able to love the criminal, the policeman, the maniac and the judge. He is able to feel compassion for his betrayer, lying in the hut and burning with malaria--loving all the time the image of God in the wretched man. He is able to dismount, tired as he is, from the mule, and place the sick man on the animal, instead. He is able, too, to review his despairing act with Maria in a new light. Out of that despair there "had emerged a human soul and love--not the best love, but love all the same"(PG 100). He begins to judge himself harshly. This self-evaluation may be severe, but it is what he genuinely feels as he realizes he is not less culpable than other criminals. He feels that Padre José is more humble than he; it must have been ambition that motivated him to escape from his pursuers. He prays with humility, "O God forgive me--I am a proud,

lustful, greedy man. I have loved authority too much...these people deserve a martyr to care for them--not a man like me who loves all the wrong things"(PG 95). His self-confession as usual dwindles into the same problem--what should he do? The night with the mestizo, is the dark night of the priest's soul, and his gradual descent into his own nothingness.

When the priest is captured and thrown into a community cell for drunkenness he meets a variety of characters. It is the night after his meeting with the mestizo, the night during which he discovers the truth and himself. The cell is a microscopic world overcrowded with offenders. It is a world of animal sound, smell and lust. "By the darkness of the cell," says Boardman, "man is reduced to the sounds of passion, the simplest needs of the body and the naked voices that are usually hidden by society's pious and hypocritical masks."[11]

At the mention of the word "bastard" in conversation, the priest's heart "moves painfully," but he repeats the word as "he might have repeated her name--with tenderness disguised as indifference"(PG 124). He finds himself able to accept the fact of the illegitimate birth of his child as part of the beauty of God. "It needs a lot of learning," the whiskey priest says, "to see things with a saint's eye: a saint gets a subtle taste for beauty"(PG 130). In this dark night, the whiskey priest has descended into his animal self, and because he is able to see it as the inseparable part of the image of God, he is able to understand and

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[11] Boardman, p.70.

accept his weaknesses and nothingness. His charity towards his fellow man is edifying. He permits an old man to rest on his shoulder, in spite of the fact that his limbs were stiff with the discomfort. He confesses that he is a wanted priest: "If there was an informer here, there was no reason why the wretched creature should be bilked of his reward....He couldn't urge any man to inform against him--that would be tempting him to sin"(PG 128). Without realizing it, he makes a public confession continually. There is nothing that is left to hide from others, nothing that he may be ashamed of before God or man.

The priest analyzes the sin of the pious woman whom he encounters in the cell. He sees the self-complacency of her life, her presumption in calling the love-makers "brutes." He attempts to explain the mystery of beauty in created things, but she condemns him as a bad priest for sympathizing with human frailty. If Greene pronounces despair as the greatest sin, no less does he condemn the sin of hypocrisy and self-complacence. The priest reflects: "Poor woman, she's had nothing, nothing at all"(PG 132). He cannot condemn her or Padre José or the mestizo, because he sees the beauty of the image of God in all they do. It is the helplessness with which they are caught in their own misery and blindness that arouses the sympathy of the priest. He can extenuate their faults and love them, feeling only the sense of his own uselessness.

In the morning, he is set free by the very lieutenant who pursues him. "You never learn the truth," the lieutenant says, "that God knows nothing"(PG 140). He ironically hands to the priest five pesos--the price of a Mass. The priest, surprised, calls him a good man. It is the second occasion the whiskey priest passes unrecognized before

the lieutenant. The moment of his capture--his self-surrender to the power and glory of grace has not arrived.

On the eve of his intended departure to Las Casas, the whiskey priest dreams of his own betrayal of Christ in seeking escape: "He woke with the sense of complete despair that a man might feel finding the only money he possessed was counterfeit"(PG 176). The appearance of the mestizo surprises him; however, he realizes that betrayal is a greater offence than the crimes Calver has committed. "He only killed and robbed," he says. "He hasn't betrayed his friends"(PG 178).

The priest's decision to go back beyond the border from which he has escaped to minister to the dying Calver is not a heroic act. He is cowardly and full of fear at what is to come. "I think a little drink will do us both good," he says to the mestizo. We both need courage, don't we?"(PG 185). He keeps his hands knotted behind his back to keep them from trembling. His mission seems unsuccessful as Calver dies, apparently unrepentant.

