CHAPTER IX.

CHARACTERISATION.........
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Greene's familiarity with the concepts of modern psychology is seen clearly in the portrayal of his characters. He has a clear grasp of what psycho-analysis tells us about the human mind and his heightened sensitivity enables him to perceive mental processes in all their complexity. Greene has made a masterly study of various emotions in his works. In the characterisation of Andrews and the whisky priest, he has made a detailed study of cowardice. In Arthur Rowe and Scobie, Greene analyses the aberrations of behaviour which can be caused by the emotion of pity. He shows us in the characterisation of Bendrix and Mr. Brown the degradation to which an individual can sink as a result of sexual jealousy. Greene's characterisation always makes us aware of his deep knowledge of the workings of the human mind. With astonishing skill he lays bare before us the inner life of his characters.

Greene's earliest novel, THE MAN WITHIN, deals with "the divided mind" and depicts the contending higher and lower natures in man. Andrews, analysing his own character, declares that he is made up of two persons, "the sentimental, bullying, desiring child and another
more stern critic". Andrews has not inherited the brave and other manly qualities of his father, but only the weak qualities of his mother. His lack of physical stamina makes his life at sea very miserable. He is aware that the smugglers are always comparing him with the "real man" his father was. One of his motives for betraying the smugglers was to take revenge on his father and also to assert his own importance.

Carlyon is an important figure in Andrews's inner life. He is involved in Andrews's understanding of himself. The romantic life of poetry, sunsets, and the smuggler's freedom opened to Andrews by Carlyon provides only a temporary escape. Andrews finds out that it is not an appeal to the "man within" but to the sentimental elements in his lower nature.

Elizabeth represents his "inner critic". When Andrews describes to her how he has betrayed the smugglers to take revenge on his father, she tells him, "you've made the whole pack of them.................better men than you are". She advises him to go to the Assizes and bear witness against the smugglers. But Andrews gets afraid. His sentimental melodramatic self, which longs

1. THE MAN WITHIN, p.17.
2. THE MAN WITHIN, p.90.
for "deep-breasted maternal protection", fills him with despair. Andrews cannot silence his cowardly lower self and become "the man within" except momentarily under the influence of Elizabeth.

Andrews himself is always conscious of his cowardice. He tells Elizabeth: "I'm a coward, I know, and none of you can understand a coward. You are all so brave and quiet, peaceful". His body fears death and always shrinks from danger. It is mainly to satisfy his lust for Sir Henry's mistress, Lucy, that he picks up enough courage to bear witness against Carlyon and the smugglers. When he is taken to the court, he is afraid to raise his eyes and see the anger and astonishment on the faces of the prisoners. He is afraid to look at the gallery and see the young, desirable women watching him with contempt for betraying his friends. Only the memory of Elizabeth gives him the courage, at last, to face the ordeal.

After the trial is over, Andrews is again gripped with fear when he returns to Elizabeth's cottage. He has been warned by Cockney Harry that the smugglers will be going to Elizabeth's cottage to "give her a

3. THE MAN WITHIN, p. 72.
fright" and that Carlyon will kill him as soon as he sees him. When Elizabeth requests Andrews to stay and help her, he openly admits his cowardice to her: "I'm afraid of them. I'm more afraid of pain than of anything else in the world. I'm a coward. I'm not ashamed of it, I tell you." In fact, at the first sign of danger, he runs away, leaving the defenceless Elizabeth to the mercy of the smuggler, Joe. His "stern inner critic", however, helps him to conquer his fear at last. He runs to a neighbour and, with great difficulty, persuades him to go to Shoreham and bring the officers to Elizabeth's cottage. He prays repeatedly: "O God, God, God, give me courage to go through with this". Borrowing a horse from the neighbour, he rides to Elizabeth's cottage with all possible speed. In his heart, he feels a strange exaltation, because he is doing at last what is right and dangerous, and also at the same time feels fear. His only object is to reach the cottage as soon as he can and fling himself upon any whom he may find there. Unfortunately, he reaches the cottage too late; Elizabeth, unable to stand Joe's torture, has killed herself.

At the end of the novel, over the dead body of her husband, Elizabeth screams, "Why have you done this, Andrews?"

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of Elizabeth, Andrews realises his true self. He sends his friend, Carlyon, to safety while he waits for the officers. He decides to allow himself to be taken for Elizabeth's murder and then commit suicide. He believes that this will be an expiation for his betrayal of Carlyon as well as a way of defeating his own father. As he is being taken into custody by the officers, he thinks: "You are safe now Carlyon............We are quits...........And yet it is true -- I did kill her or my father in me. But father, you too shall die." 5.

