CHAPTER TWO: UNSOUGHT REVELATIONS

Mr. Russell refused to admit that man's nature is dual, and that each part of him has its own conception of justice and morality. In his passionate nature man wants lordship, to live in a relation of power with others, to obey and to command, to strut and to swagger. He desires mystery and glory. In his cerebral nature he cares for none of these things. He wants to know and be gentle; he feels his other passionate nature is frightening and cruel.

CHAPTER II
UNSought Revelations

It's a Battlefield

Greene in his Introduction to It's a Battlefield says that 'the injustice of man's justice'\(^1\) is the theme of the book. He also mentions that the title of the book borrowed from Kinglake has ironic implications. He confesses that 'indeed it remains the least read of all my books'.\(^2\) Greene's critics are not impressed by the novel. They see in it too much of Conrad, the Conrad of The Secret Agent. There is no doubt that The Secret Agent anticipated some of Greene's very fine thrillers and comic-tragic melodramas. But It's a Battlefield is not a Conradian book. There is not much similarity between them. In many ways they are dissimilar, especially in technique. Moreover, a reading of the book would definitely lead to a different conclusion and to a different model. It is in many ways the most Dickensian of Greene's books.

The Secret Agent is an interesting tale centering round Winnie Verlock. Conrad himself claimed that she was the book's imaginative centre. But there is no such pivotal character in Greene's book. There is no violent act in It's a Battlefield. All the murders are only reported; because of the unusual interest the Assistant Commissioner takes in his job, they have

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2. Ibid., Introduction, p.viii.
become a part of his being. The only violent act is the shooting of the Assistant Commissioner by Conrad Drover with a blank cartridge. The much debated irony in The Secret Agent chiefly explores the crippling effect of pettiness and meanness in all their manifestations and it ultimately succeeds in winning the reader's sympathy for Winnie, who is noble and simple in her tragic career. But Irony in Greene's novel is an entirely defensive device. It makes the reader see the innate incongruity between human aims and human acts in a world where each is isolated, each is imprisoned in his own way and each tries to escape from it. In this respect it is Dickensian in spirit though not in execution. Many of the scenes are characterized by taut comic spirit. The people the novel presents are sometimes ludicrous and sometimes pathetic but never tragic. Scepticism but not pessimism is the characteristic of the narrative voice.

When we look at the organisation of the novel, the above assessment gains in precision and clarity. The novel has five sections. The first section presents the Assistant Commissioner. He meets the private secretary who requests him to help the Home Secretary to arrive at a decision concerning the reprieve of Jim Drover, on whom a death sentence is passed. Embarrassed and hesitant, the Assistant Commissioner takes him to the prison to see Drover.
The second section has five sub-sections. Each sub-section introduces characters who are either closely or remotely connected with Jim Drover. Condor, the journalist, Kay Rimmer, Drover's sister-in-law who works in a match factory, Mr Surrogate, the bourgeois communist, July Briton who works in a cafe, Conrad Drover, Jim Drover's brother, and Willy, Jim's wife appear in their respective roles. From Parliamentary affairs to a Communist meeting and to the desolation of Drover's home we make a smooth transition. In between we are taken through London pubs, the match factory, sordid streets and seething slums.

The third section begins with another day of routine activities of some of the characters. "Mr Surrogate rose later than usual."1 "The machines in the match factory stopped working for five minutes while everyone drank a glass of milk and pretended to eat a dry water biscuit."2 "Condor sucked a sweet and stared into the melancholy future."3 Mr Surrogate meets Caroline Bury to seek her help in getting Jim reprieved. Willy meets Mrs Coney and gets her signature on the petition urging the government to reprieve her husband. Conrad Drover who loves Willy succeeds in making her reciprocate his love and thereby corrupts himself and corrupts Willy. Caroline Bury

1. Graham Greene, It's a Battlefield, op. cit., p.87.
2. Ibid., p.87.
3. Ibid., p.87.
invites her friend, the Assistant Commissioner, to dine with her. The Assistant Commissioner accepts the invitation after much thought.

In the fourth section we again meet Surrogate waiting for Kay's visit and debating within himself whether to go to bed with her or not. Condor finds that the man whom he thinks he is pursuing has left the place and thinks that he himself is being pursued. Jules gets a legacy from his dead father and celebrates it by having a good time in Kay's company. Conrad gets a revolver loaded with blank cartridges from Mr. Barney the broker. He meets the Assistant Commissioner and wants to talk to him about his brother but is prevented by his cowardice.