After the priest's capture, the final confrontation between pursuer and pursued takes place. The priest is not intimidated by the lieutenant's presence. Instead, he thanks him for permitting him to stay alone with the dead man. The humility with which the priest replies to the lieutenant baffles the latter to the point almost of making him think he is being mocked. His curt comments are answered with kindness and consideration. Unwillingly, the lieutenant indulges in a conversation with the whiskey priest. He listens to the priest explain the unalterable fact of pain against his own opinion that suffering is

wrong. "You suffer all the time..." explains the priest, "the world's unhappy whether you are rich or poor"(PG 195). Both sympathize with suffering but have conflicting ideas about solving the mystery. He explains the virtue of perseverance to the lieutenant and the need for not despairing. He insists that unless there is honesty and truth in man's motives, nothing but corruption can result from his official decisions. But a priest is a minister to his people regardless of his personal moral condition. "I can put God into a man's mouth," the priest says, "and I can give him God's pardon. It wouldn't make any difference to that if every priest in the church was like me"(PG 195). The priesthood is a vocation. The lieutenant is impressed by the dignity, self-respect and honesty of the priest. He even volunteers to do anything for him. The priest's final request is to be able to make his confession, but this is denied him by the only priest, Padre José.

In spite of the fact that the lieutenant has spent so much time and effort in the pursuit of the priest, he is the one who now appears pursued as the priest converses with him: "He felt without a purpose, as if life had drained out of the world....He couldn't summon up any hate of the small hollow man"(PG 207). He violates the law in bringing a bottle of brandy to the priest. The priest calls him a good man for the second time.

On the floor of the cell in the dark of the night, the priest makes his final self-confession aloud. In the odd silence everywhere outside the cell, he feels abandoned by the entire world. The night seems slower than the other night in the community cell as, sleepless

and afraid, he begins to think again of his child and of his approaching death. He falls asleep only because of the drink of brandy. In the dream he has, he sees the child, Coral, like the Angel of Gethsemane, filling his glass with wine, to strengthen him. On the day of the execution, he experiences "a sense of immense disappointment because he has to go to God empty-handed with nothing done at all"(PG 210). Only one thing counted for him--to be a saint.

Is the whiskey priest a saint? It would seem that Graham Greene has left the question unanswered to permit each reader to form his own judgement regarding the question. Those who believe he is a saint will understand also the reason for their belief. Those who do not, will not need to understand why. The priest's one desire was the ransoming of his child. His only fear was the damnation of his soul. In the act of final surrender, he sacrifices the very last thing he possesses: his life. "Greater love than this no man hath, that a man lay down his life for his friend." If Christ, his prototype, has redeemed mankind by his life-blood, why should not the child of the martyred priest be redeemed, or his own soul be saved? He has stripped himself completely, materially and spiritually. In going to God empty-handed,he has left himself open to the power and glory of grace. He has obtained it, not only for himself, but for the ransom of his child as well.

The theme of the mercy, love and mystery of God is carried through the novel The Honorary Consul as it is through The Power and the Glory. Set in a place in South America, which is ruled by a military government, the narrative revolves around Dr, Eduardo Plarr, and Father Leon, and their counterpart, the indomitable Colonel Perez.

The theme of the search for a father is expressed at first in Dr. Plarr's search for his earthly father. It brings him back to the city of his childhood days. His interest in politics is related to his anxiety concerning his father's safety. It is also related to his experiencing the sense of something lost--of a lost and forgotten childhood, without which there is no future hope.[12] As a political prisoner, the older Plarr will be "rotting" in a police station, where the treatment is worse than in a prison. Dr. Plarr consents to become an informer to the terrorist group only because Leon was his childhood friend and because he learns that there might be news of his father. It becomes for him a question of machismo--a sense of masculine pride--to get involved in politics as it had been for his father.

The small band of guerrillas headed by Leon Rivas, are devoted followers dedicated to the cause of defending the poor, the innocent and the suffering. Leon has been a priest, who has lost his faith, left the church and married, significantly during the pontifical reign of the tolerant Pope John XXIII. Leon has been described as having large ears set almost at right angles to his skull which make him resemble one of the small mongrel dogs which haunt the barrio of the poor. The reference to the dog-like quality of submission and fidelity of Father Leon is made continually throughout the novel. There is the same honesty in the eyes that Plarr as his childhood friend could always trust, and

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[12] Graham Greene, The Honorary Consul (London: The Bodley Head Ltd., 1973), p.9. All references will henceforth appear in the text as HC.

