A Study of Graham Greene

The Pinkies (V)

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VII

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This is a continuation of the preceding chapters, "The Pinkies (I)-(IV)"[1], the points of which have been to demonstrate the evil characters, Pinkie in *Brighton Rock* (1938) and Raven in *A Gun for Sale* (1936)[2], and to clarify the significances of their characters. The purpose of this chapter is similarly to examine specific qualities of the evil characters, especially the villainous figure of Harry Lime in *The Third Man* (1950)[3], including those of Sir Marcus and Davis in *A Gun for Sale*. All of these characters are described as villains in the works of Graham Greene in his earlier career.

The Third Man was originally written in preparation for a screenplay, not for publishing as a novel. Graham Greene describes the course from its outset to publication and mentions that "*The Third Man*, therefore, though never intended for publication, had to start as a story before those apparently interminable transformations from one treatment to another," and "*The Third Man* was never intended to be more than the raw material for a picture." He also states that "[t]he film, in fact, is better than the story because it is in this case the finished state of the story."[4]

There is, consequently, a slight inclination to regard *The Third*

Man as a work lacking integrity, but, as A. A. DeVitis properly interprets[5], it is not an insubstantial work. Especially the quality of Harry Lime comprises two interesting aspects : the first is of his cleverness, heartlessness, narcissism and dehumanization similar to those of the evil characters, Pinkie and Raven, as examined in the chapters mentioned above, and the second is of his self-confidence and cheerfulness obvious in his villainous way of life, which in the case of Pinkie and Raven are negative components of them because of their youngness and inefficient ability to strive against the world. Accordingly loneliness and agony attributed to Pinkie and Raven are not embodied in Harry Lime. His self-confidence and cheerfulness lacking these elements, therefore, may affirm a possibility that Harry Lime has a potential characteristic of "the merry rogue"[6] in the picaresque. And his second characteristics are also considered as the rudimentary features which eventually develop into the peculiarities of a rogue and a comedian in the later works of Graham Greene. For example, Brown in *The Comedians* (1966), and Augusta in *Travels with my Aunt* (1969), are characters that are either to be a rogue or to be a comedian. They assume characteristics typical of the picaresque or a romance.

However, Harry Lime appears only in two chapters of the story, and Graham Greene has employed the advantages of some figurative expressions and allusions to embody Lime's evil characters. The metaphorical expressions of Marlowe's devils, Peter Pan and flies together with an allusive description of Temptations of Jesus are suggestive of the image of Harry Lime and his evilness. So to examine the significances and connotations of the figurations of Peter Pan, the devil in the work of Christopher Marlowe, and flies, and also an allusion to Temptations of Jesus would provide the clues to clarification of the quality of his evilness.

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The scenes of *The Third Man* are set, immediately after the World War II, in Vienna "devided up in zones among the four powers ; the Russian, the British, the American, the French zones" (pp. 11-12) and the story tells the friendship between Rollo Martins and Harry Lime and its painful end. Martins betrays his old friend, Harry Lime, whom he has admired and hero-worshipped all through the years from their school days.

Martins, a writer of Westerns, visits Vienna at the invitation of Lime expecting some work to be offered, but arriving in Vienna, he has to attend Lime's funeral. He detects something unreasonable and unexplainable about his death, while from Calloway, a British military police officer, he gets the informations about the racket Lime concerned and his wrong-doing. Besides, Martins has the fact of the existence of the third man who was not counted in by the police, but who carried the body on the spot of the truck accident, and tracking down the third man, Martins finally recognizes the third man as Harry Lime himself, who played a trick of his pretended funeral burying the body of a double agent. Martins comprehends Lime is the worst villain who has organized the cruelest racket like a totalitarian party (p. 78) and has sold penicillin diluted with water and coloured sand, which caused not only death but mental and physical diseases of many people and children. When he understood Lime was vicious, Martins agrees to playing a police decoy. He lures Lime out and pursues him into the maze of the cavernous sewers under Vienna, and he himself shoots Lime and has to take the last shot at him to stop pains of the wound.

In the following quotation the peculiarities of such a villainous Lime are described using metaphors and a simile. Martins and Lime

meet a little while after Martins found Lime was not dead, and in the war ruined pleasure ground they are now slowly going up in one of the cars to the highest point of the Great Wheel.

> For the first time Rollo Martins looked back through the years without admiration, as he thought : He's never grown up. Marlowe's devils wore squibs attached to their tails : evil was like Peter Pan - it carried with it the horrifying and horrible gift of eternal youth. (p. 103)

The figurations of Marlowe's devils and Peter Pan designating evilness of Lime conspicuously express, as already referred to, that Lime is akin to both of Pinkie and Raven interpreted as "real Peter Pans" having "something of a fallen angel"[7]by Graham Greene.