As Andrews leaves the cottage with the men, he gets a sense of peace. Regret has gone, and even the remembrance of the graceless body abandoned there in the cottage is leaving him. To his own surprise he feels happy and at peace. "His father's had been a stubborn ghost, but it was laid at last, and he need no longer be torn in two between that spirit and the stern unresting critic which was wont to speak. I am that critic, he said with a sense of discovery and exhilaration." 6. Andrews makes his sense of happiness and peace permanent by

5. THE MAN WITHIN, p.244.
6. THE MAN WITHIN, p.245.
killing himself. Greene has made a masterly study of the conflict between cowardice and conscience in the character of Andrews.

As in the case of Andrews in THE MAN WITHIN, in THE POWER AND THE GLORY also, Greene grapples with the problem of cowardice. The priest knows he is a coward. But he tries to get some courage with the help of brandy just as Andrews tries to gain some courage with the help of his love for Elizabeth. While hiding in the banana shed, the priest tells Coral that he is frightened, and shamelessly begs Mr. Fellows for a little brandy. Later on, after taking a little drink, he tells Coral: "A little drink will work wonders in a cowardly man. With a little brandy, why, I'd defy -- the devil." 7 When he takes shelter in Maria's hut and the police, who are in search of him, surround the village, he knows that soon fear would spring at him and he repeats an act of contrition mechanically. Later on, when he is caught carrying spirits by the Red Shirts and brought before the lieutenant, he is overwhelmed with fear. After his trial for treason, on the day before the execution, when the lieutenant secretly offers him a small flask of brandy, the priest

7. THE POWER AND THE GLORY, p. 49.
thanks him profusely and admits to him that he has always been afraid of pain. He feels reassured when the lieutenant tells him that the pain will last only a second.

Greene describes the last hours of the whisky priest with deep understanding. "The night was slower than the last he had spent in prison because he was alone. Only the brandy, which he finished about two in the morning, gave him any sleep at all. He felt sick with fear, his stomach ached, and his mouth was dry with the drink. He began to talk aloud to himself because he couldn't stand the silence any more." 8. He even thinks of accepting the conditions under which Padre Jose was allowed to live, in order to escape death. At the time of the execution, "he was held up by two policemen, but you could tell that he was doing his best — it was only that his legs were not fully under his control". 9. Greene takes pains to make it clear that the priest, in spite of his unshakable faith in God and the admirable qualities of a martyr that he possesses, is physically a coward. We find that Greene has made a detailed study of the emotion of fear in his portrayal of Andrews and the whisky priest.

In ENGLAND MADE ME, the peculiar kind of communication between twins has been very vividly brought out by Greene. Kate Farrant, older than Anthony by half an hour, shares his thoughts and feels "his fears beat in her own body" for thirty years. They have as many memories in common as an old couple celebrating their thirtieth anniversary. For instance, their meeting in childhood in a barn halfway between their schools is a recurrent memory to them. But, as they grow up, the power to share each other's thoughts wanes. Anthony says: "I think we were happy knowing what the other thought, feeling what the other felt. This is the curse. The ceasing to know". 10.

Greene contrasts the softness and sentimentality of Anthony with the realistic and practical nature of Kate. Anthony objectifies the qualities of pain, fear, despair, and disgrace -- he is "conceited with failure". Kate, on the other hand, is a symbol of success. Anthony is a rogue of course, but he is also responsible, conventional, and well-meaning. Kate's hard-headedness shocks him. Anthony's morality is centred round the sweet angel figure of womanhood. He is "incorrigibly conventional and hopelessly innocent." He can never quite accept Kate's

10. ENGLAND MADE ME, p. 74.
status as Krogh's mistress. Women, in his view, ought to marry for love and bear children. He had known, of course, long before he came to Stockholm that she was Krogh's mistress, but he had never learnt it in so many words. He is quite prepared to blackmail Krogh.

Kate loves Anthony, wants to possess him and hold on to him. Her liaison with Krogh means nothing to her, it is merely a matter of convenience. All Kate wants from life is the companionship of her brother. The job for Anthony at Krogh's is the settlement she exacts in return for her agreement to marry him. She hates Anthony's conventionality. She thinks: "A child inside me would be no closer than we've been, and yet there he stands. 

