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Brighton Rock: Growth In Psychological Insight

Sr. Catherine Madigan
Xavier University of Louisiana

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Sister Catherine Madigan

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Introduction

A major literary trend in twentieth century Western literature is psychological realism in the novel. Henry James, generally acknowledged as a master in this field of writing, set the pattern for this type. It is difficult to follow a literary form that has been well developed by another author, particularly a writer like James; yet, this is what Graham Greene has attempted to do. In his fictional works, Greene has used some of the insights that he gleaned from reading Henry James, whom he "ranks with the greatest of creative writers."[1]

While admiring and learning from this master of the psychological novel, Graham Greene, however, has continued to rely heavily on two elements of his own fiction, the "thriller technique" and the inclusion of Catholic doctrine. These elements so characterize Greene's work that critics tend to overlook the psychological aspect. Thus, depending on their respective viewpoints, they are inclined to evaluate Greene's fiction as "thrillers" or as "Catholic novels." Evidence abounds for both judgments, but it is also true that Greene used both these elements to draw attention to the psychological aspect of his characters. The problem involved in labeling one novel, "a thriller," "a Catholic novel," and "a psychological novel" is as enigmatic as resolving the assertion that an author gave equal emphasis to plot, theme, and characters. Bernard J. Bedard suggests a compromise in reconciling these seemingly contradictory forms: "His [Greene's] concern is primarily psychological. His explorations in this realm cover spiritual and supernatural experiences, not usually the explicit province of the purely psychological novelist,

and his world is often more a world of physical action than is generally true of a psychological novelist. However, the largest general class in which his novels can be placed without reservation is the psychological novel or more particularly, the psychological thriller."[2] In his dissertation, however, Bedard emphasized the "thriller" rather than the psychological aspect of Greene's novels. A chronological reading of Greene's novels indicates his growing interest in probing the psychological depths of his characters.

Since 1929 when he wrote his first major fictional work, The Man Within, Graham Greene increasingly devoted himself to analyzing his characters and providing motivation in following their progressive growth or decline. Greene's concern with the psychological dimension of man, a concern not necessarily contradictory to his interest in "thrillers," can be seen as part of the justification for his division of his fictional writing. This psychological aspect of man so captured his attention that Greene divided his fictional writings into two major categories--novels and entertainments. He explained the distinction: "I call those books of mine in which the chief interest is in the series of exciting events and not in characters--'entertainments.' In the novels the main interest is in the psychological study and the plot takes second place."[3]

Greene's fiction, based on this division, totals eleven novels and seven entertainments. The sixth, the midpoint in the series, marks the beginning of a new direction in Greene's novels. In Brighton Rock, published in 1938, Greene introduced Catholic doctrine to heighten the internal conflict of his characters. In the first five novels, Greene had presented his protagonists in situations that were similar to those

in the novels after Brighton Rock, but his examination of the characters' dilemmas did not reach the depths he achieved in Brighton Rock and in the novels that followed, especially The Power and the Glory and The Heart of the Matter. The greater psychological depth was in part a result of "the Catholic element" which was new with Brighton Rock. Greene seemed to reason that building his novel around a Catholic framework of ideas would involve his characters in deeper internal conflict. Since Greene's protagonist is a Catholic living in an atmosphere that is largely antagonistic to his religious beliefs, he must, inevitably, feel psychological conflict. This, of course, is Greene's purpose in so setting up his protagonist's dilemma.

However, Greene's intention in making use of strictly Roman Catholic framework and terminology is not didactic. He aims to indicate that each person, whether he is Catholic or not, works out his own pattern or style of life according to the many factors that have formed his character. Rather than teaching Christian morality, Greene is interested in examining the difficulty and consequent inner conflicts inherent in the attempt to live a perfect Christian life in a far from perfect world. Thus, Pinkie Brown, the seventeen-year-old gangster in Brighton Rock, is a Catholic, but the conflicts in him which provide the psychological depth of the novel are as much a result of his environment and his experiences as well as of his religious ideas. In fact, the discrepancy between his experiences of the world around him and his religious training provides the conflict. Again, it is not as a moralist, Catholic or otherwise, that Greene writes: "I am not arguing that literature is amoral, but that it presents a personal moral, and the personal morality of an individual is seldom identical with the morality of the group to which he belongs."[4]

The psychology of each character is the focus of his attention.

It is apparent, then, why Greene resents being called a Catholic novelist: "I would claim not to be a writer of Catholic novels, but a writer who in four or five books took characters with Catholic ideas for his material."[5] Greene's choice of Catholicism for his religious framework is obviously due to his immediate familiarity with this creed: he became a convert in 1926.

Greene's concern for his characters, then, is not subordinated to exemplification of dogmatic concepts or to plot (as in the simple "thrillers" or "entertainments"). Greene seeks to restore to the English novel the type of character Henry James created. "For with the death of James the religious sense was lost to the English novel," states Greene, "and with the religious sense went the sense of the importance of the human act. It was as if the world of fiction had lost a dimension: the characters of such distinguished writers as Mrs. Virginia Woolf and Mr. E. M. Forster wandered like cardboard symbols through a world that was paper thin."[6] To avoid this "paper-thin world," Greene added "the Catholic element." To give greater emphasis to "the importance of the human act," he utilized the "thriller technique." For Pinkie one murder led to another; each action paved the way for the following one. Perhaps it is true that Greene overworked these elements; yet, his use of them gives psychological depth to Brighton Rock. If the balance was to be more effectively struck in later novels, this novel is significant for having pointed the way, for here the three elements-- "thriller," "Catholic element," and psychological depth--were used conjunctively for the first time in his fiction.

Most critics will acknowledge that this novel, though very

apparently a "thriller" or "entertainment" has sufficient character development to suit Greene's definition of a novel and move it beyond his "entertainment" or "thriller" category.[7] The criticisms of Brighton Rock as Greene's first "Catholic novel" are, on the other hand, more difficult to answer. Many critics--Herbert Haber is representative--evaluate this novel, not from a literary point of view but from a theological point of view.[8] Herbert Haber parallels the seven sections of the novel of Pinkie's abuse of the seven sacraments: no penance for Hale's murder, belittling Holy Communion, Baptism in crime, Confirmation in his loathing of sex, diminished ideal of the excellence of Holy Orders, Matrimony outside the Catholic Church, and lastly, the Final Unction with vitriol.[9]

It is true that Greene's novels, especially Brighton Rock, do involve supernatural and doctrinal considerations, but Greene's emphasis in this novel is not on paralleling Pinkie's actions with the Church's teaching on mortal sin in the narrowly legalistic sense. The important aspect of the theological considerations is how Catholic doctrine has psychologically influenced the behavior of Pinkie Brown and Rose Wilson. Greene places his emphasis not so much on where Pinkie and Rose are going--heaven or hell-though this is a question to them, but on the inner struggles consequent upon their actions, which they are convinced will put them in hell. Notably, Ida Arnold, the third major character, does not face a deep inner turmoil because she does not adhere to any formal standard of conduct; she does not believe in heaven or hell. Her life is based on her personal sentiments at the moment; her actions are motivated by a vague and expedient sentimentality which is not really at variance with the world around her as are Pinkie's and Rose's theological convictions.

In Brighton Rock, then, Greene tried for the first time to portray what he thought was the psychological impact of religious belief on the behavior of an individual. Greene did not entirely succeed in this effort because Pinkie Brown emerges as too evil while Rose appears too good to be true. Still, the focus of Greene's attention was on the motives of the characters.

Though the motivation behind the actions of Pinkie, Rose, and Ida and the consequent psychological turmoil of the first two characters are the chief concern in the novel, the actions themselves follow the "thriller" pattern. In fact, Greene utilized an ending resembling that of the short story, "A Drive in the Country," published in 1937, a year before the publication of Brighton Rock. Basically a "thriller," the short story contains many similarities to the novel but gives no hint as to the motives of the boy and the girl. An examination of the plot of both the novel and the short story may be constructive in illustrating Greene's use of the "thriller technique" to give dimension to his characters; this analysis forms the content of the first chapter. The environmental factors and early experiences that helped to mold the characters of Pinkie and Rose are examined in Chapter II. Their religious concepts merit attention also because it is the conflict between their beliefs and their experience that provides much of the psychological depth in the novel.

Even with parallel backgrounds and education, Pinkie and Rose approach life in vastly different ways. This results from their variant reactions to their experiences. The psychological insights that Greene reveals concerning them is the subject for Chapter III. Greene did not entirely succeed in providing sufficient psychological motivation for Pinkie and Rose, and Ida is more or less a stock character who has only

one tenet in her belief--"fun." The evaluation in Chapter IV of Greene's success in what he attempted indicates in what areas he did not fully probe the psychology of these three characters and hence did not develop Brighton Rock into a psychological novel of great depth.

Brighton Rock does not rank among Greene's greater novels, but with it Greene began his in-depth study of his characters which should merit for him a place in the Henry James tradition of psychological realism.

Chapter I

When a novelist attains a degree of excellence or presents a significant unified view of life through his novels, literary scholars attempt to discern the steady growth of his excellence and to study the development of his vision by examining his essays, notebooks, letters, marginal notes, diary, or anything else available to them that might provide an insight into the author and his development. If a novelist also writes short stories, these often provide the microcosm of his total vision of life.

To a certain extent the short stories of Graham Greene reveal elements of his vision. In the preface to 19 Stories, he wrote, "The short story is an exact form which I have never properly practiced: I present these tales merely as the by-products of a novelist's career."[1] As by-products, Greene's short stories do provide some insights into his novels. The short story, "A Drive in the Country," serves as a contrast to Brighton Rock, for the plot of this story bears a remarkable resemblance to the last section of Brighton Rock.[2] The main difference stems from the fact that Greene developed Pinkie and Rose psychologically and provided a relatively complex background to explain and give verisimilitude to their inner conflicts, whereas Fred and the nameless girl in "A Drive in the Country" remain lacking in psychological motivation. Of course, the limited length of the short story form diminishes the possibility of detailed character development; but, nonetheless, Fred and his girl as characters are subordinate to plot and theme. The point of view and setting in the story also set limits to the possibility of considera-

in all things was his supreme virtue.

Between her father's "balanced-account" type of life and Fred, with "his air of unbalanced" irresponsibility the girl had to choose.[4] She "wanted a little of both worlds: irresponsibility and a safe love, danger and a secure heart."[5] Yet, there was no middle position; having escaped from the life she abhored, she refused to commit suicide. Fred laconically said, "My dear, I wish you joy of home."[6] The girl tried to answer him but the only thought that came to her mind was "there was something to be said for the negative virtues of doing no injury, of simply going on."[7] Yet, the future offers little hope for a spiritually satisfying life.