"the same vulnerability in the protuding ears"(HC 35). Leon's companion, Aquino, also an early school friend, is a symbolic representation of Leon himself, a person who remains always a faithful companion to him, and one who, unlike Leon, believes in violence.

Both Leon and Aquino prove to be amateurs in the world of violence when they kidnap the wrong person, Charley Fortnum, The Honorary Consul. Instead of heeding the advice of Dr. Plarr to release the prisoner while it was possible, fear and suspicion prevent them from doing so as they embark upon a successive chain of errors. Leon, true to authority, carries out orders as if there were no mistake, instead of using his own judgment. He admits that the police and the soldiers are the professionals who hold the destiny of the criminals in their hands. The mistake becomes irreversible.

Leon's sympathy, as well as Dr. Plarr's, lies with the poor of the barrio. It is only there that Dr. Plarr ever encounters suffering in silence, suffering which has "no vocabulary to explain a degree of pain, its position or its nature"(HC 63). They lie in huts of mud or tin on the dirt floor and without covering. A shiver of the skin or a nervous shift of the eyes is the only aid he receives in diagnosis. These suffering poor are the curables. In contrast with this image of human endurance, Plarr is accustomed, with most of his middle-class patients, to listen to an explanation of a simple attack of the flu for at least ten minutes. These patients are the incurables. They always return.

Plarr is a man who does not believe in the sentimental expression

of love. His notion of love extends itself to one person only--his father. No one else is capable of offering love that claimed nothing. A tap on the cheek or the phrase "Old Fellow" were the nearest his father came to affection. His father's love was of the kind that suppresses sentiment. His relationship with women is strictly one of need or obligation. His visits to his mother in the Paraguayan capital are prompted more by a sense of duty than of love. He regards his secretary with distaste and lack of desire. Her spiritual outlook on life is pious and sterile. It irritates him. He remains clinically detached up to a point in his illicit relationship with Clara, the wife of Charley Fortnum--once the prostitute of Madam Sanchez. His attraction to women lies in some distinctive mark he sees in them, not in anything physical or personal. In Clara's case, his attraction is the grey birth-mark on her forehead, a little below the hairline, in the spot where a Hindu girl wears the scarlet sign of her caste. He defines as comedy Clara's attempts to please him in love-making. He rejects his mother's complaints about his father's insensitivity and abandonment of them, as demonstrations of self-pity and a sense of martyrdom. Emotional love when wounded is only curable, according to Dr. Plarr, by "an orgasm or an eclair"(HC 71).

The kidnapping of Charley Fortnum is the turning point in the narrative. It is the first in a chain of errors. The interest of the authorities is not in the saving of Charley Fortnum, rather it is an occasion for capturing the group of guerrillas who were holding him prisoner. Colonel Perez is a shrewd diplomatic person who had been all his life interested in settling small affairs and "unfinished dossiers,"

His apparent disinterest in the kidnapping gives him time to watch proceedings. His quick eye already detects an unusual interest on the part of Dr. Plarr in the case. On the latter's return from the barrio, he is questioned by Perez who informs him that his movements are watched: "We are trained, like a dog with cannabis," he says, "to scent secrets out"(HC 219). Interested in furthering his own career, and while the General is away holidaying, Perez conducts a secret and ruthless chase after the criminals. He does not, like the lieutenant of The Power and the Glory, hesitate to lie or be dishonest, if necessary. He has only one thing of importance to consider--his career.

Leon's obduracy in refusing to act unless orders were given by El Tigre, their leader, leads the entire group to their final inevitable end. The betrayal by the blind man is the end of all hope for the group. In the abandonment and loneliness of the barrio cell, time stands still for Dr. Plarr and Leon Rivas. They are faced with themselves and with their subsconscious past. They appear to draw closer to each other as they share with each other their vision of God and of themselves. They begin to adopt primal positions in sleep as they retreat into their past. Leon curls into the position of an embryo and Miguel enjoys real peace in noiseless sleep. Leon tells the others: "Sleep is meant to be like that for all of us, but we have lost the animal touch"(HC 230).