The fallen angel, Mephistophilis, the representative of Marlowe's devils in *The Tragical History of Doctor Faustus*[8]reveals his status and role in the dialogue with Doctor Faustus. Mephistophilis tells, "I am a servant to great Lucifer," (L. 41) and to Faustus's question, "And what are you that live with Lucifer ?" (L. 71) he answers, "Unhappy spirits that fell with Lucifer / Conspired against our God with Lucifer,/ And are for ever damned with Lucifer" (LL. 72-74) because of Lucifer's "aspiring pride and insolence." (L. 69) And the role of Mephistophilis is to get human souls : " For when we hear one rack the name of God, / Abjure the Scriptures and his Saviour Christ, / We fly in hope to get his glorious soul," (LL. 48-50) and is eventually to enlarge Lucifer's kindom. But, even though he is a faithful servant to Lucifer, Mephistophilis is inescapably agonized and tortured with being in Hell : "Why this is Hell, nor am I out of it," (L. 78) where he woefully perceives the bliss of Heaven he has lost forever : "Think'st thou that I who saw the face of God, / And tasted the eternal joys of Heaven, /

Am not tormented with ten thousand Hells, / In being deprived of everlasting bliss ?" (LL. 79-82) Mephistophilis, the fallen angel, indicates that he can be very human.

These characteristics of Mephistophilis clarify the components of the evil embodied in Harry Lime. Lime, like Mephistophilis, intends to lure Martins into his realm of crimes. The dialogue between them reminds Martins of Lime's attitudes in their school days : "Were you going to cut me in on the spoil ?" "I've never kept you out of anything, old man, yet." (p. 102) Lime always "knew the ropes" and put Martins "wise to a lot of things," and Martins "was always the one who got caught." (p. 22) Lime's cleverness luring Martins to his realm is equivalent to the selfishness of Mephistophilis who intends to enlarge the kingdom of Lucifer, namely, Hell which Mephistophilis is eternally in. Vileness and egotism of Lime's cold contrivances of the deluted penicillin identify Hell confronting everlasting God. Particularly horrible consequences are the cases of children. Colonel Calloway narrates that what horrified him most was to visit the children hospital and know a number of meningitis children simply died or went off their heads. (p. 79)

However, unlike Mephistophilis tormented with deprivation of heavenly bliss, Lime does not feel any pity nor agony. He enjoys his evil way of living and is only proud of his smartness and cleverness exemplified in his deceptive funeral : "That was pretty smart of me, wasn't it ?" (p. 101) His narcissism together with that of Pinkie and Raven evidently leads to the realm of Peter Pan[9], the Neverland, where "this conceit of Peter was one of his most fascinating qualities," (p. 41) and he often cries, "How clever I am," (p. 41) or "Am I not a wonder, oh, I am a wonder !" (p. 112)

Another distinctive quality of Harry Lime similar to Peter Pan is

his heartlessness or cold-bloodedness originated in "eternal youth" which means lack of a sense of time, namely, a sense of death. Childish and egocentric narcissism of Peter and Lime prevents them from comprehending the limitation of their power or the true meaning of life. For example, Peter cannot be fully aware of the true meaning of death :"To die will be an awfully big adventure." (p. 121) Death to Peter is not the end of lifetime or the limitation to the existence of a human being, but an adventure to be newly experienced. This comprehension of death specifies his sense of time, that is, to Peter, time means presentness and eternal youngness. Peter, unlike Wendy or other children, rejects to become a grown-up "as ordinary as you or me" (p. 208) in an ordinary citizen society, which signifies his abhorrence to ordinariness of human beings, such as birth, growth and death. Peter Pan is certainly out of ordinariness of Everyman, and in this meaning is in the dehumanized region.

Peter, therefore, can kill grown-ups "vindictively as fast as possible" with wrath against grown-ups, resulting from being abandoned by his mother, according to "a saying in the Neverland that every time you breathe, a grown-up dies." (p. 141) His heartlessness, which is one of the conditions for a child to fly to the Neverland : "It is only the gay and innocent and heartless who can fly," (p. 212) also manifests itself in that he can thin out the children who have grown up, because to be growing up is against the rules in the Neverland. (p. 69) Heartlessness or cold-bloodedness, accordingly, is one of the peculiarities attributed to "eternal youth" of Peter Pan, and this "horrifying and horrible" heartlessness is imparted to the evilness of Harry Lime who has "never grown-up."