The plot of the novel moves as a thriller and also thematically suggests the same inadequacy of legalistic spiritual tallying, but the total scope of the novel involves much more than this, is much more oriented toward development of complex characters than can be accounted for only by the respective possibilities inherent in the short story and novel form. The "thriller" plot of the novel is conventional and simple enough. Pinkie Brown, the youthful gangster, sought the top position vacated by his idol, the murdered Kite. Pinkie had to eliminate anyone who stood in the way. First, he killed Charles (Fred) Hale, the roving reporter who sided with Colleoni, the perfumed gangster boss who had moved in to take over Brighton and who had Kite killed. Next, Pinkie disposed of Spicer, his companion: guilt had worked on Spicer's conscience, and Pinkie feared he would expose their part in Hale's murder. Pinkie then married Rose Wilson, a waitress, because he sensed that she knew enough to incriminate him in Hale's death. By marrying Rose, Pinkie planned to silence her in case of future investigation.

This, however, still did not calm Pinkie's fears. Ida Arnold,

the woman who had "befriended" Hale shortly before his death, relentlessly pursued Pinkie. Ida stalked Pinkie until, in desperation, Pinkie persuaded Rose to enter a suicide pact. They drove in the country. Suddenly and at the last moment, Ida, Dallow (Pinkie's friend), and a policeman arrived. Rose was saved; but Pinkie, blinded by the vitriol he intended for the others, ran and fell over the cliff.

Though the novel has a more exciting plot than the short story, Brighton Rock is notably more than a "thriller." In Greene's thrillers, plot--and sometimes thematic concern--is more important than motivation of characters, as in "A Drive in the Country." The point of view in the short story being the girl's necessarily eliminates the possibility of including Fred's reasoning. He did not voice the inner conflict that drove him to despair. The dialogue also could have carried the weight of the characterization, but it limped in this story. Little was said, and Greene gave only a brief insight into the girl's mind; she, in turn, could only surmise what transpired in Fred's mind. All the reader knows is from the girl's observations and the short dialogues. The girl's summary of Fred's character could also be a summation of his inadequate motivation: "he was only made for the winds to blow through."[8] Fred himself uttered only cliches as reasons for his suicide: "Don't you see? Life's hell. There's nothing we can do.... I haven't a penny.... We can't live on nothing. It's no good hoping that I'll get a job."[9] No facts or speculations reveal the deep-seated reasons for his actions. Even the girl herself is not developed by the point of view in the story. She remains no more than a witness to two ways of life; with Fred's death, even the possibility of choice is eliminated. The short story lacks psychological motivation.

This short story, though, provided Greene with a conclusion for his novel; but in writing the novel Greene was obviously more concerned with motivation, and the novel form itself permitted the scope necessary for analyzing Pinkie's motives. For example, Pinkie and Fred utter similar words regarding the suicide pact; yet, the situation in the short story lacks depth whereas the same scene transplanted into Brighton Rock has dramatic and psychological dimensions. Both Pinkie and Rose thought out the implications of the suicide pact. The dialogue does reveal the inner turmoil in their minds. Pinkie, unlike Fred, went through a soul-searching interior monologue. Pinkie had thought out each murder and envisioned the implications, even the necessity for Rose's death. A short time before the suicide attempt, he debated with himself. Greene takes the reader inside Pinkie's mind for an introspective study: "he thought: there'll be time enough in the years ahead--sixty years--to repent of this. Go to a priest. Say: 'Father, I've committed murder twice. And there was a girl--she killed herself.' Even if death came suddenly, driving home tonight, the smash on the lamp post--there was still: 'between the stirrup and the ground.... He wasn't really deceiving himself--he'd learned the other day that when the time was short there were other things than contrition to think about." (p. 331) Greene utilized the omniscient point of view in the novel to expose the thought processes and motivations of Rose also.

In the short story the characters and the point of view only help to carry the theme. In Brighton Rock both point of view and theme enlarge the psychological dimensions of the characters, and the setting of Brighton in the novel provides an essential element in the motivational patterns of Pinkie and Rose. The setting in "A Drive in the Country" is basically a framework in which to contrast thematically the two types of

existence portrayed.

If Greene's new departure and significant merit in Brighton Rock is his concern with inner conflict (as opposed to his practice in the short story which has the identical plot and was published the year previous to the novel), this, of course, is the point which must be supported, for it has certainly not been the focus of critics who have bothered to address themselves to this novel. Some have pointed out that the plot of Brighton Rock has been repeated in other thrillers. In fact, Arthur Calder-Marshall says that "Graham Greene lifted his ideas from contemporary newspapers,"[10] and Harvey Curtis Webster substantiates this by indicating that Greene used as the basis of his novel an actual series of murders that occurred in Brighton at the time.[11] Yet, Greene did more than record this journalistic evidence. He used the thriller plot; he needed only to put characters into the novel who could command more attention than the plot. This he tried to do in Brighton Rock.

Chapter II

To a great extent the world that the novelist of the realistic mode uses as the setting of his work is, more or less, the world that he himself sees and can recreate with ease. The setting of a novel is, then, not only important in providing the reader with clues to the author's conception of the world and man's essential place in it, but also in the delineation of character. Environment plays a vital role in the character's formation and in providing motivation for the character. To say this of Greene's relationship to his fictive world is in no way to suggest that he is a philosophic determinist, for such a statement would be misleading. It is only an acknowledgment that since the advent of Freud at least, any novelist or any student of man can only with the greatest difficulty separate man's psychological motivations from his environment.

Graham Greene's world in Brighton Rock contains violence, degradation, loneliness, and all the other components of privation. Into this severely testing world Greene placed his characters, Pinkie Brown and Rose Wilson. The deadening influence of this background coupled with a non-existent family life, poor education and little meaningful religious training hardly equipped Pinkie and Rose with the ability to achieve a spiritually healthy and fulfilling life. Yet, both must work out a purposeful life within these stifling limitations. One of these hindrances could have weakened their best efforts; combined, these factors provided a powerful reason for them to do anything to escape a continued existence in "The Waste Land" world of Brighton. The total effect of dehumanizing

environment, education, and subsequent experience on Pinkie's and Rose's behavior has great psychological significance. Their motives for their actions, at least those of Pinkie, are understandable considered in the light of their background. The environment thus adds to deepening the psychological dimension of Brighton Rock.

Both Pinkie and Rose grew up in a slum near the center of Brighton, a resort town for bookies, for gangs like Kite's and Colleoni's, and for spiritually dead pleasure-seekers like Ida Arnold out for a day at the race track. Low morality, shallow self-centeredness, gang warfare, and violent rivalries subsequent to race track racketeering characterized the town. The violence consisted of one gang's "carving" with razors the throats of members of the rival mob and disfiguring faces with vitriol. Surrounded by an environment that united such evils, Pinkie Brown, often called simply "the Boy," would have had difficulty even if his family situation, his school and church experiences, or his relationships with others could have offered him some moral support or a vague hope for a better life. All of these basic psychological supports Pinkie lacked. Pinkie's past held no solid or successful element on which to build a future. Rose had only her own good nature to carry her through life.

Though Greene did not include abundant detail of Pinkie's and Rose's lives prior to the period covered in the novel, he supplied sufficient evidence concerning their history through their conversations, their thought sequences, and the relating of present events to past circumtances to permit a sketch of their formative years. In the novel, Pinkie is seventeen years old and Rose is sixteen; yet, they had learned much about life in that space of time from "the concentrated and limited experience of the Brighton slum...." (p. 149)

The experiences of Pinkie's childhood in large part directed his life. His boyhood remembrances embittered him toward people. Although Greene provides little information about Pinkie's parents, the reader knows how they affected Pinkie and Pinkie's attitude toward them. He does not regard his real parent as his father; Kite, the gangster who picked him off the streets, was his father figure: "when Kite had died in the waiting room at St. Pancras, it had been as if a father had died...." (pp. 189-190) Pinkie's mother, too, remained hidden in his memory; Rose's mother, who is in the novel, reminded Pinkie of his own mother--"stupid, vindictive."

Pinkie's only recurring memory of his parents is their sex relationship which Pinkie termed the "Saturday night exercises." He dreams of this on his own wedding night: "he lay still thinking: 'What a dream!' and then heard the stealthy movements of his parents in the other bed. It was Saturday night. His father panted like a man at the end of a race and his mother made a horrifying sound of pleasurable pain. He was filled with hatred, disgust, loneliness; he was completely abandoned: he had no share in their thoughts--for the space of a few minutes he was like a soul in purgatory watching the shameless act of a beloved person." (p. 271) Sex did not mean love to Pinkie as it apparently had not to his parents. The word "home" did not connote family life or a place where one goes for security. "Home" was a place from which one escaped. It was with fear and disgust that Pinkie passed the place that had been his "home" when circumstances finally forced him to visit Rose's parents. He was even scared of going back to Paradise Piece, the ironic name Greene gives to the section of Brighton which held his childhood home and the place "he thought he had escaped for ever." (p. 203) He noticed on this visit to Rose's home that the city had demolished half the area in readiness for

building new flats: "his home was gone: a flat place among the rubble may have marked the hearth; the room at the bend of the stairs where the Saturday night exercise had taken place was now just air. He wondered with horror whether it all had to be built again for him; it looked better as air." (p. 204)

Pinkie regretted this past. Even in the old neighborhood, "he began to fear recognition and feel an obscure shame as if it were his native streets which had the right to forgive and not he to reprove them with the dreary and dingy past." (p. 204) From this misery he had escaped; still he feared that any connection with Rose would drag him back. He did not want to be involved with her and "get mixed up again with that drab dynamited plot of ground they both called home." (pp. 128-129) For most of his seventeen years, this had been all he had seen of life.