Section five, the last one, dramatises Conrad Drover's attempt to shoot the Assistant Commissioner. Since the revolver is loaded with blank cartridges, the Assistant Commissioner goes unhurt. After shooting, Conrad is dazed and falls on the pavement. His jaw is broken and he dies in the hospital. The section ends with the Assistant Commissioner and the Chaplin debating on the concept of justice – human and divine. Incidentally we learn that Jim has attempted to kill himself because the grant of reprieve condemns him to a life of living death.
This bland summary of the five sections in the novel does not give us any idea of the complexity that pervades the book. What appears to be a series of dramatic situations, presented in the form of a documentary film, is unified by the narrative voice and the time scheme in the novel.

Jim Drover is sentenced to death and is expected to be executed on Thursday. This has to be kept in mind before we attempt further analysis. The first two sections present the activities of various characters on a single night. The Assistant Commissioner leaves his room in the Scotland Yard and it is evening. On page 1 it is said, "All round Trafalgar Square the lights sprang out, pricking the clear grey autumn evening."

Section 2 ends with the Assistant Commissioner telling Inspector Crosse that he is not coming to the Yard and he will see the Inspector's report the next day. Section 3 deals with the events of the next day from 9.30: "When Davis came in and drew the blinds, a flow of pale autumnal sun filled the wash-basin and spread across the bed." On page 129 Kay tells her sister Millie, "Tomorrow's a Sunday". Section 3 ends with the Assistant Commissioner accepting the invitation of Caroline Bury. Section 4 deals with the activities of Sunday and Section 5 with the activities of Monday. Monday evening Conrad shoots the Assistant Commissioner with a blank cartridge, becomes dissy and falls on

the pavement. He is taken to the hospital where he dies. When Willy wants to tell him that Jim has got the reprieve, the nurse tells her, "Tomorrow. You'll excite him. He's got to be quiet." He dies that night without knowing the reprieve granted to his brother. From the above analysis it is evident that the action of the novel is spread over four days - Friday, Saturday, Sunday and Monday.

*It's a Battlefield* is not political in its theme; the political atmosphere is part of the setting which is London. The setting and atmosphere which are presented in evocative language make the novel readable and interesting, not characterization. Strictly speaking this kind of novel does not need a pivotal character. Like Dickens, Greene creates a multi-dimensional world that makes us aware of the political and social tensions of the early thirties. We also notice that these tensions are gradually and steadily evolved into a vision of human predicament because of the evocative use of the language and poetic organisation which characterize Greene's mature fiction.

Jim Droyer does not appear in the novel's action. He is a bus driver and a member of the Communist Party. His domestic life is contented and happy. Willy loves him and he loves her. He has physical strength but no mind. He kills a policeman when the police disturb the party meeting. Jim has no ulterior motive.

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in stabbing the policeman. He only wants to protect his wife. He thinks that the policeman might hit her. He is tried and sentenced to death. This simple situation gets complicated because Jim is a Communist. The Home Secretary whom he does not see at all is anxious and worried. Jim’s execution might endanger his stability because Jim is a Communist and a member of the labour organisation. Nor can he easily recommend his case for reprieve because that might be construed as an act of timidity - lack of courage to confront a stiff opposition. It is this political tension, involving a man’s life forfeited to the law of the land, that sets the battle raging. According to the private secretary, the Home Secretary is fighting every inch and the Parliament is a battlefield. It is the private secretary who first uses the expression which is also the title of the novel. Jim’s fate not only involves a cabinet minister but also a revolutionary organisation which decides to start signature campaign to get the sentence commuted. But the organisation is a sort of battlefield where people compete with one another for leadership. Mr. Surrogate wonders, “whether all movements ended with a scrimmage of individuals for leadership”. But this Dickensian minor character wants exhilaration, exaltation and a sense of freedom from any cause which he supports. He does not bother about pain, suffering and death. “He resented even Drover’s intrusion as an individual to be saved and not a sacrifice to be decked for the altar.”

2. Ibid., p.41.
Jules Briton who "wanted to be saved from the counter and tea urn, the weights and the heartless flippancy of the safe" presents the narrator's point of view and its ironic variations. While he is proceeding to the Party meeting with his friend Condor, he suddenly says, "We are playing at this." Condor asks, "Playing at what?" Jules replies, "Being Reds." 