"......... blushing, self-conscious." She pathetically tries again and again to make Anthony realise how much her body craves for him. "In fact, their relationship borders on incest. One feels that Kate could easily surrender to physical love with Anthony. He, of course, could not even have imagined such a thing." 

Anthony is conquered not by love, but by the temporary spasmodic "itch". Anthony is incapable of

11. ENGLAND MADE ME, p.190.
understanding Kate's feelings, and Kate is doomed to suffer the worst pangs of unrequited love. For him, Loo was a recurring itch of the flesh. 

........ but the itch, when it was there, he knew, would always be stranger. Kate was for his satisfied moments; when you were satisfied, you could turn to a sister, to family love." 13. Greene has portrayed in a very skilful manner the peculiar and almost incestuous relation between the twins, Anthony and Kate.

In Conrad Drover, Greene portrays the man who is isolated from the group to which he might belong because of his special ability or heightened sensibility. In Conrad's case, the isolating factor is his intelligence. It has brought him through examinations and finally earned him a well-paid job as a chief clerk while his brother has to sit in a high glass cage and drive a bus. But he pays for it with his isolation. Conrad realises that brains had only meant that he must work harder in the elementary school and suffer more at the secondary school than those born free of them. "Brains, like a fierce heat, had turned the world to a desert round him, and across the sands in the occasional mirage he saw the stupid

13. ENGLAND MADE ME, p.246.
crowds, playing, laughing, and without thought enjoying
the tenderness, the compassion, the companionship of
love."  

Greene describes very vividly the unhappiness
experienced by Conrad and his brother's wife, Milly,
after they succumb to their mutual desire. Milly is
thin, pale, not clever, but sensitive, generous, and
impulsive. Because of Conrad's love for her, and Milly's
bitter knowledge that she will not be able to be
faithful to her husband in his absence indefinitely,
their betrayal of the man they both love becomes inevita­
ble. Their unhappiness after the act is equally inevitable.
"It was not their fault. They had been driven to it...
............. When he awoke in the night she was crying,
and nothing that he could do would stop her tears. He
thought of Kay happily asleep in the next room and lust,
he thought, they call that lust and this is love."  

Conrad accepts with bitterness the paradox that happiness
came from the lust that preachers and teachers decried,
while love, which received their benedictions, brought
misery.

14. IT'S A BATTLEFIELD; p.31.
15. IT'S A BATTLEFIELD, p.144.
The character of most people is largely compounded of a variety of different sentiments. It, however, happens sometimes that one of the sentiments establishes itself so much in the predominant position that the emotional responses of the individual are called out from that one sentiment alone. 16. This is what we notice in the case of 'D', Arthur Rowe, and Scobie. These characters are all compassionate by nature. Pity is a predominant sentiment in the mental make-up of the lieutenant and the whisky-priest also. In these characters, Greene analyses the aberrations of behaviour which can be caused by the emotion of pity.

'D' foreshadows the later Catholic characters who carry responsibility to the point where they are prepared to risk damnation. 'D' is a champion of the poor and the downtrodden. He is overwhelmed with pity for the hotel-maid, Else, who is very much devoted to him. When he learns of Else's death, he suspects foul play, and he is suddenly goaded to action. He determines to play the role of an avenging angel. He acts with unprecedented and desperate swiftness in getting away from the police. He becomes ruthless in his dealings with the terror-stricken 'K'...

Pity leads Arthur Rowe to the mercy-killing of his wife and it leads Scobie to adultery, sacrilegious acts, and suicide. At the same time, the sense of justice and responsibility that we notice in Rowe and Scobie are the products of their compassion. This is the paradox that Greene points out in these characters.

Arthur Rowe is so full of pity that he cannot see suffering without wishing to remedy it at all costs. During the London blitz, he has a dream while he is resting in an underground shelter. In this dream he remembers himself as a boy beating a wounded rat to death with a cricket-bat, because he could not bear its pain. This childhood act grimly foreshadows the later mercy-killing of his wife. Released from imprisonment for his offence, he finds himself without friends and in complete isolation. He is very anxious to know whether he gave the fatal dose of poison to his wife because he pitied her sufferings or because he could not bear his own.

The plot takes Rowe to a suite in the "Regal Court Hotel" where a bomb explodes and destroys his memory. During this incident he saves Anna Hilfe's life. As Richard Digby, the victim of the bomb-accident, Rowe is cared for in Dr. Forester's nursing home in the country. During the war, there were a good many cases of "shell-shock". Modern psychologists point out that shell-shock is a
simple case of "repression". It is an unwitting process by which the mind relegates to the unconscious, painful memories, painful conflicts, and the wishes whose presence in the conscious would be painful. 17. Arthur Rowe remembers nothing of how he came there. His memories have now been wiped out.