Leon appears more relaxed as the end draws near. "Had he," observes Plarr, "as the situation grew darker, lost the sense of responsibility like a roulette player who abandons his chart and no longer bothers even to watch the ball?"(HC 262). Like the whiskey priest, Leon

asserts the fact that he has never left the church, that it has become so much a part of his life, that to leave it is to die. It is a form of his renewal of his baptismal vows. He reads with unnatural slowness, fastens his eyes on one passage and moves his lips as if in prayer. It brings Dr. Plarr to the realization that they are all about to die.

Dr. Plarr's involvement with Clara has been an experience which has brought him face to face with her simplicity and her willingness to sacrifice anything for the one she loves. He was indifferent, at first, almost annoyed, that she carried his child. In the barrio cell, he begins to feel jealous as he realizes that the love and anxiety Charley has for Clara and the child are genuine. Hitherto, he had effaced the notion of fatherhood from his mind, so unwilling was he to face the responsibility that accompanied that tile. Now in the cell, waiting for the news bulletin on the radio, he reflects: "The poor little bastard, if only I could have made some sort of arrangement for it. What sort of a mother was Clara likely to prove?"(HC 265). He thinks of his own ancestry and Clara's and the child as the outcome of it, and for the first time the child becomes real to him. It becomes part of eternity. The umbilical cord joins him to his past ancestry as well as to his future. "He would have liked the little bastard to believe in something, but he was not the kind of father who could transmit belief in a God or a cause"(HC 266).

Charley becomes an image of himself--a father and a doomed man on a coffin. He himself is also an image of his own father, just as his son will be an image of himself. There would be no end to the connection

till one traced fatherhood back to God the Father. When he says,"God help you father wherever you are," the face he conjures up is not his father's but Charley Fornum's(HC 207). It is a prayer for himself, and Charley is meant to take his place as his son's father. It is the child's image as he grows up under Fortnum's care that worries him. "For no rational reason, he pictured the child as a boy, a boy who resembled two early photographs of himself, one taken at four years and one at eight"(HC 270). He sees the boy sitting up in his bunk, as he had done, listening to his father locking doors, with the intention of keeping out not thieves, but political assassins and policemen. He looks at the bearded face of Charley, a surrogate for himself, and begins to feel jealous. As Leon expresses it, Plarr is jealous because Charley loves(HC 288).

Through Leon, Greene teaches that the goodness and evil in man originate in God. If evil exists in man, and if man is created (according to legend, says Leon), in God's image, then man's evil must also be an original part of God. Leon is able to forgive a child of eight in Confession, who had drowned his baby sister in the river. "She used to eat too much and there was less for him"(HC 281). Plarr finds it hard to accept this. He is unable to love a God who permits evil. "I have seen a child born without hands and feet," he says. "I would have killed it if I had been left alone with it, but the parents watched me closely--they wanted to keep that bloody broken torso alive. He questions the duty to love a God who produces that abortion. "Isn't it better," he says, "not to believe in that horror up there sitting in the clouds of heaven than pretend to love him?"(HC 283). Leon explains

that it is not possible to love anything we do not know. To be capable of loving God is to be able to understand love and accept the dual nature in created things--the good as well as the evil. "If I love a dog," he explains, "it is only because I can see something human in a dog. I can feel his fear and his gratitude and even his treachery" (HC 284). When we speak of the horror or evil in life, we speak of the night-side of God. The goodness in life is His day-side. This notion of God exists in different ways in each of us. It undergoes a long struggle and a gradual evolution, but ultimately the day-side must triumph over the night-side.

Man acts through ignorance--therefore, Greene explains, he is not culpable. Greene prefers to regard our good and evil as the good and evil of God Himself. Our animal nature which is instinctually selfish and tends to be evil is part of his image, since we are capable of that evil from birth. He quotes St. Paul, "What I do is not that which I wish to do, but something which I hate"(HC 286). Robert Evans says in this connection, "Hell lies about his Greene's children in their infancy, and one begins to believe in heaven only because one believes in hell."[13] Suppose, asks Plarr, "the night-side of God swallows up the day-side altogether?"(HC 285). In answer Leon expresses the supreme statement of divine love. "I believe in Christ," he says, "in the Cross and in the Redemption"(HC 286). Because of Christ he believes that the "day-side of God, in one moment of happy creation, produced perfect goodness, as a man might paint one perfect picture. God's good intention was completely

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[13]Evans, p.4.

fulfilled so that the night-side can never win more than a little victory here and there. With our help. Because the evolution of God depends on our evolution"(HC 286).