Rose fared no better in environment and family situation. Pinkie realized this when he went to see her parents in Nelson Place to bargain with them about his marrying her. Through the broken window glass, Rose spied him coming. She led him through "a little passage which stank like a lavatory" up a newspaper-covered staircase to a cold, dirty room. Rose's parents, who are named simply Mother and Father, "had a mood on: they watched him with silent and haughty indifference--a small thin elderly man, his face marked deeply with the hieroglyphics of pain and patience and suspicion; the woman middle-aged, stupid, vindictive. The dishes hadn't been washed and the stove hadn't been lit." (p. 205) The whole scene repelled Pinkie; he bargained with the father for Rose. At first, the father posed as indifferent. As Pinkie bid higher for Rose, he "saw swimming up through the blind vindictive silence incredulity, avarice, suspicion." (p. 207)

Having offered his final bid, Pinkie "looked with horror round the room: nobody could say he hadn't done right to get away from this, to commit any crime.... [sic] when the man opened his mouth he heard his father speaking; that figure in the corner was his mother; he bargained for his sister and felt no desire...." (p. 207) Poverty had dimmed the parents' sense of values so that they were willing to exchange Rose for fifteen guineas. The father's "selling" his daughter while the mother sits back and willingly permits it is the epitome of indifference and a real lack of values or love in life. The point to be made out of this is that Rose's parents really resembled Pinkie's and that Pinkie's reaction to this background is credible to the reader. Greene, of course, has deliberately provided the details of this disgusting background to make Pinkie's violent actions believable. This is evident when, during the bargaining scene, Pinkie, twice a murderer and now marrying Rose to silence her as a potential witness against him, feels for her "the faintest twinge of pity for goodness which couldn't murder to escape." (p. 208)

Pinkie had empathy for Rose because he clearly understood her dilemma; he lived it too. In the midst of the auction, Rose declared her position to Pinkie, "Never mind what they say. I won't stay here." (p. 207) Pinkie understood this rebellious statement; both of them had to escape. His ambiguous compassion and attraction for Rose countered by his hate and repulsion is now psychologically credible. Pinkie was not totally without compassion.

Greene remarked once: "I write novels about what interests me and I can't write anything else. And one of the things that interests me most is discovering the humanity in the apparently inhuman character."[1] Pinkie's family situation and home in Paradise Piece submerged any possi-

ble growth of his humanity. For Pinkie to have responded to his background and his present situation in any other way would have been psychologically unrealistic and unhuman. He rebelled against his parents and his slum upbringing. Raymond Chapman generalized from Pinkie's background that "the Boy" is "typical of a generation that has grown up without roots, without loyalties ... twisted and embittered before he has become a man. Greene stresses the power of this disillusionment to become a driving, destructive force."[2]

This violent force resided also in the boys with whom Pinkie attended school. Pinkie's memories of his school days consisted of an asphalt playground, fights with dividers [compasses] with his classmates, "a cracked bell ringing, a child weeping under the cane..." (p. 346) Kite saved him from these frequent brawls, and it was for this that Pinkie dedicated himself to Kite's service. Kite then assumed the role of Pinkie's master; Pinkie imitated Kite's mannerisms, dedicated himself to Kite's goals, and even after Kite's death, Pinkie followed the reasoning process that he thought Kite would have used, for Kite apparently provided Pinkie with psychological mechanisms and physical responses which temporarily, at least, stayed the destructive violence and debilitation of the environment. What Pinkie only vaguely perceived was that these mechanisms and responses were themselves destructive of him. Pinkie's world, then, centered around Kite and his gang in Brighton. With Kite's death, Pinkie assumed the role of head of the gang by default: no one else was strong enough to oppose him, or for that matter, wanted the leadership.

Never having been part of a group, much less a leader, Pinkie gradually lost control because he manifested an unfeeling attitude toward them. He feared a close personal relationship with anyone because this

vation Army gaff at the corner, his own home beyond in Paradise Piece, the houses which looked as if they had passed through an intensive bombardment, flapping gutters and glassless windows; an iron bedstead rusting in a front garden, the smashed and wasted ground in front where houses had been pulled down for model flats which had never gone up."[4] (p. 127) Pinkie and Rose had identical backgrounds.

Of Rose's secular and religious education, Greene says nothing. Rose's reasoning processes indicate formal doctrinal training. She debated internally on the evil of entering a civil marriage and of committing suicide. In opposition to Pinkie, Rose perceived and believed in the love-center of Christianity. Even though Rose admitted not going to Mass regularly, it was important to her that Pinkie was a believing, if not practicing, Catholic. Asked if he believed in the Catholic religion, Pinkie responded, "Of course there's Hell." To which Rose added, "And Heaven too." (p. 72) That Rose, a product of the same background as Pinkie, could have made the leap of faith of which Pinkie is so logically incapable is a major problem for the critic seeking psychological realism in Brighton Rock; consideration of this problem is in Chapter IV.

Greene briefly described Rose's background in one sentence: "in Nelson Place, from which she had emerged like a mole into the daylight of Snow's restaurant and the Palace Pier, she had never known a boy with enough money to offer her a drink." (p. 67) Beyond what has already been noted, Greene related little more. At sixteen, in the present of the novel, she became a waitress at Snow's restaurant. She knew little about life in general since she never left her home in Nelson Place. She told Pinkie she had never seen a newspaper because they could not afford them in her home.

was not part of his experience, was in fact, according to his experience, positively to be avoided. He trusted no one, including Rose and Ted Dallow, because he dreaded others' finding out his background and despising him for it. He preferred being alone with his thoughts and dreams. In these, at least, he could create his own world.

In the real world, Pinkie knew his stature was low. To Colleoni, the elegant gangster, Pinkie ranked as a no-count teenage opponent. To his gang--Cubitt, Spicer, Dallow, and Drewitt--he was "the Boy." The law labeled him as a cutthroat. Only Rose accepted him fully, and Pinkie dreaded involvement with her. Yet, when forced by circumstances to marry her, Pinkie feared the authorities would object on the basis of his age. Ironically, Pinkie remarked the happy outcome: "And then, you see, there was a stroke of luck. I wasn't registered. Not anywhere they could find." (p. 242) Thus, even legally Pinkie is a nobody.

This, then, is "the Boy" that Jacques Madaule named "the archangel of the furnished room," "the Lucifer of the slums," and "the Napoleon of the razor."[3] Perhaps Madaule's phraseology overstates Pinkie's character, but it does portray the vision that Pinkie had to himself and of his world. Pinkie could not visualize a future that differed from his past. If he could not escape Brighton, then he would be the "worst" person there, for that person would be the "best" and strongest of all he had seen and experienced. Rose proved to be the drawback. Her presence reminded Pinkie of his past. "He thought he had made his escape, and here his home was: back beside him, making claims." (p. 127) Rose might have been able to wear down Pinkie's stubborn resistance if he had not so completely identified her with Paradise Piece. Pinkie knew that Rose's background was the same as his: "the barred and battlemented Sal-

Yet, Rose's presence reminded Pinkie of some general religious ideas gleaned from his catechism instructions; some music that he learned as a choirboy frequently reverberated through his consciousness. Not surprisingly, Pinkie had seen only the negative aspects of religion. What he says about the devil, heaven, hell, peace, mortal sin, mercy, confession, Communion, the sacraments, and the Catholic Church are basic tenets of Catholicism, but his emphasis is on law rather than on love. Pinkie has memorized a catechism; but he has no conception of mercy, of compassion, or of brotherhood. The concepts he recalled, in retrospect were those most consonant with his own experience, i.e., Hell. Heaven was beyond his conception:

> ...he wasn't made for peace, he couldn't believe in it. Heaven was a word; Hell was something you could trust. A brain was capable only of what it could conceive, and it couldn't conceive what it had never experienced; his cells were formed of the cement school playground, the dead fire and the dying man in the St. Pancras waiting room, his bed at Billy's and his parents' bed. An awful resentment stirred in him--why shouldn't he have had his chance like all the rest, seen his glimpse of Heaven if it was only a crack between the Brighton walls?... (Greene's ellipsis, italics ours, p. 331)

Still religious rituals constantly loomed up in Pinkie's imagination: the host raised at Mass, the censor swinging, and the priest in the confessional. He vaguely felt the non-legalistic, inexplicable love-center of these rituals, but all his experience militated against the giving way to such dangerous tendencies as love and trust: "you could lose vice as easily as you lost virtue, going out of you from a touch." (p. 198)

Brighton thus shaped his outlook on life. Raymond Chapman sees the setting as "an extra, comprehensive character in the story exerting its influence," and perceptively suggests that "the description of the seafront is as significant in its way as the brooding introduction of

Egdon Heath in The Return of the Native."[5] Greene did describe all the facets of Brighton--the arcades, the pier, the bars, the restaurants, the hotels, the race track, and the parade. "The long tunnel under the parade was the noisiest, lowest, cheapest section of Brighton's amusements.... The lights were always on in the tunnel; the air was warm and thick and poisoned with human breath." (pp. 258-259)

The people, too, were an integral part of Brighton; they made it what it was--a pleasure resort. On the way home to Billy's after their marriage, Pinkie and Rose witness ordinary occurrences: "an old man struck a match to light his pipe and showed a man and girl cramped in the corner ... a blonde with Garbo cheeks paused to powder on the steps up to the Norfolk bar." (p. 261) There were the Ida Arnolds singing in the bars, the homely secretaries sitting in the two-penny deck chairs along the parade waiting to be picked up. The 50,000 pleasure-hungry people coming for a weekend race, the people at the peep shows, slot machines, and shooting booths, the bookies standing in the stalls along the race track, and the gangsters trying to outwit each other.

Colleoni, the gangster, dominated the area from his penthouse in the Cosmopolitan Hotel. His world consisted of the miseries of mankind: a group of blind musicians marched along the parade; a man who had lost half his body--shoulder, arm, and leg--sold miscellaneous items; a child with an iron-braced leg played among the ruins of Pinkie's former home in Paradise Piece. Even the attendant at the parking lot has a gammy leg; "he moved it with a mechanism worked from his pocket, lurching with an air of enormous strain to pocket sixpence.... he looked worn with the awful labour of the trivial act.... Hand in pocket he pulled the hidden wire and made his unsteady and diagonal way towards a Ford." (pp. 342-343)

All of Brighton is thus maimed, mechanical, dehumanized of the good in humanity. The aura of a petty, weak, not even glittering, accomplishment hangs over Brighton.