Ironically enough these characters are playing a battle or playing a game the implications of which they are not fully aware. This is proved by the later events. But they are aware that only a few people make the world move. Nobody shows any genuine concern for Jim Drover's awful predicament. For instance, Kay Rimmer feels, "I want to enjoy myself ... Jim doesn't matter to me, I could hate Hilly for this, and looking up she saw Mr Surrogate's smooth cheek and pale hair." There is a typical passage which presents Jules at the Party meeting:

The surface of the brain was aware of Bennett talking, Mr Surrogate bending his head over his shoe, Kay trying to catch his eye; their images danced across his brain like rain on glass, leaving no impression. He was already away, seeking what he had lost, what he was never reconciled to losing, complete dependence, a definite object (to breathe, to grow, to be born), the impossibility of loneliness.

The passage is significant in many ways. For one thing, it reveals the expressive loneliness that drives many of the characters to various places and people without any overt purpose.

2. Ibid., p.37.
3. Ibid., p.43.
4. Ibid., p.48.
Moreover it is a sort of prison from which they would like to escape with great struggle. It converts each character's inner world into a battlefield where no victory is possible. In the two sentences that constitute the passage under review, there are many present participles which make the outer and inner spheres of existence contiguous. But the realities that the outer sphere would like to absorb do not leave any impression on the inner. To the inner sphere they are merely opaque. This is amply demonstrated by the image 'rain on glass'. The second sentence in the passage throws much light not only on the character of Jules but also on the other important characters like Willy and Conrad Drover. Jules wants to recover something he has lost and he is not reconciled to what he has lost. This is precisely the predicament of Willy also. For all practical purposes she loses her husband, Jim. Even if he is reprieved, he has to spend the rest of his life in prison which means the impossibility of conjugal love. Jules struggles to find "a definite object" which would bring sense of union, sense of dependence and the warmth of human relationship without which he is almost dead. His conscious struggle is to achieve 'the impossibility of loneliness', a very intriguing phrase placed towards the end of the sentence in order to emphasise the idea that the possibilities which life offers are not worth struggling for.
The foregoing analysis establishes the situation of Milly in the right perspective. Her husband is facing a death sentence. He may or may not get reprieved. But now she like Jules wants 'complete dependence, a definite object, the impossibility of loneliness'.

She had always felt safe in bed beside him, feeling the shape of his bones like the roughness of a wall. Now the bed was the sap of a strange continent, a blank space waiting to be explored through many years, and she thought again with a sense of stuperfection: 'If they let him off, I shall be forty-five.' The emptiness of the floors above pressed on her again like the emptiness of years. 'He'd rather be alive than dead,' she thought, but she could not feel sure.

Jim's brother, Conrad, himself a victim of the inner battle, 'seeking a definite object, the impossibility of loneliness', now becomes Milly's man. He loves her. But it is not actually love but an oppressive sense of loneliness that brings them together. When Conrad leaves after the courtesy call,

... She wondered why she had not asked Conrad to stay. Again she was astonished at the change, that she should depend on Conrad. He had never, while Jim was there, been quite real to her, he had only been a quality Jim lacked, the quality of brain, the quality of nerves. Now he was a man in the house, a fellow drop of human life to make the vast emptiness of the house less complete.

When we examine this passage and the one quoted earlier we easily notice the subtle poetic resonance achieved by the use of the term emptiness and its analogues. Throughout this section they

1. Graham Greene, It's a Battlefield, op. cit., p.70.
2. Ibid., p.69.
make their frequent appearance. "The whole house dry and with
emptiness." 1 "The vast emptiness of the house."

The emptiness of the floors, the emptiness of years, the edge of loneliness, etc.
This supports the inference that she is driven into Conrad's
embrace not because she wants sex but because she dreads empti-
ness and vacancy. Like Willy, Conrad is also in the same predic-
ament but for different reasons. His intelligence and sensibi-
lity set him apart; even his name unfortunately has an outlandish
quality that isolates him from the rest.

So 'Conrad, Conrad, Conrad' had been flung at him across the desks, across the asphalt yard,
driving him into isolation, while the Jims, the
Herberts, the Henrys flocked together and shared
secrets.

As it usually happens in Greene's fiction, Conrad is a victim of
his own sense of pity. Willy's suffering is unbearable to him.