The moment of the final encounter between the pursuer and the pursued has arrived. The final act of Dr. Plarr is an act of love. Moments before he had declared his jealousy of Charley, because of the latter's ability to love(HC 313). Now he tries to recall his memory of Perez as a good man. He makes the attempt to leave the hut in order to plead for the lives of the others. He trusts Perez. His trust is betrayed. He is shot and killed. Before dying, he is able to act as a priest towards Leon extending pardon to him for all his offences. It is meant as a joke, but it becomes a fact.

Leon's act of love is the attempt to save his friend Plarr. Like the whiskey priest, the day-side of God has definitely triumphed as he gives his life for another. With his last breath he earns absolution from the priest of the moment, Dr. Plarr.

For Colonel Perez, his career is the all-important thing that matters. His reputation in handling the capture of the cell would depend on his version of the shooting episode, since his men were the only ones present. In the final eulogy, at Dr. Plarr's graveside, his own version of the facts makes it appear as if Leon had murdered Plarr, and that the latter was therefore a hero. "You were shot down by a fanatic priest," the eulogy read, "but you won the day--your friend, Charley Fortnum, survived"(HC 320). Only Charley remains shocked. Because of circumstances, no one is inclined to believe his knowledge of

the facts of the incident. Even though he has no courage to voice his own opinion, he has nevertheless learned a great deal. He has been able to forgive his wife and to accept her, having acquired some understanding of Father Rivas' teaching of love.

Graham Greene's sinners, the whiskey priest, Dr. Plarr and Father Leon Rivas died for what they sincerely believed in. "Caught between pain and pain," writes Francis Wyndham,"tormented by pity, Greene's characters are often the victims of their own love for God."[14] Their search is for the inner self. In The Honorary Consul, it is symbolized in their search for the father--the origin of the self. In The Power and the Glory, the search is indirectly expressed--in persistent flight from the ever-pursuant inner self.

As a writer with a Roman Catholic background, Greene is aware of the fact that to render the "highest justice to God," as Yates expresses it, "the forces of evil must be appreciated."[15] Greene creates characters who are complex and inscrutable and fail to identify with the source of good. Unless they identify with the forces of evil they cannot arrive at the experience of good or the possession of peace and harmony.

Greene very seldom indulges in images of beauty. He prefers in his novels to choose drab and seedy situations, and lawlessness and

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[14] Graham Greene (Harlow, Essex: Longmans, Green & Co., 1955),p.6.

[15] Yates, p.14.

cruelty. He points to maladjustments and crimes rather than to achievements. The only truthful knowledge that his characters acquire is the knowledge of their evil. The whiskey priest, as well as Father Leon, pronounce harsh judgement on themselves. The more they descend into their own darkness and evil, the more compassion they have for their fellow man. Through a humble and sincere confession of their faults, they learn, not only to accept themselves as they are, but also to accept others with their faults and limitations. Pride and unwillingness to accept the shortcomings of human nature in oneself also limit the capacity to understand and forgive others.

Greene's sinners are by no means heroic. They experience, as Marie-Beatrice Mesnet points out, "the terror of life" with the knowledge of their misery. "This emotion, linked with a longing for peace," she says, "is responsible for a recurrent desire to escape."[16] The fundamental fear remains to the end--a symbol of the emotion they experience when faced with the image of the real self. Gradually, through the exercise of accepting and making excuses for the limitations of human nature in others, they learn the meaning of true love. Thus they leave themselves open to grace and the power of God's mercy.

Graham Greene does not judge any of his characters. In his view, all men are of importance before God. No one is condemned. He excuses, through his sinners, the actions of all human beings, including the

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[16] Graham Green and the Heart of the Matter (London: The Cresset Press, 1954), p.68.

lieutenant and Colonel Perez who were motivated by a sense of duty.

The fundamental paradox of Christianity lies in the coexistence of good and evil. On the title page of The Honorary Consul one reads a quotation from Thomas Hardy: "All things merge in one another--good into evil, generosity into justice, religion into politics..." It is only through the knowledge of evil that one can arrive at good. It is only through a stripping of the self and a descent into one's own nothingness, that one may open oneself to the grace of God. Greene's sinners arrive at that point at the moment of death, the moment of total oblation of themselves. They become saints at that final moment.

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