Rowe is now free from the accumulated load of guilt associated with his adult years and he has the pitiless freshness and resilience of youth. It is the school-boy element in him that makes him rebel against the petty restrictions of the nursing home and drives him to the sick-bay. When he finds Major Stone in a strait-jacket, he feels an enormous pity for him. Greene has, in the portrayal of Arthur Rowe, made a fine psychological study of the effect on an individual when he loses the memory of the incidents of the past.

Later on, in a cold-blooded manner, Dr. Forester reveals his true identity to Rowe and also tells him that he has committed a murder, without caring whether this revelation will drive him to insanity or suicide. But Rowe is now "next door to his own youth." He has enough

17. Thouless, AN INTRODUCTION TO THE PSYCHOLOGY OF RELIGION, p. 109.
resilience of spirit. "It wasn't all fear; he felt also the untired courage and chivalry of adolescence. He was no longer too old or too habit-ridden to start again." 18.

Bits of his past float up to Rowe from the depths of his shaken mind. He remembers the hunched shoulders of Poole, sitting crouched in a chair, in his shabby lodgings, then Dr. Forester at the seance stooping over something dark and bleeding, the bleeding figure of the man, and finally the sad face of a woman. Rowe cannot interpret all these pictures, but he is tormented by them to the point of agony. "The memories thickened — a woman's face came up for a moment with immense sadness and then sank again like someone drowned, out of sight; his head was racked with pain as other memories struggled to get out like a child out of its mother's body." 19.

Love, pity, and cruelty are seen operating together when Anna has to decide to crack her brother's wrist with a wooden candlestick to prevent him from taking charge of the situation with his gun. Her bitterness

18. THE MINISTRY OF FEAR, p.176.
19. THE MINISTRY OF FEAR, pp. 176-177.
as she turns on Rowe and pushes him out of the room, because she has had to reject and injure her brother, Willie, for his sake, is described by Greene with great competence.

Willie, later on, tells Rowe about his trial for the murder of his wife. The memory of the lost years now comes back fully to Rowe and he becomes once again a "whole man". He feels great pity for Willie, throws him the gun and a penny to open a closet so that he may kill himself out of sight as Rowe goes to telephone the police.

In Arthur Rowe's case, it is inability to watch suffering which is the central feature of his character. In his childhood he saw a rat with a broken back and killed it. Later on, when his wife suffered from an incurable illness, he practised euthanasia. As Prentice, in this novel, comments, "Pity is a terrible thing. People talk about the passion of love. Pity is the worst passion of all. We don't outlive it like sex." 20. Greene shows that pity and cruelty are the two sides of the same coin. He shows his awareness of the psychological fact "that very rarely does any emotion exist without the active partnership

of its opposite or what may appear to be its opposite."  
If we kill another creature who is in pain, generally it is considered that we do it out of pity. Greene points out that this is not quite true. He shows that our action is more likely to be out of selfishness or even out of cruelty. In fact, the one can take shelter behind the other.

Greene makes it clear that the lieutenant in THE POWER AND THE GLORY is motivated by pity in his actions. Even though we may hate the lieutenant’s philosophy, we cannot hate the lieutenant, who feels great sympathy for the poor and the ignorant masses. It is to improve their lot that he determines to liquidate all the priests and politicians in his state. He tells the people that they will be fools if they still believe what the priests tell them. He asks them: "What has God ever done for you? Have you got enough to eat? Have your children got enough to eat? Instead of food they talk to you about heaven."  
He appeals to them to help him exterminate the last priest in their state.

Though the lieutenant is anti-religious, he is capable of charity. This is revealed when he takes pity on the priest's poverty and unwittingly gives him a five-peso coin, when he is first brought to the prison for carrying spirits with him. It is again seen, later on, when he offers the priest, against the law, a small flask of brandy to ease his pain and fear, the night before he is executed. We cannot help admiring the lieutenant's nobility. The lieutenant is not a villain and it is in keeping with his character that he should be capable of charity and generosity. Even the priest admires his qualities and tells him, "you are a good man." 22.