His love, complicated by pity, injures them both. He is not happy
with love because it makes him betray his brother:

Love had been close to him, in the kitchen,
before the glow and the hum of the gas, bet-
ween chair and chair, which had escaped him
now in bed, in the dark. One of them had
injured the other, but it was not their fault.
They had been driven to it, and holding her
body close to him with painful tenderness, it
was hate he chiefly felt, hate of Jim, of a
director's nephew, of two men laughing in
Picadilly. 4

This passage develops the final irony of the book. No decisive

2. Ibid., p.69.
3. Ibid., p.128.
4. Ibid., pp.133-134.
victory is possible whether the battle is within or without. Even victory has in it the implication of defeat, and every defeat has in it the implication of victory. Conrad’s struggle against isolation makes him love but love’s consummation brings in its wake hatred and death.

Now we can proceed to analyse the character of the Assistant Commissioner, whose name is not mentioned in the novel. There is a subtle irony at play in the presentation of this character. He is involved in the tensions of the battlefield which is London. But he does not know on whose side he is fighting:

It was hard, he thought, to get any clear idea of a war carried on in this piecemeal way throughout a city. He was not used yet to visualising a situation from a policeman’s colourless report: He had been accustomed in the East to seeing with his own eyes the casualties of war: the stabbed soldier, the smouldering hut, the body hanging from a branch.

But he tries his best to get a clear idea. His three years stay at the Yard and supervision of the police operations in the city have not brought any change in his attitude towards human activity as a whole. When Caroline asks him,

'What do you hope?'
'Well,' he said, 'one lives and then, that is, one dies.' It was the nearest he could come to conveying his sense of a great waste, a useless expenditure of lives: Caroline in the operating theatre, Drover on the scaffold, the girl on the Streatham Common, Justine in Spain. It was impossible to believe in a directing purpose, for these were not spare parts which could be matched again.

2. Ibid., p.204.
This valuable insight does not prevent the Assistant Commissioner from holding his job, for moments which bring unsought revelations. But his rigid adherence to his job, in which he has only mercenary interest, turns out to be the ultimate obstacle which stands in his way to gain a sense of identity and self-hood. He in fact lives by the law of exclusion. Neither morality nor politics, nor business, nor religion is his business. Instead of forging an inclusive view of human condition from his experience in the East and in London with criminals and prisoners, he vegetates dissatisfied and diffident:

"I am a coward, he told himself; I haven't the courage of my convictions; I am not indispensable to the Yard; it is the Yard which is indispensable to me."

Thus the irony of the situation in terms of the title of the novel is that the Assistant Commissioner is not interested in the battle that is raging because of many tensions in man and society. But he wants to stay in the battlefield because it holds in precarious balance the torn fragments of his being.

In terms of the action dramatized in the novel, the effect of the ironic presentation of the Assistant Commissioner's character is to make him the target of another coward's blank cartridge. We are told that the Assistant Commissioner is not in the habit of carrying a gun even when he accompanies a flying squad. This habit he cultivated in the East when he

supervised everything about law and order. Like the Assistant Commissioner, Conrad Drover's being is held in precarious balance by his efficiency. But his hand always wobbles. He is very nervous. Willy knows this and tells him that he needs sleep and he would not be much good with a gun. This remark worries him. The next day, when returning from office, he looks into a gun shop and thinks of her observation. When he succeeds in making love to Willy, a sense of failure and hatred of himself and others harass him. After much effort he gets a revolver from Barney the pawn-broker. But he has no use with it. When he is passing through a moral crisis which makes him desperate, he sees the Assistant Commissioner. He thinks that one word from him would save his brother. Even earlier, walking through Piccadilly, he hears the Assistant Commissioner laughing and saying to somebody, "A pram on top of a taxi". In section 1 this detail is mentioned:

Something worried the Assistant Commissioner. He stood hesitating on the threshold of Piccadilly. Something had been said which he did not understand, it belonged to an alien world, but it was his duty to understand, something about... The lights were all lit, the shop girls crowded the pavement on the way to the underground. 'What were they saying?' he asked, 'about a pram on - or - a taxi?'

The secretary laughed. 'A pram on a taxi - how can I tell!' He laughed so loudly that the two shop girls turned small vivid faces towards him; a clerk in dark clothes, carrying an attaché
case, halted suddenly and stared at them, watching the two men turn the corner, rolling the phrase over on his tongue: 'A pram - on a taxi,' convinced that he would never forget the meaningless joke which had set the men laughing.