The scene of the Great Wheel suspended at the highest point reveals another peculiarity of Harry Lime, inhumanity or dehumaniza-

tion. The scene makes an allusion to Temptations of Jesus (Mathew 4 : 1-11, Mark 1 : 12-13, Luke 4 : 2-13) which "consisted in the devil's attempt to allure Him into accepting the popular but false idea of the Messiah as an earthly king who would bring world dominion to Israel."[10] In Mathew's Scripture, the Temptation signifies three points. The first is about bread : "the need of men", namely, "economic righteousness," which is "Christian concern."[11] The second is the proposal by the devil, to testify Jesus, the Son of God, that "If thou bee the Sonne of God, cast thy selfe downe" from the pinnacle of the temple. The third is to tempt Jesus at the devil's last price, that is, offering Him "all the kingdomes of the world, and the glory of them," and telling, "if thou wilt fall downe and worship me."[12] The Temptation is interpreted that in every respect Jesus makes explicit choice appropriate to the Son of God and refuses the temptation. The original meaning of a temptation can be either an evil intent "to incite a person to sin" or a good intent "to prove the true nature of a person."[13] In this meaning, the temptation of Martins by Lime resembles the Temptation in which the true figuration of Jesus is specified, and it reveals the true identity of Martins including that of Lime.

Accordingly, the scene of the Great Wheel, where Martins makes a decision and a choice, discloses "the true nature of" Martins and Lime and can be the inducement to the critical moment of the plot. In the car of the Wheel, for example, Martins feels the impulse to shove Lime off out of the window and murder him, and similarly Lime is given a suggestion by one of his party to arrange an accident to kill Martins and thrust the body out of the car, but neither of them does any harm to each other, only going on his own way, especially Martins, on his new course of life. The disclosure of their true characters is what gives the importance to the scene. The scene uncovers the real identity of

Martins and simultaneously the real qualities of Lime's evil : one is mammonism, the other is dehumanization.

When Lime and Martins meet at the pleasure park, Lime, just as "the Deuill taketh him vp into an exceeding high mountaine,"[14] takes Martins to the highest point of the Wheel, and tries to tempt Martins to go with him and be in his realm, where Martins would worship Mammon with him and enjoy the wealth of this world. Mammon Lime believes in is a symbol of being blinded by love of material gain, and therefore, is a symbol of rejecting spirituality and morality.

> Martins said, 'Have you ever visited the children's hospital ? Have you seen any of your victims ?'
>
> Harry took a look at the toy landscape below and came away from the door · · · 'Victims?' he asked. 'Don't be melodramatic, Rollo. Look down there,' he went on, pointing through the window at the people moving like black flies at the base of the Wheel.'Would you really feel any pity if one of those dots stopped moving - for ever ? If I said you can have twenty thousand pounds for every dot that stops, would you really, old man, tell me to keep my money - without hesitation ? Or would you calculate how many dots you could afford to spare ? Free of income tax, old man. Free of income tax. ' He gave his boyish conspiratorial smile. 'It's the only way to save nowadays.'(p. 103)

> 'How much do you earn a year with your Westerns, old man ?'
>
> 'A thousand.'
>
> 'Taxed. I earn thirty thousand free. It's the fashion. In these days, old man, nobody thinks in terms of human beings. Governments don't, so why should we ? They talk of the people and the proletariat, and I talk of the mugs. It's the same thing. They have their five-year plans and so have I.'(p. 105)

Mammonism emphasized here is one of the strong motives driving on Lime, and also Sir Marcus and Davis in *A Gun for Sale*, to depriving

people of their lives. Lime ignores precious values of the lives of human beings and counts them equal to money. The armament manufacturer Sir Marcus, though he is one of the richest men in Europe, similarly orders Davis to hire the professional killer Raven and let him murder the minister of a country to break a war. When Raven is pursued by the police because of stollen notes Davis gave him, Sir Marcus orders the Chief Constable to shoot Raven at sight. (p. 135) The Chief Constable answers, "Why, it's like murder," (p. 136) but Sir Marcus unscrupulously insists on shooting Raven in order to secure personal profits with the rise of the consumption munitions. Worshiping Mammon is typical of capitalism and it surely causes a recurrence to many of them, the immoral capitalists in the society. After the death of Sir Marcus and Davis, Saunders, a policeman, feels as if Raven's act of revenge had no consequences and he notices people who remind him of Sir Marcus or Davis appearing again in the town. (p. 215)