The whisky priest is also compassionate by nature. He feels an overwhelming pity not only for his illegitimate child, but even for the mestizo who wants to betray him to the police. The priest thinks that the mestizo deserves his reward. Seven hundred pesos was not much, but the mestizo could probably live on it in that dusty hopeless village for a whole year. It is just possible, he thinks, that a year without anxiety might save this man's soul.

There is a fundamental difference between the

whisky priest and Scobie. Though the priest is not free from human weaknesses, his awareness that he is only an instrument of God saves him from pride. Pride is Scobie's worst sin though it takes the form of an unselfish concern for the sufferings of others. "Pride persuades him to play the part of a pseudo-providence in the lives of his wife, his mistress, and a Portuguese sea-captain." 23.

Every critic of THE HEART OF THE MATTER has commented on the role played by Scobie's pity. Scobie's slow corruption comes into existence through his pity. It makes a breach through his integrity and finally destroys him. Greene points out that when pity is separated from love it becomes destructive. It is the mixture of pity and pride in Scobie's nature that brings about his downfall. Scobie is too ready to play the part of pseudo-providence and to forget under the sway of pity "what experience had taught him -- that no human being can really understand another, and no one can arrange another's happiness." 24.

Scobie's pity and his desire to help the victims of injustice know no bounds, but there is no place for


pity in his official routine. Greene throws light on Scobie's weakness very early in the novel. When Scobie returns to the office after visiting the Portuguese Captain, he opens the letter. Greene makes clear the significance of this action. "The act was irrevocable, for no one in this city had the right to open clandestine mail.............Scobie against the strictest orders was exercising his own imperfect judgment." 25. Though pity is the main ingredient in Scobie's nature, he has the additional weakness of placing too much confidence in his own wisdom. He has no faith that the censor will behave mercifully if the letter is innocent. This action of Scobie foreshadows the final stage when he will refuse to trust anybody, even God, with the responsibility for the happiness of his wife and mistress. This is the first step in Scobie's downfall. Then follow in quick succession, the loan from Yusef, and adultery with Helen Rolt. Soon he is forced to smuggle a package of diamonds for Yusef, to commit acts of sacrilege, to half-connive at Ali's murder, and finally to commit suicide.

Scobie lays down not only his life but also his soul for his friends. To console Helen, Scobie becomes

first her friend, and then her lover. The basis of Scobie's feelings for Helen is affection. Physical love had seemed to be ruled out by their difference in age. Scobie was thirty years her senior. They were safely divided by a dead husband, a living wife, and years and years of experience. Their mutual surrender to desire is described by Greene with keen intuition: "What they had both thought was safety proved to have been the camouflage of an enemy who works in terms of friendship, trust, and pity." 26.

It is Scobie's memory of his dead daughter, Catherine, that stirs his pity for the Portuguese captain. In the same way, his relationship with Helen Rolt develops, because he feels that this widowed nineteen-year-old girl could have been, in age, his own child.

As his depression increases, he comes to the conclusion that only three kinds of people can possibly know happiness - the egoists, the evil, or the absolutely ignorant. It was absurd for an ordinary person to expect happiness in a world so full of misery. By the end of the novel, Scobie feels that he is contaminated by evil and that he contaminates others by merely continuing to exist.

Greene has given us one of the most intuitive analyses of the emotion of pity in the portrayal of Scobie. Scobie's human relationships are all based on pity, and the actions pity dictates are attempts to avoid facing reality. As Marcel More says, Scobie "is too weak, psychically speaking, to endure the sight of another's suffering". 27.

Greene clearly points out that pity cannot be a substitute for love. When separated from love, it is ultimately destructive. Pity is only an escape for the weak and the sentimental. It is this sentimental pity which leads Scobie from dishonesty to adultery, from adultery to sacrilegious communions, and finally to suicide.

Greene shows how the morality of pity leads modern man into good as well as evil. A suffering infant wakens feelings of charity in him, but the sight of an incurable disease motivates him to form societies for the propagation of euthanasia. Greene points out, through the characterisation of Arthur Howe and Scobie, that pity by itself may often be a destructive emotion. Only with the help of ascetic morality can pity be transformed into charity.

27. THOUGHT, XXVII, 1952, p.91.
Human love is so often the garb in which other emotions disguise themselves. It is easy to confuse love with pity or with a feeling of responsibility. The whisky priest finds it difficult to distinguish the immense load of responsibility which he feels for others from love. Very often, love may merely be physical attraction or it may be vanity. "To be in love", thinks Fowler, "is to see yourself as someone else sees you, it is to be in love with the falsified and exalted image of yourself."28. Or, love may be nothing more than pity as in the case of Scobie's relation with his wife. Scobie and his wife, Louise, pretend to love each other when in fact only pity remains. We see the association of love with pity in Conrad Drover's relation with Milly and in his desire to spare her as much unhappiness as he could. We see this also in 'D' s feeling for Rose Cullen as well as Arthur Rowe's relation with his wife.