In this way Greene builds up the climax of the novel - Conrad shooting the Assistant Commissioner with blank cartridge. The dramatic irony that is present in this situation is of great significance to arrive at the meaning and the form of the novel. We know that it is the private secretary who laughed. When Conrad stared at them, he felt that it was the Assistant Commissioner who laughed. We also know the Assistant Commissioner is incapable of boisterous laughter. But Conrad wants to make the Assistant Commissioner the scapegoat for all his failures and obsessions. The inside view of Conrad we get before he fires at the Assistant Commissioner supports the inference:

Then, I said to Willy, I fired. You told me that I could never hold a gun, but my hand was still for long enough. He fell down the three steps and lay in the road. The ear tried to stop, but the road was slippery after the rain, and it skidded fifty feet. I put the pistol in my pocket and came away. I hated you last night, but now I hate no one. I feel quite at ease again. They will not trace me, because he does not know me, and I had so little motive for anger against him. I love you now without hatred or jealousy or lust. It is as if I had driven my own nightmare into his body through the hole the bullet made.

2. Ibid., pp.207-208.
It's a Battlefield presents a heterogeneous world. As J. Hillis Miller remarks, discussing Dickens's Bleak House,

A world of complete heterogeneity is, paradoxically, a world of complete homogeneity. Since nothing has any relation to anything else and cannot be therefore understood in terms of a contrast to anything else, everything is finally equal to everything else.

The Assistant Commissioner's vestative existence, Conrad Drover's nightmare, Jim's crime, trial, conviction and reprieve, Mr Surrogate's bourgeois-bloomsbury-Communism, Conder's baseless fear of being pursued by Bennett, Kay Rimmer's 'expanso of spirit in a waste of shame', and Willy's agony are the various spots of the battlefield which are at one and the same time significant and insignificant. The English soldier in the Crimean War has at least the satisfaction of fighting for the prestige of the country. But the characters in It's a Battlefield have not even that. They are stuffed men fighting with blank cartridges.

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England Made Me

*England Made Me* is one of the novels which Greene himself liked. It is definitely a more improved and mature book in terms of organisation and theme than any he wrote earlier. When we read the novel, keeping in view the tradition in which Greene has been writing, it is one of his successful Jamesian performances, in spite of its unsuccessful attempt to exploit the stream of consciousness method. One of its Jamesian aspects is its international theme. A host of Jamesian characters might have said that America made them when they crossed the Atlantic to set their feet on the European soil. But there is a differentiation that explains the similarity and dissimilarity between the master and his unorthodox disciple. Most of the Jamesian exiles in Europe are very rich and their existential dilemmas are, for lack of a better term, moral. In Greene's novel, the exiles in Stockholm confront poverty (except Krogh); they are rootless. They face a bleak and barren existence. Spiritually no doubt it is sterile. But it is not spiritual sterility that a reader notices at the centre of Greene's book. It is simply human isolation and indifference. This is a variation on *It's a Battlefield* theme with Stockholm as the backdrop. Even though there are a few sections in which Greene uses the stream of consciousness method, the novel is
based on the Jamesian formula of point of view. As in most novels of the author, here also the drama and the atmosphere complement and enrich the whole. Greene seems to be trying here to dramatise the situation of an exile from the point of view of four characters - Kate and Anthony, Krogh and Minty. Hall the henchman of Krogh is used as conjunctive and disjunctive device in the plot machinery. David Fryee-Jones thinks that in many ways the real hero of the novel is Minty. In order to deal with the complexity of the exile's predicament that is dramatised, we may modify the statement of Fryee-Jones and say that Minty is endowed with the function of a chorus in so far as he sums up the situation for us. He tells Anthony Farrant:

... anything he does secretly is headlines, special editions, wires to England. I'm a religious man, ... and it's good to think that Krogh - the richest man in the world, who controls the market, leads to governments, takes our money and turns it into Krogh's, millions of money converted into Krogh's you can buy for a few pence in any general store, it's good to think he's merely one of us, that Minty keeps an eye on him, watches, records, perhaps now and then puts a drawing-pin on his chair (I wonder if you remember Collins who taught history? Well, Farrant, it makes Minty feel all evensong, all vox humana - "and He shall exalt the humble and meek", Partridge used to say - you know whom I mean, of course ---

Anthony Farrant does not know whom Minty meant. He did not stay at Harrow. The passage under consideration is one of the seminal

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passages in the book. It tells us what Minty does and what he is.
As an exile from his own country, he has sympathy for others in
similar situation including Krogh. Although it is made valueless
by his cynical detachment, the idea that Krogh is 'merely one of us'
is suggestive. The very fact that one does not have a place which
one may call one's own on the vast globe dissolves all social,
economic and class barriers. Like Minty, Krogh is rootless. His
enterprises cover all the world and his goods are purchased by
all people who have money. If there is any kind of personal re-
relationship it is based on cash nexus. In a crucial context,
Kate says the same thing about Krogh. Kate, Krogh and Anthony
are in a car. While driving beside the railway line they come
across a new bridge and Krogh makes Anthony stop the car and
gets down to see the bridge, and when Anthony remarks, "On with
the family party",
Kate began to laugh. 'Yes,' she said, 'a family
party.' A damned dull family party. She thought:
He's one of us, fighting for his own security
like one of us, he's not the future, he's not
self-sufficient, just one of us, out of his
proper place.