Even when Pinkie dreamed of escaping all this misery, he concluded, "'But I'd feel a stranger away from here. I suppose I'm real Brighton'--as if his single heart contained all the cheap amusements, the Pullman cars, the unloving week-ends in gaudy hotels, and the sadness after coition." (p. 319)

With all of the violence and wretchedness, Pinkie had a sense of belonging to the world of Brighton in a way that he felt he could never be a part of any other place. His Paradise Piece home, the school, the Church, Brighton itself and the people Pinkie encountered along the way provided the foundation for his character, for the psychological mechanisms we see at work in the novel. Yet, this cannot be all. If it were, Greene would be a philosophical determinist, which he certainly is not. "Greene recognizes maladjustments in the social order, of course, and even launches a ripple of social criticism now and then, but he always uses darker and bolder strokes to paint the evil within man than the evil without."[6] Logical though Pinkie's psychology and actions may be in the light of his environment, he himself notably determined the final direction of his character. It is well to remember that Greene added the final dimension, the motivating factor beyond environment. "Greene believes that the compulsion to evil is as much spiritual as it is environmental. The corrupted nature of the fallen man is simply given direction by the horrors around him."[7] There are horrors in Brighton, but the place that produced Pinkie also gave birth to Rose. They came from practically the same background; yet, as previously noted, she responded to life differ-

ently than did Pinkie even if in a sometimes extremely simple fashion. To say like Marie-Beatrice Mesnet that "he [Pinkie] belongs to the host of juvenile delinquents who bear witness to the shortcomings of our social order," is to state only half the case.[8]

Still the environment of Brighton does provide psychological motivation in the novel. Pinkie both revolted against and celebrated everything Brighton was and symbolized, for he could find a sense of belonging no where else. Unable to escape Brighton, he decided to make use of everything in building himself to stand first among the most evil people there. "What makes Pinkie at once the most dreadful and Satanic character in modern fiction is that he has intuited a significant fact about the nature of evil: in its absolute form it involves more than the omnipresent seediness and criminality that characterize his surroundings; it requires a corruption of that which is good."[9] This suggests a factor, transcending environment, that provides the psychological depth.

Chapter III

For any novel to be meaningful, especially a psychological novel like Brighton Rock, the author must disclose the forces which motivate a character as he faces life's challenges. Any realistic portrayal of a fictional character should reveal the psychological problems of that character. Graham Greene has explored beneath the human surface in Brighton Rock, grappling with the psychological conflicts of Pinkie Brown and Rose Wilson. The characterization of Pinkie Brown, however, has been a source of contention among Greene's critics for thirty years; some say he is unbelievably evil; others, that he is merely interesting for theological consideration. Both these positions will be discussed in Chapter IV. The contention of this thesis is that Greene intended the characterization in the novel to be his main concern and psychological motivation the focus of his attention.

In writing Brighton Rock, Greene drew upon his earlier novels and thrillers for some ideas and techniques; but here, for the first time, he consciously inserted Catholic doctrine as one pole of opposition standing against the actions toward which his characters' backgrounds impel them. Thus deepened by the theological dimension, Brighton Rock was Greene's trial balloon in his attempt at psychological realism.

The basis for psychological realism in Greene's writings is his fictive world; "a world uniquely formed of elements ancient and modern: Christ's Passion and the sordid catalogue of contemporary violence, Pascal and psychoanalysis, the defiant assertion of miracles and the literary

techniques of a suspense story. Constantly re-enacted in this world is a drama of pursuit with four protagonists: the hunter, the hunted, the betrayer, and the long arm of grace."[1]

An understanding of the characters' psychological conflicts requires an awareness of the basically antithetical elements which compose Greene's vision of the universe. Seediness and "the sordid catalogue of contemporary violence" form the environment and lead the characters to actions that are antagonistic to their belief in the tenets of Catholic doctrine. The reader must be willing to accept this universe before he will accept the credibility of these characters. Greene's forte is his deep probing into his characters who live this polar existence. Greene once wrote, "I find myself always torn between two beliefs: the belief that life should be better than it is and the belief that when it appears better it is worse."[2] The paradox Greene presents through his characters is, then, a paradox he has perceived in himself. Life, for him, can be seen under two aspects simultaneously. Later, he added, "I was discovering in myself a thing I thought I had never possessed: a love of life."[3] These two ideas form almost a rhythmical pattern in Brighton Rock: the evils in life and the love of life in spite of evil. It is Greene's attempt to pull together the poles of opposition in his fictive world which is productive of the central conflict.

Greene, despite his pessimism and his tendency to see the dark side of life in his novels, leaves his readers with an element of hope and with the understanding that he does feel a compassionate concern for his characters. Even in leaving this element of hope, however, Greene has shattered the possibility of placing characters into neat, self-contained categories. Necessarily in conflict because of their beliefs and their

surroundings, his characters are constantly drawn in either direction; his characters are shallow only when they fail to recognize the existence of the two poles.

This fictive world, which the critics call "Greeneland," came into literary existence in Brighton Rock. Greene told his French biographer, Ronald Matthews that A Gun for Sale (in the United States, This Gun for Hire, 1936) was a "dry run" for Brighton Rock and that he used Raven, the hired killer, as a sketch for Pinkie.[4] This entertainment provided Greene with a "sketch" for Pinkie, but Brighton Rock gave psychological dimensions to his character. Pinkie Brown, faced with the existential decision, chose the life of evil. Pinkie's choice of evil resulted from environmental influences as well as a boundless pride which prompted him to do anything to escape the misery of his home in the Brighton slum.

From his past, Pinkie learned two things: only in dominating others and isolating himself from personal relationships could he hope to succeed in life. The assumption of the leadership of Kite's gang gave him the opportunity to dominate others, but he was still plagued with a basic insecurity, a fear that if he did not succeed he would be forced to return to the anonymity of Paradise Piece. Fear stalked Pinkie--fear of being exposed for what he was, fear of being humiliated, fear of involvement, and fear of hell.

Because of the shame and insecurity of his Brighton slum background, Pinkie created for himself a goal that would give him greater prestige as a person--to be the most evil of the evil people in Brighton. Motivated by this purpose, he must keep goodness at bay. Thus, Pinkie led a dual life; exteriorly, he tried to manifest power and intelligence; but, in reality, this facade hid his inner fear and limited knowledge.

The paradoxical descriptions of Pinkie's clothing and face well indicate his primary characteristic--pride, but his outward appearance cannot completely masquerade the Brighton slum within him. Pinkie's suit does not quite fit him, and his face belies his age. His proud self-image, like his suit, is not commensurate with his intelligence and his achievements. Even his names, Pinkie Brown and "the Boy," diminish his pretended stature.

In delineating Pinkie's physical characteristics, Greene described him as a character of contrasts, the natural result of a character in conflict with himself. Pinkie had a "face of starved intensity" and wore a "shabby smart suit." (p. 7) Later, Greene observed that "from behind he looked younger than he was in his dark thin ready-made suit, a little too big for him at the hips; but when you met him face to face he looked older...." (p. 26) Pinkie, a boy of seventeen, has a "young ancient poker face." (p. 33)

Pinkie's poker face cloaked his fear; only the tic in his cheek revealed his nervousness. It appeared on his face in threatening situations--in the tea room after Hale's murder, (p. 29), in Snow's restaurant as he searched under the tablecloth for the ticket, (p. 33), when Rose saw his hand under the cloth, (p. 34), when Rose told him she remembered faces, (p. 36), when he confronted Spicer after seeing his picture posted, (p. 135), when he heard that Spicer was still alive after being carved, (p. 170), when he was apprehensive about marrying Rose, (p. 213), and when he arranged with the lawyer Drewitt for the legal marriage. (p. 217) This mannerism betrayed Pinkie's real state of mind. He spoke furiously and proudly, but the tic contradicted his words; it externalized the conflict.

Pinkie must constantly balance his perception of his real self with his projected ideal self. A realization of the discrepancy between

what he really is and what he wants to be caused fear in Pinkie and moved him to act rashly. Brave when unopposed, Pinkie went to pieces when he faced an adversary equal to him. Pinkie rated himself as a professional with a razor blade, "but he had never yet used it on an armed enemy." (p. 153) He feared that others would discover the real Pinkie--this, to him, would be the greatest humiliation. "He is humiliated by being originally from Nelson Place; sic humiliated by finding himself like the others accessible to sexual pleasure; humiliated by being considered by the others under a certain connection as a boy."[5] Pinkie habitually refuses to acknowledge that he is human; he must be better than his associates. When confronted with a truth about himself, he lied--never admitting his birthplace, his mistakes, his fears, or even the fact that he dreaded going further in the way of violence. He escaped anxiety by living in the dream world that his pride fashioned; but even here, fear sometimes crept in. He dreamed of deposing Colleoni, of becoming the dictator, of living in the Cosmopolitan, of finding peace in Brighton for himself. This is the fantasy world that gave Pinkie security. Being first in evil meant attaining success for him.

Yet, when experience contradicted the actuality of this fabricated world, Pinkie, in his pride, returned to it imaginatively. When "defeat cut in his face and hand" by the razors of Colleoni's men, Pinkie limped alone on the sand hiding his bleeding hand and dreaming of the day when he would be a young dictator. For Pinkie, "life was a series of complicated tactical exercises, as complicated as the alinements at Waterloo, thought out on a brass bedstead among the crumbs of a sausage roll." (p. 159) Pinkie had fooled himself into believing that he was an English Napoleon conquering Brighton so that he could escape from the atmosphere

of Paradise Piece to that of the Cosmopolitan Hotel. He had convinced himself that when his Waterloo came only hell would be a fitting home for a person of his evil calibre because he had identified Brighton with hell. Being first in Brighton meant being evil; therefore, he felt destined to hell.

Pinkie believed only in the existence of hell because this, too, gave him a sense of importance; he could show them--meaning God--that he could defy them. For him, hell fit the scheme of things. It was "flames and damnation ... torments." (p. 72) After being attacked by Colleoni's men, an additional image of hell came to him: "Eternal pain had not meant much to him; now it meant the clash of razor blades infinitely prolonged." (p. 155) Pinkie must visualize everything in his own imagination; he created hell from the elements in his experience. Everything that happened to him he related to former, usually unhappy, experiences; "pain happened to him; and he was filled with horror and astonishment as if one of the bullied brats at school had stabbed first with the dividers." (p. 152)

Pinkie latched onto a few precepts and overworked them. His reveries on hell resulted ordinarily from someone's attacking his personal worth or his own awareness of his inadequacy. Rebuked by the police inspector for being too young for a gang leader, Pinkie resorted to dreams of greater plans. "He trailed the clouds of his own glory after him: hell lay about him in his infancy. He was ready for more deaths." (p. 93) This is a rather exaggerated reaction to a passing comment, but then Pinkie's projected self-image was rather exaggerated in proportion to his abilities. He justified his conduct by telling Rose that when he was baptized, "the holy water didn't take. I never howled the devil out." (p. 181) Even the thought of hell as a final destiny gave him a greater stature in his

own mind and fed his pride.