As W.H. Auden points out in his article, "The Heresy of Our Time", in book after book, Graham Greene analyses the vice of pity, "that corrupt parody of love and compassion which is so insidious and deadly for

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sensitive natures". He points out that at its base, pity is egotistic, for "behind pity for another lies self-pity, and behind self-pity lies cruelty." 

Greene has made a fine psychological study of hatred and sexual jealousy in the portrayal of Bendrix in the novel, THE END OF THE AFFAIR. Bendrix's love for Sarah swings between selfish desire of possession and hatred which is the result of being thwarted. Actuated by motives of desire as well as a hatred of someone who torments him, Bendrix hires a private detective to follow Sarah. Bendrix says: "Hatred is very like physical love: it has its crisis and then its periods of calm". Loving Sarah is both a mental anguish and the only hope of happiness to him. His feelings for Sarah oscillate between love and hatred.

Sarah, whom Bendrix loves so obsessively, seems to give up all her time to him. Yet he can feel no trust in her. He thinks: "In the act of love I could be arrogant, but alone I had only to look in the mirror to see doubt, in the shape of a lined face and a lame leg." 

32. THE END OF THE AFFAIR, p.53.
is so jealous that he sees intimacy in the most casual movement of Sarah's hand. Many times in the day and very often at night, he imagines Sarah making love with his rival, "doing the same things that we had done together." He takes pills at night to make him sleep quickly, but he never finds any pills which will keep him asleep till daylight. Sarah deserts Bendrix for God, but Bendrix thinks it is another rival he can contend with. By the time he finds out the truth it is too late. Though Sarah has overcome the flesh with great pain and difficulty, she dies of a lung congestion.

In his frustration, Bendrix rails against God:
"You didn't own her all those years; I owned her........ When she slept, I was with her, not you. It was I who penetrated her, not you." Grief and disappointment fill him with hatred and bitterness, and to the end, he cannot forgive God for robbing him of Sarah. In fact, THE END OF THE AFFAIR is a long record of Bendrix's jealousy -- jealousy of "that other" whom he realises to be God only after Sarah's death.

In his latest novel, THE COMEDIANS, Greene has made another masterly study of the emotion of sexual jealousy in the portrayal of Mr. Brown. Mr. Brown is

suspicious and jealous by nature. When he returns to Port-au-Prince after spending a few months in New York, he finds Martha, the Ambassador's wife, alone near the Columbus statue where they used to make love. Even though she assures him that she has been faithful to him during his absence, and has missed him very much, he feels no trust in her. He cannot believe in a fidelity that lasted for three months of solitude. He himself is aware of his excessive jealousy. He thinks: "If a husband is notoriously blind to infidelity . . . . . . . . . . . a lover has the opposite fault -- he sees it everywhere." 34.

Mr. Brown feels a great aversion to Angel, Martha's son, who seems to draw out all the tenderness from his relationship with Martha. He considers him as his real rival. He is certain that but for this child Martha would have been ready to leave her husband forever and come to him. It seems to him that in Angel the father had incarnated his own demon to ensure that their affair did not go too far, beyond the bounds of prudence.

Mr. Brown's jealousy grows beyond all control when Mr. Jones takes political asylum in the Ambassador's house. He suspects that Martha is in love with Mr. Jones,

and taunts her very often with the remark that she has betrayed him. Mr. Brown's sexual jealousy prompts him even to put Jones's life in danger by making him join the rebels in the mountains. Martha herself, unable to stand his jealousy, once tells him: "To you nothing exists except in your own thoughts.........We're what you choose to make us.........None of us is like you fancy we are. Perhaps it wouldn't matter much if your thoughts were not so dark, always so dark.........It's a dark Brown world you live in." 35. Greene has very vividly portrayed, in the character of Mr. Brown, the moral degradation brought about by sexual jealousy.

We thus find that Greene has made a masterly study of various emotions in his works. He shows a very great familiarity with the concepts of modern psychology in the portrayal of his characters. Greene seems to subject his characters to a thorough analysis to find out the motives for their behaviour. His characterisation is marked everywhere with psychological subtlety.

35. THE COMEDIANS, p.250.