Kate leant over his shoulder - we're a family
party, one of us, I've used him and he's used
me, but he's one of us, only a damned climber
after all, as we are - 'Show me your hand,
darling,' she said. She tore up her handker-
chief and spread with cold cream. She took his
hand with tenderness and touched the cut -
poor devil, what a long and tiring way he's
come, and they wouldn't take any notice of him,
wouldn't recognise that he was one of their own kind, they humiliated him. She bound his hand firmly and put her arm round his shoulders; a family party, one might as well be kind; three of us now climbing together, honour among thieves.1

The above excerpts from what is given as an inside view of Kate's mind go a long way to place the form of the novel in the right perspective. Krogh is celebrating his secret engagement to Kate. It is for the second time we see him come out of his self-imposed isolation. Kate and Anthony accompany him. It is a short family party. What is significant here is the repetition of the phrase 'one of us'. According to Kate, Krogh is 'one of us fighting for his own security'. The family party does not gather any momentum from amiability or personal conviction or deep-rooted love. Krogh is one of the exiles. However rich he might be on paper and in figures, he relies on Kate, his secretary, for many reasons, one of them being to acquire unobtrusive contact with the outer world. Since she has shifted from place to place and has nothing to depend on, she clings to him and becomes his mistress. That she does not love him need not be demonstrated at this stage. The only thing that has to be stated is that he used her and she used him. Taken in conjunction with the phrase 'honour among the thieves', the words 'climber' and 'climbing' have ironic and disturbing association. In a world which is torn to fragments, in which rootlessness is the only principle of

equality among human beings, search for livelihood is the only purpose of existence and all means are equally good. Kate who knows the inner instability of Krogh's financial domain repeats the same phrase towards the end of the novel. She tells Minty:

'Oh, ... a few days ago I could have ruined them. A word to Batterson's. But what would have been the use? There's honour among thieves. We're all in the same boat.'

'He wasn't a thief', Minty said, defending Sparrow, Connel, Baxter ...

'We're all thieves,' Kate said. 'Stealing a livelihood here and there and everywhere, giving nothing back.'

This passage in terms of the epigraph taken from Walt Disney

'All the world owes me a living' with which Greene prefaces the novel reveals the unsought revelation. In a world which is international, which is dominated by tycoons and their henchmen like Krogh and Hall, and in a world which is swarmed by perverted schoolboys and tramps like Minty and Anthony and obsessive ones like Kate, the only cementing bond between man and man is the search for livelihood. In this sense all are climbers; the more one climbs, the more ruthless one becomes and is completely de-humanised. Words like 'family', 'home' have no meaning. No one is responsible for anything and all are equally irresponsible. All are thieves simply because they are insensitive to life round them in their ruthless drive to earn a living. It is precisely in this context that we have to place the drama of the twin sister and brother, Kate and Anthony.

Kate and Anthony (particularly Anthony) have an inner life in which childhood and adolescent memories play a vital role. Throughout the book the vocabulary of courtship and love is employed. The book begins with the arresting sentence, "She might be waiting for her lover", with a slight emphasis on 'might be' and Anthony tells her, "You're prettier than ever, Kate".\(^1\) Kate thinks that "his face is astonishingly young for thirty three".\(^2\) We are told that "they had as many memories in common as old couple celebrating their thirtieth anniversary".\(^3\) A little later, after their first meeting, Kate feels, "What a pair we are. She could have sung with joy when he pulled her to her feet because they were a pair again".\(^4\) The above examples are drawn from Section One only. But the point is that in later Sections the same vocabulary suggests frustration and hopelessness. Kate's memory is dominated by one particular moment in their childhood. When her brother runs away from school, she meets him in the barn and sends him back. Later she realises that she made a mistake. Schooling has made Anthony too conventional and too respectable to live as an exile. She and her brother live in the past. She wants to make amends for her past mistake. She loves him, loves to keep him with her. Wherever they are together that is her home. But as we have noted earlier, 'home' has lost its meaning because of the ongoing rush of internationalisation with all its implications.