Pinkie tried to make life conform to his image of it. In this world he envisioned himself as the big man. Anything that upset this idea threw him into a state of fury; a "bright spot of color" stood out on each cheekbone. Insulted, he reacted violently. His pride limited the scope of his knowledge: "he had an air of removing his thoughts, like heavy bales, and stacking them inside, turning the key on all the world." (p. 315) He was too insecure to think through the full problem and too unsure of his own worth to lay himself open for appraisal. He needed to feel important; he even expressed disappointment when, because of the need for secrecy, no one could praise him for his brilliance in executing two murders which the police considered natural deaths.

True, Pinkie master-minded the remnant of Kite's gang, but this was not much of a gang; and the main motivation for his actions was revenge, fear, or anger; solid reasoning played no part. Pinkie could not feel secure as long as he was challenged. Feeling inadequate as a person, Pinkie so identified himself with Kite that he failed to develop his own individuality and delve into the deepest meaning behind his actions. He was moved more by impulse and imitation than by thought.

Filled with grandiose ideas, Pinkie remained a child--even in his own estimation. At the races shortly before Spicer's carving, Pinkie temporarily faced the truth about himself: "the soured false age, the concentrated and limited experience of the Brighton slum, drained out of him. He wished he had Cubitt here and Dallow. There was too much to tackle by himself at seventeen. It wasn't only Spicer. He had started something on Whit Monday which had no end. Death wasn't an end; the censer swung and the priest raised the Host." (p. 149)

Pinkie needed the others and something more than the others; yet, he was too proud and too afraid to become involved. He feared a close relationship with anyone--man or woman--because this would have made him cognizant of his imperfections. Isolation was his defense mechanism. "The imagination hadn't awakened. That was his strength. He couldn't see through other people's eyes, or feel with their nerves." (p. 62) If someone had really been close to him, "it would have been necessary to disclose oneself, to stop acting, to offer no resistence, to permit the feelings of others to penetrate as far as his soul like the music which he loves and he detests because only it is capable of acting on his nerves."[6] Having chosen evil, he had to ward off any possibility of goodness-even friendship--from weakening his fortress.

Of his men, the only one he felt he could trust was Ted Dallow. Dallow encouraged him and defended him against the ridicule of others; from him, Pinkie gained a "sense of triumph and companionship and superiority. He felt as a physically weak but cunning schoolboy feels who has attached to himself in an undiscriminating fidelity the strongest boy in the school." (p. 81) This was as close to friendship as Pinkie would ever come. Instead of being grateful for Dallow's support, however, Pinkie "felt anger at the way another's loyalty could hamper and drive." (p. 198) He did not understand people and when he was made aware of his ignorance, he became angry. "Other people's feelings bored at his brain; he had never before felt this desire to understand." (p. 296)

Pride and non-involvement were defenses of Pinkie's goal of evil, but they did not relieve the inner tension of an inherent need for others. Nevertheless, he could not bear "to be touched, to give oneself away, to lay oneself open--he had held intimacy back as long as he could at the

end of a razor blade." (p. 194) He had known hate; he had not known love, and he could not trust an unknown quality. Pinkie refused to accept himself for what he was, and he feared others, knowing him as he really was, would reject him. Isolation was better than rejection.

Love for him was a synonym for dependence, and sex was a sign of weakness. Sex did not connote love to Pinkie; his unfortunate impression of love as "the Saturday night exercise" of his parents never changed because he failed to see a good relationship in the reality around him. Sex was fifteen year-old Annie Collins laying her head on the train track because she was pregnant for the second time with no husband; sex was Dallow and Judy, Billy's wife, furtively embracing on the staircase; sex was Sylvie in the back of a Lancia; sex was one of Spicer's magazines; sex was Cubitt's vulgar wedding present; sex was the twenty-five year misery of Drewitt with his "spouse;" sex was a girl by the race track waiting to be picked up for the day; sex was Ida Arnold, a woman that belonged to every man.

When a hint of the goodness of love and sex came through Rose, he rejected it. With Rose in a restaurant, he watched two dancers and he was "shaken by a sense of loneliness, an awful lack of understanding." (p. 68) Pinkie's egoism and intent on evil prevented him from understanding and caused him to fight understanding.

Even his eyes revealed the lack of love in his life. Pinkie could choose evil without much difficulty because love was not and had never been a force in his life. "His grey eyes had an effect of heartlessness like those of an old man in whom human feeling has died." (p. 8) Greene speaks again of the "grey inhuman seventeen-year-old eyes," (p. 17), "the slaty eyes," (p. 26), "the ageless eyes," (p. 30), the "dangerous and

unfeeling eyes," (p. 39), "the eyes which had never been young [and which] stared with grey contempt," (p. 68), and the "grey ancient eyes giving nothing away." (p. 79)

The psychological conflict in Pinkie grew out of a gnawing need to understand the full meaning of life. His pride and fear had blinded him from seeing life as it really was; but he could not hide his inner turmoil. "Under his apparently invincible strength, an immense weakness lies, a fundamental fear that compels him to refrain from getting entangled with the reality of life and suffering."[7] Involvement meant a weakening of his choice of evil to which he clung because it alone gave a purpose to his life.

Yet, Pinkie is human; some remnants of good remained from his childhood and, in spite of his fighting them, insistently asserted themselves. In his characterization of Pinkie, Greene provided hints of the goodness which he sees as innate even in the most depraved of men. In an essay he wrote, "For to render the highest justice to corruption you must retain your innocence: you have to be conscious all the time within yourself of treachery to something valuable."[8] Even though evil was Pinkie's choice, love, repentence, and peace tempted him to the end. He could not forget his past: he still pursued evil as his supreme goal, but keeping good at bay became increasingly difficult. When he drove in the country to Peacehaven, the ironic name for the place of Pinkie's death, "an enormous emotion beat on him; it was like something trying to get in, the pressure of gigantic wings against the glass. Dona nobis pacem. He withstood it.... If the glass broke, if the beast--whatever it was--got in, God knows what it would do. He had a sense of huge havoc--the confession, the penance, and the sacrament--an awful distraction, and he drove blind

into the rain." (pp. 347-348) This blindness and uncertainity as to which world he would finally choose plagued him to the end. Even in death, his face "was like a child's, badgered, confused, betrayed; fake years slipped away--he was whisked back towards the unhappy playground." (p. 352)

This background which impelled him toward evil also left him with a love for music though he could not understand the mysterious effect it had on him. This is one of Greene's hints of incipient goodness in Pinkie. "Between heaven and hell, Pinkie has chosen, and he delights in his evil choice. But here exists however somewhere in him a music that does not let itself always be ignored."[9] Music moved Pinkie in a strange way. With music anywhere in the background, he would react. This was the one joy he retained from his boyhood. He told Rose proudly that he was once in a choir and then in a spoilt voice sang the song of peace from the Mass. "In his voice a whole lost world moved; the light corner below the organ, the smell of incense and laundered surplices, and the music. Music, it didn't matter what music--'Agnus Dei,' 'lovely to look at, beautiful to hold,' 'the starling on our walks,' 'Credo in unum Dominum'--any music moved him, speaking of things he didn't understand." (p. 171, italics added)

There was in Pinkie, even if he did not understand it, a small part that was still human, that reacted to something good, that still longed for the joys of this world and peace in the sense it was meant in the hymn. He lived constantly in an atmosphere of music--Ida's ballads, the orchestra on the parade, the blind band, the wireless, and his own reminiscence of church music. Ida's songs made him furious; the orchestra music caused him sensible emotion; the wireless was his source of breaking the monotony of silence. The music played by the blind musicians was "plaintive, pitying, something out of a hymn book about burdens; it was like

a voice prophesying sorrow at the time of victory." (p. 188) There was an inner music too: "it was the nearest thing he knew to sorrow." (p. 63) Music calmed him or tormented him, but it did not leave him unresponsive. "Only music made him uneasy. The cat gut vibrating in the heart; it was like nerves losing their freshness, it was like age coming on, other people's experience battering on the brain." (p. 62) When the music became too forceful, or its meaning became almost clear, Pinkie changed his train of thought.

In the theatre on his wedding night, he watched a romantic film; in one part he was really moved: the actor was singing a love song,

> suddenly, inexplicably, the Boy began to weep. He shut his eyes to hold in the tears, but the music went on--it was like a vision of release to an imprisoned man. He felt constriction and saw--hopelessly out of reach--a limitless freedom: no fear, no hatred, no envy. It was as if he were dead and were remembering the effect of a good confession, the words of absolution; but being dead it was a memory only--he couldn't experience contrition--the ribs of his body were like steel bands which held him down to eternal unrepentance. He said at last: 'Let's go. We'd better go.' (p. 261)

This was his way of forcing back temptation to good.

Pinkie's inability to admit the propensity for good which his response to music reveals in him is the consequence of his pride and his committment to becoming the "best" of the worst, as described earlier. In temporal terms Pinkie has consciously committed himself to evil; he has not, however, in eternal terms consigned himself to hell-that is, he did not want eternal hell, though he was willing to risk it in his pursuit of evil. This, of course, creates another level of psychological conflict, and this inner conflict--that between his desire for peace and the inevitability of not finding it in his present course--further substantiates the claim to an undeveloped good in Pinkie.

The lines that sum up Pinkie's committment to evil but reluctance before hell are written in the epigraph to the novel: "This were a fine reign. To do ill and not hear of it again."[10] Pinkie, the character of contradictions, could say, "I don't take stock in religion. Hell--it's just there. You don't need to think of it--not before you die." (p. 128) Yet, a few minutes later, he could tell Rose, "You know what they say--'Between the stirrup and the ground, he something sought and something found.'" That "something" was mercy.[11] These alternating statements regarding damnation and possible salvation indicate that Pinkie was definitely concerned with his eternal destiny. Even in the midst of his thinking about Hale's and Spicer's murders, he vaguely hoped for forgiveness and mercy. Ironically, he even thought of asking God's forgiveness while he was planning Rose's suicide. Yet, Pinkie wanted to be first here on earth, even if it meant being first in hell.

Dedicated to a life of violence, he constantly yearned for peace. Three times when he was taken off guard, he cried, "My God, must I have a massacre." (p. 189, 255, 295, italics added) Yet, Pinkie positively avoided thinking fully about his actions and their inevitable consequence to himself. He desired peace but refused to realize its impossibility in his present course. On one occasion he pushed aside a blind band leader; reproved by Dallow for this unnecessary rudeness, Pinkie showed surprise because he had not realized the whole group was blind; "he was shocked by his own action. It was as if he was being driven too far down a road he wanted to travel only a certain distance." (p. 188) He is significantly benighted, really refusing to think. His refusal to think of consequences is a further indication of his attempt to ward off turmoil if not to find peace.