Inevitably these evil doing characters despise human lives. They dehumanize people and treat them as something lack of life or petrified. Lime's terms "those dots" indicating the people like black flies in the above quotation demonstrate that he "negates the other person's autonomy, ignores his feelings, regards him as a thing, kills the life in him" and "treats him not as a person···but as an it[15]." Petrification clarifies Lime's cold-blooded and inhuman idea refusing relationships between you and I as human beings. The car is now at the top of the Wheel and the situation resembles that of the Temptation taken place on "an exeeding high mountaine", on the height of which one can certainly see human beings as things like dots and so this height or distance from the Wheel signifies Lime's petrification, namely, his detachment from and indifference to the human spirituality. Lime, like the devil, allures Martins to get false wealth and to deviate him from recognizing

precious significances of human beings.

However, "those dots" considered eqivalent to money in the context, really, are human beings "moving like black flies at the base of the Wheel." (p. 13) In the following quotations the image of flies expressing human beings continues.

> Martins thought : One good shove and I could break the glass, and he pictured the body falling, falling, through the iron struts, a piece of carrion dropping among the flies. (p. 104)

> Again the car began to move, sailing slowly down, until the flies were midgets, were recognizable human beings. (p. 105)

The flies in the above quotations imply dual ideas about human beings. On the one hand, a fly figuratively means "a type of something insignificant"[16]or "a thing of no value,"[17]or symbolizes "diminutive life."[18]Accordingly, it also suggests the trivialness and temporariness of a life of a human being under the control of the absolute ruler he can not cope with. This complete passiveness of a human life identifies the desperate triflingness of man in *King Lear* : "As flies to wanton boys, are we to th' gods ; / They kill us for their sport."[19] When "pointing at the people moving like black flies," Lime termed the people dots, dots exemplify his treatment of human beings as things valueless and lifeless as already referred to. He, like a sportive god, can play with human lives at will. Yet he mentions that he still believes in God and His mercy and that "I'm not hurting anybody's soul by what I do. The dead are happier dead. They don't miss much here, poor devils." (p. 105) Here the arrogance of his power and wealth is ironically expressed and it clarifies that he can deal with human lives at will without any compassion. His remark is a little casuistical and is equivocal, but it

brings the paradoxical meanings to his later outcome.

On the other hand, flies symbolize "victims of deceit" and also detestable qualities of human beings, such as "impurity, lust, greed, arrogance."[20] The description of Martins's imaginary picture in the above quotation discloses his intention of killing Lime, and "a piece of carrion dropping among the flies" covered over with flies (perhaps in this case, houseflies) reveals Lime's quality inferior to and viler than flies, the greedy people. This is the indication of Martins's inner change from his hero worship admiration to his contempt for Lime.

Contempt of Martins for Lime consequently induces Martins to betray Lime. As the car going down to the ground, the flies gradually regain the figures of human beings : "the faces of the doomed-to-be-victims" (p. 106) of Lime's evil design. When Lime moved away together with "the whole past" of Martins's admiration (p. 106), Martins utters to Lime his own untrustworthiness : "Don't trust me, Harry," (p. 106) namely, the discovery of his identity that he is not a hero worshipper but an ordinary and common man capable of deceit and betrayal. He is an Everyman now. It is interesting that Brian Thomas calls Martins's new identity a second birth recovering from a ritual death of old self, that is one of the characteristics found in a romance.[21] The scene of the Great Wheel consequently implies the key to the critical moment of the plot : soon Martins comes to conclusion and agrees to play the role of Judas, a police decoy.

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As mentioned above, although the character of Harry Lime consists of evident similarities to Pinkie and Raven associated with Peter Pan, he has some particular and conspicuous features different from them in the close investigation. The attributes peculiar to Lime are

wits, cleverness, intelligence and enjoyment of his own way of life.

As already referred to in the preceding chapters, the characters of Pinkie and Raven are chiefly made up of alienation and narcissism. Like Peter Pan, alienation, or loneliness derives from their lives abandoned by their parents, especially mothers, or grown-ups in the society. Pinkie and Raven consequently have feelings of grudge and hate against the grown-ups or the social environments. To contend against the predicaments and to live on in the poor circumstances they were born of, they have to cover themselves with excessive narcissism, evoking only compassion and pity to them. Graham Greene himself explains that Pinkie and Raven are not really evil men but those who can not escape the childhood trauma and have to bear and live through hardships in their circumstances.[22)]