\(^1\) Graham Greene, *England Made Me*, op. cit., p.5.
\(^2\) Ibid., p.6
\(^3\) Ibid., p.8.
\(^4\) Ibid., p.11.
The mutual criticism which punctuates the relationship of Kate and Anthony keeps in balance the opposite influences in human nature: to rebel against the existing disorder or to make the best use of it. It is precisely here that Greene's technique as novelist helps him. Years ago Mark Schorer wrote:

"Technique is the means by which the writer's experience, which is his subject matter, compels him to attend to; technique is the only means he has of discovering, exploring, developing his subject, of conveying its meaning, and finally of evaluating it."

Greene's technique consists in using images which startle and jolt the reader and at the same time convey the comment as an assessment of the ongoing action. The following is a good example:

He beamed at her; he rested both hands (she noticed his gloves needed cleaning) on the top of his umbrella, leaned back against the counter and beamed at her. Congratulations, he seemed to be saying, and his humorous friendly eyes raked her like the head-lamps of a second-hand car which had been painted and polished to deceive. He would have convinced anyone but her that for once he had done something supremely clever.

The image of 'head-lamps of a second-hand car' is not only vivid by itself but also exactly appropriate. By the time they meet in London, her brother's behaviour, his shifts and excuses, have become a part of his adventurous story. When he says, 'I've resigned', she knows that he is seeking. His stories no longer deceive. The verb 'beamed' used twice in the first sentence

emphasises his gusto which conceals the inner emptiness of the man.

When she tells him that he has to come with her to Stockholm, he says:

'Of course you know best... You always have. I was just remembering that time we met in the barn,' And certainly, she thought with surprise, he sometimes has his intuitions too. 'I'd written to you that I was running away, and we met, do you remember, half-way between our schools? It was about two o'clock in the morning. You sent me back.' 'Wasn't I right?' 'Oh yes,' he said, 'Of course you were right,' and turned towards her eyes so blank that she wondered whether he had heard her question. They were as blank as the end pages of a book hurriedly turned to hide something too tragic or too question-able on the last leaf.

The above extract from Section One of Part One is important in many ways. Kate assumes full responsibility for sending Anthony back to school. She thinks that she did the right thing. After keeping her brother with her as Krogh's bodyguard for a few days, she realises that she had made a mistake in sending him back to school. He appears to be a misfit in Krogh's kingdom. The inner disorder Anthony notices behind Krogh's affluent, formidable exterior stability becomes the bone of contention between the two. Kate likes to make the best of a bad job by marrying Krogh. Anthony wants to blackmail him in order to gain a momentary financial advantage. But the point to be stressed here is that the image of 'the end pages of a book' only reinforces the predicament of Anthony. While the image of 'the head-lamps of a

second-hand ear' brings out the falsity of Anthony's gusto, this one amply demonstrates that he wants to forget the past because it is barren and sad. In both the images the tenor is the eyes of Anthony. They suggest his cheapness and vacuity. All this we gather from the point of view of Kate.

From Anthony's point of view, Kate is a careerist. While Loo talks of freedom, Anthony thinks of Kate:

Kate was a bit cold-blooded; she didn't make excuses; he still felt ashamed and angry when he thought of that moment in Krogh's flat - 'that's my bedroom'. He had known, of course, long before he came to Stockholm that she was Krogh's mistress, but he had never learnt it before in so many words and she had never excused herself. He had an uneasy feeling that Kate, if taxed with it, would be more likely to speak of money and a job than freedom.1

What Anthony feels about Kate has the utmost relevance in understanding his own character. He is old fashioned, conventional and has his own sense of what is decent and what is not decent. The inside view of what is passing in his mind when he is about to meet Krogh amply demonstrates one facet of his character:

There was nothing he hated more than asking for a job, and it looked like being his life work. Already he felt a grudge against Krogh for refusing him, for taking him. If he takes me, it'll be charity for Kate's sake. What right has he to be charitable? At least, no one can say I'm inhuman. I may have my faults, but they are human faults. A glass too much, a girl now and then, there's nothing much wrong with that.2

2. Ibid., p.61.
It is this quality in Anthony that irritates Kate. It is this that makes him refuse to obey Krogh's order to throw out the young Andersson, when he sought an interview with Krogh to talk about his father's dismissal.