Almost symbolically, he chose to act in darkness or semidarkness. When phoning Colleoni to plan Spicer's death, "he switched on a light by the telephone and then switched it out again, he didn't know why." (p. 137) He hid his intention even from himself. Surprised by being also attacked by Colleoni's men himself, Pinkie thought of the possibility of a sudden death. "Now, of course, was the time, while darkness drained into the bottom, for him to make his peace. Between the stirrup and the ground there wasn't time; you couldn't break in a moment the habit of thought: habit held you closely while you died...." (p. 155) Yet, again the conflict arose; perhaps there would be a chance for him. He finally concludes that "he wasn't made for peace, he could not believe in it. Heaven was a word; hell was something he could trust. A brain was capable only of what it could conceive, and it couldn't conceive what it had never experienced." (p. 331) This was Pinkie's inconsistent Satanism; he frequently expressed his belief in hell and rejected any consideration of the possibility of heaven, for "the Boy couldn't picture any eternity except in terms of pain." (p. 137) Yet, he continuously regretted that he could not go to heaven.

Later, when Dallow again questioned Pinkie's actions and begged him not to continue killing, Pinkie's response reveals hesitance in his committment to evil; again Greene is hinting of the slightest trace of good through Pinkie's answer: "Maybe I got to. No choice. Maybe it's always that way--you start and then you go on going on." (p. 297) At least in part Pinkie did not want to continue to evil; but he realized that if he stopped, he would inevitably slide back to the Brighton slum. Even this partial reluctance diminished his total committment to evil. This feeling that he had to keep on comes again almost as if he were relieving himself of any further responsibility for his choices. "More than ever yet he had the sense that he was being driven further and deeper than he'd

ever meant to go." (p. 302) Pinkie knew what he was doing; yet, he preferred to blind himself into thinking something else was pushing him. Something good in Pinkie made him unwilling to take responsibility for further evil.

Pinkie's repeated resistance against the temptation to good is expressed in his relationship with Rose. "She was good, he'd discovered that, and he was damned: they were made for each other." (p. 180) Greene seems to be hinting that Pinkie is not altogether motivated by necessity in his marriage to Rose (she could not testify against him as his wife). He had to admit that the sexual act, the thought of which had repelled him earlier, had taken on a different aspect because of Rose. Her presence made him feel a sense of tenderness, but his infernal pride prevented him from giving himself to her. Even when Rose promised her undying love, "Pinkie fetched up a smile for the blind lost face, uneasily, with obscure shame." (p. 183, italics added) What is most significant here is Pinkie's semiawareness of a latent love and compassion aroused in him by Rose and which caused him shame because it violated his proclaimed pursuit of evil. This very complex psychological response operates, however, at an almost subconscious level ("uneasily, with obscure shame"). Rose's sincerity reached him also; when he realized that he would have to marry her because she was so involved in his life, "he managed a smile--those muscles were beginning to work...." (p. 201)

Pinkie benefited from his contact with Rose; she stirred his dormant tenderness and compassion. On his wedding night, Pinkie experienced an odd sense of triumph: "he had exposed himself and nobody had laughed ... a faint feeling of tenderness awoke for his partner in the act." (p. 264) He knew Rose loved him, "whatever that meant, but love was not an eternal thing like hate and disgust." (p. 272) Yet, even hate did not remain "an

eternal thing," for at the end of the novel Pinkie thought that with Rose "there had been a kind of pleasure, a kind of pride, a kind of--something else." (p. 347) The crux of all this is Greene's use of the Pinkie-Rose relationship to express the incipient capacity for love and compassion in Pinkie. Still Pinkie significantly would not reason to the conclusion--the reality of love in himself. As William Birmingham stated, "Even in its sinful aspects,... the sexual act represents a motion toward communication, and can, as in the case of Pinkie, threaten the isolation of the person who has chosen himself alone."[12]

Rose's presence had altered Pinkie. Fear and uncertainity regarding his future now vitally concerned him. Yet, he visualized a life of sixty years with Rose as similar to the one he had escaped in Paradise Piece. Even to the end, Pinkie was aware that Rose's goodness would still tempt him from his goal of evil and prevent his escape from the Brighton slum. Having given Rose the gun in the suicide scene, "he put out his mouth and kissed her on the cheek; he was afraid of the mouth -- thoughts traveled too easily from lip to lip." (p. 350) Even at this last moment Pinkie feared Rose's influence. He realized that it was never too late to change. Earlier he had voiced to Dallow his belief that people could change: "we change, don't we? It's as you say. We got to see the world....(Greene's ellipsis) After all I took to drink, didn't I? I can take to other things." (p. 320)

With the entrance of Rose into his life, Pinkie did change; she made him recognize that there was something other than evil. Because of Rose, he knew love existed, and he consequently regretted not having seen a glimpse of heaven even if it was only through "a crack between the Brighton walls." On the long ride in the country, Pinkie looked at Rose "as if she might be it -- but the brain couldn't conceive...." (p. 331)

Pinkie was not blind to what Rose was: all the passages in the novel regarding his tenderness for her indicate this. Yet, Pinkie fought this tenderness, this pity, this "something else" because he could not be as sure about its end -- heaven -- as he could of hell.

The "something else" which Pinkie vaguely feels with Rose but refused to name was love. Rose, with her boundless love for Pinkie, her simplicity and her innate morality revealed innocence and goodness to Pinkie. In her complete love for Pinkie and knowing the evil he had done, Rose was willing even to risk eternal damnation. Such love was incomprehensible to Pinkie. Still, when his defenses against good relaxed, he recognized "the astuteness of her simplicity, the long experience of her sixteen years, the possible depths of her fidelity." (p. 161) Only sixteen and yet she had experienced working in a restaurant, marriage, involvement with a murderer, attempted suicide, and soon possible motherhood. Still, her experience cannot account for her boundless capacity for love. She had lived in two loveless worlds -- the poverty of Nelson Place and the violence of Brighton. Never having been really loved either by her moody parents or by her disdainful husband, she was ready to sacrifice herself for the love of that husband, even though her actions conflicted with her strongly held religious beliefs.

The motivating force in Rose is her remarkable, and perhaps unbelievable, love for Pinkie. Rose's love is necessary for theme and intensification of the psychological conflict in Pinkie: through her love she was able to draw forth some good from Pinkie. Ironically, even though Rose moved nearer to evil -- marriage to Pinkie and attempted suicide -- love, not concupiscense or despair, motivated her. With an understanding of the evil in life, Rose came to a greater understanding of the essential

paradox of life: man has within him elements of good and evil.

Rose's capacity for love seems almost unlimited. It was Ida who put the idea into Rose's mind that perhaps she might become pregnant. This possibility brought Rose joy; she gloried in the thought that she might have a child "and that child would have a child. It was like raising an army of friends for Pinkie....There was no end to what the two of them had done last night upon the bed: it was an eternal act." (p. 293) The possibility of pregnancy made her responsive to the cries of a neighbor's baby; she felt a vicarious agony for the child whom she thought had been left alone. (p. 312) While she and Pinkie rode in the country, a bus passed them: "a child pressed her face to the glass and for a moment at a traffic light they were so close the face might have been held against her breast." (p. 329) Life could not be bad if she loved Pinkie and if she could bear him a child. Even when Pinkie asked her if she really meant everything she had written in the love note, she replied affirmatively, feeling "as if she were signing away more than her life -- Heaven, whatever that was, and the child in the bus, and the baby crying in the neighbor's house." (p. 330) Her love for Pinkie had a rival in her love for her unborn child.

In marrying Pinkie and in almost committing suicide with him, Rose was acting on love, a quality which vitally motivates her as it does no other character in the novel. Because love gave her purpose, she could not despair, though she might have committed suicide. Suicide "was the worst act of all, the act of despair, the sin without forgiveness; sitting there in the smell of the petrol she tried to realize despair, the mortal sin, but she couldn't; it didn't feel like despair. He was going to damn himself, but she was going to show them that they couldn't damn him without

damning her too...." (p. 332) Greene perhaps sees this as the greatest act of love.

Rose knew the meaning of love; and she was correct when she commented about Ida, "she doesn't know about love." (p. 356) In all of Ida's "love" affairs, like everything she did, she sought only fun. She lived in a world of external, and Greene appropriately used only externals to describe her. He related little of her background except that she had been married to a man named Tom, had a long list of men who became bedroom acquaintances, sang in bars for drinks and for companionship, consulted the ouija board, and led a life of sentimentality. Appropriately enough, Greene reflected Ida's whole life in a mirror in her room: "in a glass-fronted cupboard her life stared back at her, a good life: pieces of china bought at the seaside, a photograph of Tom, an Edgar Wallace [a mystery writer], a Netta Syrett from the second-hand stall [juvenile author of fairy plays], some sheets of music, The Good Companions, her mother's picture, more china, a few jointed animals made of wood and elastic, trinkets given her by this, that, and the other, Sorrell and Son [sentimental novel by Warwick Deeping], the board." (p. 55) This mirror image reflected the tawdry and passionless surface of Ida's life.

Greene used a mirror again to reveal another facet of Ida. As she sat drinking her cheap port: "the advertising mirror behind the barman's back flashed her own image at her; the beach girls went giggling across the parade; the gong beat on the steamer for Boulogne--it was a good life. Only the darkness in which the Boy walked, going from Billy's, going back to Billy's was alien to her: she had no pity for something she didn't understand." (p. 103)

Ida was a perfect foil to Pinkie with her friendly, cow-like eyes. She was a maternal refuge to Hale with her big breasts sheltering him, and she was the perfect companion--social, friendly, conventionally kind, "a bit sly, a bit earthy, having a good time." (p. 38) Easy to tears for the dead Hale, she used intuition to pick up any clue she could. She sought vengeance and reward with equal desire: "they both were fun." (p. 48) Wise in worldly ways, Ida surmised that Fred did not die from natural causes, and she retraced his steps, followed each lead until Cubitt, one of Pinkie's men, supplied the final clue.

The highest praise Ida could bestow on anything she did was "it's going to be exciting, it's going to be fun, it's going to be a bit of life." (p. 58) She spoke in cliches. "It's human nature," (p. 210), "It's only fun after all," (p. 210), "We got to save her," (p. 238), "I don't want the innocent to suffer," (p. 173), "it's in my hand: the girdle of Venus," (p. 174), "I like doing what's right, that's all," (p. 324), "Well, I always say it's fun to be alive." (p. 20) She spoke about Right, Wrong, Innocent, Mission as if they were easily definable. Greene habitually capitalized these words when they came from her mouth or consciousness.

Ida operates, then, on a sloppy, sentimental, surface level; there is no depth about her. Ida "dug down into her deepest mind, the plane of memories, instincts, hopes--and brought up from them the philosophy she lived by: "I like fair play!" (p. 107, italics added) For Ida, life "was sunlight on brass bedposts, ruby port, the leap of the heart when the outsider you have backed passes the post and the colours go bobbing up. Life was poor Fred's mouth pressed down on her in the taxi, vibrating with the engine along the parade." (p. 47) Her only religion was the ouija board and sentimentality. She pursued Pinkie for novelty and fun. Ida never considered why Pinkie killed Hale; even Phil Corkery accused her

of this. She was out for "a bit of fun now and then, nothing nasty, nothing shady, nothing you'd be ashamed to own, nothing mysterious." (p. 109) "She will never be a mature, responsible person; she belongs like Sylvie, Spicer's girl, to everybody yet to nobody."[13]

She had no understanding of why Rose married Pinkie. When Ida confronted the newly-married Rose about Pinkie's actions, Rose replied simply, "People change." Ida responded, "Oh, no, they don't. Look at me. I've never changed. It's like those sticks of rock [candy] ; bite it all the way down, you'll still read Brighton. That's human nature." (p. 291) Brighton is no longer just a name of a place, a special kind of candy; for Ida it has become a symbol of human nature. Change was not possible in Ida's limited sense of man's possibilities; but for Pinkie and Rose, living in a polar existence, the possibility of change challenged them at every moment.

Chapter IV

Brighton Rock, though not the greatest of Greene's novels, marks the beginning of his deeper character studies. In making even this relatively modest claim, however, the critic must acknowledge that Brighton Rock is by no measure an unqualified success as a novel of psychological realism. Greene's introduction here of "the Catholic element" as an opposing pole to his usual sordid setting resulted in a novel of some psychological depth and set the pattern for his later and greater novels. Because in Brighton Rock, however, Greene created characters who were essentially unique for him in light of his fashioning them around the extreme polar opposition made possible by his bringing into conjunction the sordid setting of his earlier novels and the new "Catholic element," he tended to exaggerate the characters placed at either pole. The new fictive world of Brighton Rock, with its poles of opposition, presented problems as well as advantages.

Greene is neither a theologian nor a psychologist, but his borrowings involved him in attacks from both camps. The danger inherent in interpreting a fictional character as a psychological case study or an exemplification of a theological principle is the possibility of missing the total meaning of the novel by over-emphasizing one facet. Greene's juxtaposition of psychology and theology ("the Catholic element") has thus posed problems also for literary critics. Those using the psychological approach challenge Greene's use of grace as motivation for Rose's actions. Those preferring to see theological implications in the novel

react against Greene's making Pinkie Satanic. Critical response to Greene's novels has thus been varied.

Charles Rolo calls Greene's novels "dramatized theology."[1] Orville Prescott, though he relegates Greene to the coterie of writers who have genuine talent but who write artificial novels of limited appeal, does admit that "an inner conflict based on a point of religious doctrine could be a moving and psychologically important and interesting theme for a novel, but only if the point at issue is explained, in words of one syllable if necessary for readers of other faiths."[2] Elizabeth Hardwick heartily disagrees: "Greene's world is antipsychological; the world of psychoanalytical motivation does not exist; its questions are never suggested. Class, childhood, history are irrelevant, too."[3] Francois Mauriac, the writer with whom Greene is most often compared, holds the most balanced view of Greene's purpose in writing: "We feel it is the hidden presence of God in an atheistic world, that subterranean flowing of Grace which dazzles Graham Greene much more than the majestic facade which the temporal Church erects above the peoples."[4]

Mauriac has here perceptively seen to the heart of Greene's thematic concern. However, using the "Catholic element" for the first time and also delving into psychological motivation, Greene did not adequately unify the elements of good and evil in Pinkie and Rose. In Brighton Rock, the two components of man--good and evil--are over-emphasized in their separation. Pinkie seems to be overdrawn as a demon; Rose possesses the "innocence of a dove." Both characterizations are extremes. For all of Greene's efforts with Pinkie, Rose, and Ida, he failed to provide sufficient psychological motivation for each in a specific area.

The most common censure that critics hurl at Greene's characterization of Pinkie concerns Pinkie's "demonic" person. Joseph M. Duffy cannot accept Pinkie as credible because "his quite unlettered mind too often operates like that of an ex-seminarian experimenting with Satanism."[5] It is true that Pinkie projected an extreme image of himself with demonic dimensions: "Credo in unum Satanum." He did challenge "them"--meaning God--to punish him eternally. He flaunted his murders and acts of violence before others as a visible sign of his choice of evil but even in Pinkie there is evidence of latent goodness, as developed in Chapter III, in his love for music, his memories of the tenets of religion, his pity for Rose, and his sudden realizations of his great loss. This is the point about Pinkie's characterization that Duffy and so many of Greene's critics seem to have missed and have, consequently, failed to see the central psychological conflict in Pinkie.

Pinkie is believable; Greene does provide him with the motivation necessary for one bent on excelling in evil. Pinkie's struggle to keep good at bay is the point of central psychological interest in the story. During the final drive, Pinkie did apparently resist the "beast" from getting in. That goodness still tempted him, however, indicates that even in an obviously evil person, good is not totally absent. Greene created a character almost totally evil with just enough good that the reader would be provoked to question his own categories of good and evil.

Whether Pinkie is saved or not is a thematic and theological consideration, but his choice of evil is a psychological consideration as well, for it provides one pole of the conflict within him. Marie-Beatrice Mesnet says, "If anyone is damned, it is Pinkie." Yet, she quickly adds, "And then we are overcome, as Greene is, by pity for this criminal who is only a child, the victim of his environment, of fate, of his hatred and

pride, whose misery is immense."[6]

Greene has a priest quote St. Thomas Aquinas at the end of the novel: "Corruptio optimi est pessima." (p. 357) The corruption of the best is the worst. Pinkie had the capacity for potential goodness, but Greene intentionally underplays this dormant goodness to the point where the dramatic emphasis is on Pinkie's evil nature. If Greene is hinting that love was growing in Pinkie, then Pinkie's eternal destiny lies open to debate. Pinkie thought heaven was closed to him because he could not conceive its existence; to him, hell was a reality. If then, Pinkie is completely Satanic, the possibility that love entered his life and modified, even if slightly, his outlook remains unexplained.

Greene's problem with Rose is exaggeration also. Rose is essentially a good character, perhaps too good; therefore, she lacks the great inner conflict of good and evil. Having come from the same environment as Pinkie, she might well have been torn by some of the same conflicts. Until the suicide scene she seems not to be undergoing a great internal crisis. Even with the same environment as Pinkie, Rose unexplainably lives entirely for love. Enveloped in a dismal setting and unloved by her parents, Rose is willing to sacrifice life itself for Pinkie, even though she is unsure of his love. In the car shortly before the suicide attempt, "she put a hand on him and felt his instinctive withdrawal; for a moment she was shaken by an awful doubt--if this was the darkest nightmare of all, if he didn't love her, as the woman [Ida] said ...." (p. 329, Greene's ellipsis) The amazing conclusion Rose reached in this thought sequence--"It didn't matter; she loved him; she had her responsibility"--is unacceptable. (p. 329) It does matter how Rose could be so self-effacing. Greene leaves Rose as the "too-good-to-be-true" character that he himself regarded as "Platonic

ideas" rather than real people.[7] Lynette Kohn states: "The amazing love in Rose provided a greater enigma than Pinkie's hatred."[8] Rose is, then, the most unsatisfactory character in terms of psychological motivation; she appears incapable of doing evil. Further, Greene's failure to explain psychologically why Rose reacts differently than Pinkie when both have the same background weakens his deterministic prop in explaining Pinkie. Though Greene only mentions the word "grace" once in the novel and that was when Rose told Pinkie she wanted to be in the state of grace when she married him, and though Greene does not indicate any place in the novel that Rose has been given grace, the Catholic framework which provided one pole of the central conflict leaves the concept of grace as the best and possibly only motivation for Rose's actions. Though grace can explain Rose's actions in a theological framework, it is most unsatisfactory in a novel of psychological realism.

In Journey Without Maps, published in 1936, Greene wrote, "I avoided ideas I didn't like, the idea of eternal life and damnation. But in Africa one couldn't avoid them any more than one could avoid the supernatural."[9] Brighton Rock, Greene's first novel published after this journal, incorporated both concepts, eternal life and damnation. Both concepts presuppose an understanding of grace. However, grace posed characterization problems for Greene which he did not completely resolve. Morton Zabel notes this situation: "Now that he committed himself equally to the demands of psychological and moral realism which the novel imposes, he met for the first time the test a novelist faces when he joins the human claims of his art with the theological claims of his faith and grace is bound to become a question-begging premise on which to rest the arguments of psychic and moral realism."[10]

Grace as the motivating force for Rose's behavior has meaning for a Catholic and for others who understand the concept in a theological context, but Greene in Brighton Rock does not and cannot indicate psychologically how this spiritual force works in Rose. Her total goodness can be explained only as a state of grace, certainly not a satisfactory motivation in a psychological novel. Greene, then, has most notably failed as a psychological realist in not explaining Rose's goodness.

Ida Arnold, too, does not come across as sufficiently motivated. Ida was more important in her plot function and as a foil to Pinkie than as a character in her own right. Her motivation sprang from one source--fun; Greene indicates nothing in her background to make her the pleasure-seeker that she is.

Ida provides a contrast to Pinkie and Rose; she does not question anything beyond surface life. She told Rose, "I know the difference between Right and Wrong." (p. 292) Greene makes it apparent though that Ida knows nothing about the deeper meaning of these words--good and evil. "Ida Arnold has the morality of secular society--easy, kindly, setting little value on chastity. Her brief encounter with Hale, Pinkie's victim, inspires her with a desire to avenge the murder. Like a plump, affable Fury, she hunts Pinkie to his death: justice is served and society is repaired where a gash had appeared on its smooth features."[11] True, Ida's buxomy body, friendly manner, loud singing, and "stick-to-it" attitude are overdone. Colin Wilson said, "Greene takes no trouble to take the reader inside the character: instead he relies on overcolored adjectives."[12] This cannot be truthfully said of all Greene's characters; but with Ida, it is true: Ida has no theological or philosophical committments; therefore, she can have no psychological depth.