But Kate's love for Anthony is more than that of a sister's love for a brother. A snatch of their conversation from Part Six drives home the point clearly:

'I know this was happening,' Kate said. 'I had my warning. Aren't I dressed to kill? But I expected it over the coffee. Your favourite lipstick, flowers.' She said with her first sign of weariness, 'A sister's handicapped, isn't she? I can't appeal to you like Leo can; you'd think it indecent to say you loved me.'

'But I do love you, Kate. Honestly.'

'Like that. In that tone. This is how I love you, Anthony.'

He had put his hand on her desk amiably, conciliatingly; she drove at his fingers with her pen-knife. He whipped them away.

'For heaven's sake, Kate ...'

'The lover's pinch, Tony, which hurts and ...'

This passage contains a quotation from Antony and Cleopatra, that is, 'the lover's pinch which hurts and is desired'. But Kate and Anthony are not Cleopatra and Antony. The allusion deepens the irony that their love, even if incestuous and tragic, cannot have the heroic finale of the Elizabethan love tragedy. Always they are at cross-purposes and poles apart in attitude and approach to life. As expatriates they are caught in the ongoing process of dehumanization which impoverished any romantic idea like home from home. Only Minty exists and others drift in 'euff-link' relationship.

This brings us to Krogh and Hall. When they leave the place after attending Anthony's funeral, the narrative voice says:

The brain and the hand; the heavy peasant body uneasy in the morning coat, cramped by the collar; and the hand, destruction with a wasp waist and jewelled cuff-links flashing like ice. They had nothing to say to each other; what lay between them, held them apart, left them lonely as they drove away together, was nothing so simple as a death, it was as complicated as the love between a man and a woman.¹

This picture of Krogh and Hall we get places these characters exactly in their respective roles as the tycoon and his henchman.

The tycoon lives in 'a wilderness of his own contriving'.² He cannot even crack a joke that comes to his mind from his past.

"He had always despised people who thought about the past", always living in the present, "he was like a man without passport, without nationality, like a man who could only speak Esperanto".³

In spite of his success he has his own problems. Kate knows what they are. When Anthony tells her that he will humanise him, she reflects:

She believed she knew: men were conditioned by their insecurity. It was not that they envied him his money or were consciously opposed to his international purpose; it was that increasingly they needed sensations to take their minds off their personal dangers: a murder, a war, a financial crash, even a financial success if it were sufficiently startling. She was disturbed when she thought of the immense impersonal pressure that was exercised on any man with

² Ibid., p.39.
³ Ibid., p.187.
power, to induce him to make a sensation at the
cost of security; by ultimatums, telegrams, slo-
gans, huge bonuses with nothing paid into the
reserve. It was only a man completely out of
touch with what people thought, without a pri-
vate life, who could resist this pressure. And
Anthony wanted to make him human.

Since he has no home, no private life, and is isolated, and
likes to perpetuate himself that way, he is able to achieve
success. But his success is the cynosure of journalists, foreign
diplomats and self-appointed protectors like Hall. The passage
quoted above reveals the contrast Kates makes between Anthony
and Krogh. Anthony is human, Krogh is inhuman. We can convert
this into a formula which the novel evolves. In times of crisis —
whether economic or political — survival depends on unscrupulous
and clever manipulation of the existing disorder. One has to
dehumanise oneself like Krogh and Hall. To be human is to be
vulnerable and hence certain death. Anthony is murdered and
Krogh knowing what will happen does not prevent it. Hall's
terrier face, wasp waist have symbolic suggestion. He almost
digs Krogh's burrow to get at his victim. His absolute devotion
to Krogh is ironically a devotion to the ruthless pursuit of
success.

While Greene tried to present the economic battle during
the period between the Wars in this novel, he explores the political
uncertainties of the cold war climate in his later novels like

The theme of Anarloan and The Comedians. But economic uncertainty or political climate is not the focus of his fictional art. It is always the human response to the existing order or disorder.

The purpose of the 'international theme' in James is "to make comparisons between people of different nations, cultures and traditions ... to convey a sense of the absence anywhere of a fully civilized, humane society, a sense of its dissolution or vanishing, if it ever existed, a sense of its elusiveness, a sense that it has become difficult to identify or recover".¹ The quotation from John Speirs lucidly sums up the Jamesian preoccupation with the confrontation of cultures. Greene, writing in the post-Jamesian era, conveys the 'sense of the absence anywhere of a fully civilized, humane society' by placing a character like Anthony Farrant whose 'radical innocence' is too good to survive in the proliferating nixea of the decaying European capitalism.