For Greene her kind of pragmatic, private morality seems to lack depth for psychological motivation. Still the reader cannot but feel dissatisfaction with Ida's lack of depth; Ida is shallow. Compared to Pinkie's intractable Satanism and Rose's almost unbelievable good, Ida comes off badly. This, however, is exactly what Greene wants the reader to see. Ida, personifying the amoral code of a secular society, finds no great conflict because her life is consonant with her environment;" "... she is really playing in a different league from Pinkie, never touching or even comprehending the real lower depths."[13] Pinkie sought evil; Rose loved; but Ida refused to encounter life in depth and wasted herself in pleasure seeking.

Though Rose and Ida, then, are inadequate or flawed as real characters whose motivations are not fully explained psychologically, Pinkie does come across as credible considering the background from which he came and the choice of evil he subsequently made to escape from Paradise Piece. Certainly Greene learned from the mistakes he made in Brighton Rock; his insights into psychology, motivation, and characterization became more valid and deeper in the novels after Brighton Rock. Greene worked with psychological motivation to a considerable degree in developing the character of Pinkie Brown, and to a lesser degree with Rose Wilson and Ida Arnold. The one major criticism leveled at the characterization in Brighton Rock is that "good and evil, weakness and strength, are more truly mingled in the central character of the priest The Power and the Glory, 1940 than they are in the separate characters of Pinkie and Rose."[14] This remark indicates a growth in Greene's insights into his characters' motivations. He learned from the mistakes he made writing Brighton Rock to create a more unified character in his later novels. Martin Turnell further affirms this: "What is beyond doubt is that it Brighton Rock not only prepared the way for The Power and the Glory, but made that novel possible."[15]

Conclusion

With Brighton Rock, published in 1938, Graham Greene entered on the creation of a fictive world that gave a new psychological dimension to his characters' conflicts. The greater depth resulted from his including "the Catholic element" as the framework against which Pinkie Brown and Rose Wilson must work out their life style. Reared in a slum and living in the violence of the gangster world of Brighton, they cannot avoid realizing the discrepancy between their religious beliefs and their experience. Their Catholic beliefs are a pole of opposition standing against the actions toward which their environment impels them.

Psychological motivation was Greene's main concern in Brighton Rock. About the time of his writing Brighton Rock, Greene published a short story with a conclusion similar to that of the novel. However, in the short story no real psychological depth is reached because the focus of attention is the thriller aspect and the thematic concern, not the character development. Neither the setting nor the point of view in the short story reveal psychological facets of the characters. In Brighton Rock, the contemporary world of Brighton "is seen against the background of eternity."[1] This is the fictive world Greene created with the novel.

Ashamed of his background and fearful that he must spend his life in Paradise Piece, Pinkie chose evil as a means of escaping his birthplace. Thus, he necessarily becomes embroiled in inner conflicts. Rose chose love as her goal in life; but her love for Pinkie involved her in the paradoxical position of not willing to do evil yet loving Pinkie

so much she would do anything for him, even if it were evil. Ida Arnold, living an amoral life, faced no inner conflicts because her purpose--always seeking fun--coincides with her environment.

Greene provides Pinkie, as Chapter II indicated, with a realistic, sordid background which makes his subsequent choice of evil believable. The inner conflicts resulting from his choice are valid enough in light of his environment. Greene did not entirely succeed in his characterization of Rose and Ida. Rose's boundless love needs some psychological explanation to make it credible; and Ida serves more as a foil to Pinkie and in a plot function than as a character. Yet, though the novel has flaws in characterization, nonetheless, it merits consideration because it was Greene's first attempt at psychological realism using "the Catholic element." In creating his fictive world, Greene set the stage for his later novels in which he would better unite the qualities of good and evil to create a more unified character. Brighton Rock provided Greene with an opportunity for growth in psychological insight into motivation.

Footnotes

Introduction

[1]Graham Greene, "Henry James: The Private Universe," in The Lost Childhood and Other Essays (New York, 1952), p. 30.

[2]Bernard J. Bedard, The Thriller Pattern in the Major Novels of Graham Greene. Doctoral Dissertation (Michigan, University of Michigan, 1959), pp. 3-4.

[3]Graham Greene, "Letter to Adele Narcisse," in Graham Greene and the Contemporary Catholic Novel in England. Master's Thesis (New Orleans, Xavier University, 1951), preface.

[4]Henry Curtis Webster, "The World of Graham Greene," in Graham Greene: Some Critical Considerations. Edited by Robert O. Evans (Kentucky, 1963), p. 5.

[5]Graham Greene, In Search of a Character: Two African Journals (London, 1961), p. 26.

[6]Graham Greene, "Francois Mauriac," The Lost Childhood and Other Essays, p. 69.

[7]In the first American edition, Brighton Rock was labeled an entertainment. The second edition listed it as a novel.

[8]These critics are Nathan A. Scott, Jr., Francis Kunkel, David Hesla, A. A. DeVitis, Robert O. Evans, Richard W. B. Lewis, Marie-Beatrice Mesnet, John Joseph O'Connell, Philip Stratford, and John Atkins.

[9]Herbert R. Haber, "The Two Worlds of Graham Greene," Modern Fiction Studies, III (Autumn, 1957), pp. 256-268.

Chapter I

[1]Graham Greene, 19 Stories (New York, 1949), author's note.

[2]Graham Greene, "A Drive in the Country," 21 Stories (New York, 1962), Compas edition.

Graham Greene, Brighton Rock (New York, 1938). All quotations from the novel will be taken from the Compass edition, published in 1965, and will be interspersed in the copy in parentheses.

The dialogues in the short story and in the final section of Brighton Rock are almost parallel.

[3]"A Drive in the Country," p. 61.

[4]"A Drive in the Country," p. 60.

[5]"A Drive in the Country," p. 73.

[6]"A Drive in the Country," p. 72.

[7]"A Drive in the Country," p. 72.

[8]"A Drive in the Country," p. 67.

[9]"A Drive in the Country," p. 69.

[10]Arthur Calder-Marshall, "Graham Greene," Living Writers. Edited by Gilbert Phelps (London, 1947), p. 40.

[11]Harvey Curtis Webster, "The World of Graham Greene," in Graham Greene: Some Critical Considerations, p. 6.

Chapter II

[1]Graham Greene, "The Job of a Writer," The Observer (September 15, 1957), p. 3, as quoted in Philip Stratford, Faith and Fiction: The Creative Process in Greene and Mauriac (Indiana, 1964), p. 330.

[2]Raymond Chapman, "The Vision of Graham Greene," in Forms of Extremity in the Modern Novel. Edited by Nathan A. Scott (Richmond, 1965), p. 80.

[3]Jacques Madaule, Graham Greene (Paris, 1949), p. 171. The original French is: "Tel est donnc le destin do cet archange d'hôtels meublés, de ce Lucifer des tandis, de ce Napoleón du rasoir que fut Pinkie Brown."

[4]A "gaff" in English slang is a cheap place of amusement.

[5]Chapman, p. 82.

[6]Francis T. Kunket, The Labyrinthine Ways of Graham Greene (New York, 1959), p. 16.

[7]Lynette Kohn, Graham Greene: The Major Novels. Stanford Honors Essays in Humanities, IV (Stanford, 1961), p. 6.

[8]Marie-Beatrice Mesnet, Graham Greene and The Heart of the Matter (London, 1948), p. 48.

[9]Haber, p. 261.

Chapter III

[1]Charles Rolo, "Graham Greene: The Man and the Message," in The Atlantic Monthly, CCVII (May, 1961), p. 65.

[2]Graham Greene, Journey Without Maps. A Travel Book (London, 1950), p. 11.

[3]Journey Without Maps, p. 206.

[4]Ronald Matthews, Mon Ami: Graham Greene (Paris, 1957), p. 179 as quoted in Stratford, p. 192.

[5]Madaule, p. 155. The original French is: "Il est humilié d'être originaire de Nelson Place; humilié de se trouver comme d'autres accessibles au désir sexuel; humilié d'etre considéré par les autres, sous un certain rapport, comme un gamin."

[6]Madaule, p. 173. The original French is: "Il aurait fallu s'ouvrir, cesser de se defendre, cesser d'agir, se laisser faire, laisser les sentiments d'autrui pénétrer jusqu'à son âme comme cette musique qu'il aime et qu'il déteste parce que seule, elle est capable d'agir sur ses nerfs.

[7]Mesnet, p. 49.

[8]"Henry James: The Private Universe," p. 24.

[9]Madaule, p. 377. The original French is: "Entre le ciel et l'enfer, Pinkie a choisi, et il se délecte dans son choix sinistre. Mais il subsiste pourtant quelque part en lui une musique qui ne se laisse pas toujours méconnaître."

[10]Thomas Dekker, "The Witch of Edmonton," in Thomas Dekker (New York, 1949), p. 453.

[11]Oxford Dictionary of Quotations. Second Edition (London, 1953), p. 121. The couplet is from William Camden's "Epitaph for a Man Killed by Falling from His Horse." The complete quatrain gives added meaning to the couplet: "My friend, judge not me,/ Thou seest I judge not thee./ Betwixt the stirrup and the ground/ Mercy I asked, mercy I found.

[12]William Birmingham, "Graham Greene Criticism: A Bibliographical Study," Thought, XXVII (Spring, 1952), 87-88.

[13]Mesnet, p. 15.

Chapter IV

[1]Rolo, p. 61.

[2]Orville Prescott, In My Opinion: An Inquiry into the Contemporary Novel (Indianapolis, 1951), p. 108.

[3]Elizabeth Hardwick, "Loveless Love: Graham Greene," in A View of My Own (New York, 1951), p. 101.

[4]Francois Mauriac, "Graham Greene," Men I Hold Great (New York, 1951), p. 126.

[5]Joseph M. Duffy, Jr., "The Lost World of Graham Greene," Thought, XXXIII (Summer, 1958), 246.

[6]Mesnet, pp. 54-55.

[7]Graham Greene, "The Lost Childhood," The Lost Childhood and Other Essays, p. 15.

[8]Kohn, p. 19.

[9]Journey Without Maps, p. 32.

[10]Morton D. Zabel, "Graham Greene: The Best and the Worst," Craft and Characters (New York, 1957), p. 289.

[11]Chapman, pp. 85-86.

[12]Colin Wilson, The Strength to Dream (Boston, 1962), p. 53.

[13]Chapman, p. 86.

[14]Francis Wyndham, "Graham Greene," Bibliographical Series of Supplements to British Book News on Writers and Their Work, No. 67 (London, 1955), p. 17.

[15]Martin Turnell, Graham Greene: A Critical Essay (Grand Rapids, 1967), p. 16.

Conclusion

[1]Turnell, p. 17.

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