Harry Lime, however, does not feel loneliness nor agony like Pinkie or Raven or Mephistophilis, who are "deprived of everlasting bliss." Lime enjoys carrying out his schemes of vile crimes for his own benefit. It is certain that Pinkie and Raven are cruel enough to murder, but they have to be cruel because of their predicaments, while Lime is well educated, and therefore, he can establish himself as a good and intelligent member of a society without difficulty. Lime, unlike Pinkie and Raven, is a man who qualifies as a doctor, is a first-class light composer, a wonderful planner and has humour and real wit. (pp. 22-23) This is the image of Lime that Martins has hero-worshipped for twenty years. This image, when looked at from a different angle by the narrator Calloway, takes on an image of a self-confident and proud villain. He is not "a smart scoundrel" (p. 101) nor a villain with a meagre constitution like Pinkie or Raven, but he is a man

> with his stocky legs apart, big shoulders a little hunched, a belly that

has known too much good food for too long, on his face a look of cheerful rascality, a geniality, a recognition that *his* happiness will make the world's day. (p. 101)

Here appears a happy, cheerful and self-confident villain who can manipulate both of his abilities and opportunities, take advantage of them and survive hardships with his cleverness and wits. His comment : "I'll pop up again. You can't keep a good man down," (p. 103) expresses his self-absorption and self-assuredness. Like Peter Pan, he is a "gay" and "cocky"[23] boy "with his amused, deprecating, take-it-or-leave-it manner." (p. 101) He appears and comes up to Martins as if nothing serious and cruel happened. He is a fascinating[24]villain.

This "merry" villain living by his wits[25]and cleverness is a potential prototype of a rogue or a comedian in the later works of Graham Greene. According to the standard by F. W. Chandler, a rogue is discerned from a villain by his exercise of violence. One of the characteristics of roguery is "to obliterate distinctions of *meum* and *tuum*"[26] and to live through the interval of time and space in the world, wearing ambiguous and disloyal masks like a double agent.[27] Therefore, the purpose a rogue cherishes is a continuation of his life, a survival. This is exactly the quality that consists the plot of the picaresque. The essential quality of the picaresque is "that of the merry rogue wandering, through various social levels, into a succession of escapades,"[28] or is a fiction "whose principal character is a low-born rogue who lives by his or her wits and who becomes involved in one predicament after another."[29] And similarly, a romance is a fiction where the essential element of plot "is adventure" of "the quest" and where a central character who"never develops or ages goes through one adventure after another · · · in a state of refrigerated deathlessness."[30]

Comedians, chiefly in the later works of Graham Greene, for example, represented in *The Comedians*, are originally rogues who can not make a claim for their establishment in a society because of their outcast station. They have to live through hardships by their wits and by acting. Their qualities are, therefore, specified in their ability to adapt themselves to circumstances, the mental ability to be flexible and vital enough to survive. Harry Lime, in this point of view, has a possibility to be a comedian, who always knows "the rope" and is capable of wearing expressions of, just like a good actor, "what looked like genuine commiseration" (p. 102) and "that odd touch of genuine pity." (p. 105) The extrinsic expression and lack of sincerity verify that he is qualified with a comedian. Even the trick of a false burial Lime arranged is a kind of a most typical disguise for performance, like Jones in *The Comedians*.[31] These qualities of Harry Lime : self-confidence, cheerfulness, wits, cleverness, acting and tricks, are the rudimentary features and elements that in the course of time develop into a full grown-up, namely, a rogue or a comedian, especially embodied in *Under the Garden*, *The Comedians*, *Travels with my Aunt*, and they are characters becoming to the picaresque or a romance. To read the works of Graham Greene as the picaresque or a romance would be to explore one of the secrets of his attractiveness in the field of his works.[32]

Notes

1. *Studies in English Literature, No. 25, No. 26, No. 27, No. 28* (The English Literary Society of Baiko Jo Gakuin College, 1989, 1990, 1991, 1992)
2. The text used in this paper is *A Gun for Sale* (London : William Heinemann & Bodley Head, 1973) All subsequent referrences to *A Gun for Sale* will be to this edition, with the relevant page number incorporated within parentheses in the text.
3. The text used in this paper is *The Third Man* in *The Third Man / The Loser Takes All* (London : William Heinemann & The Bodley Head, 1976) All subsequent referrences to *The Third Man* will be to this edition, with the relevant page number incorporated within parentheses in the text.
4. *The Third Man* in *The Third Man and the Fallen Idol*, rpt. ed. (London : Heinemann, 1964) Preface, pp. 4—5
5. DeVitis, A. A., *Graham Greene* (A Division of G. K. Hall & Co., Boston : Twayne Publishers, 1964) pp. 66—67

   * A. A. DeVitis remarks that Vienna in *The Third Man* has the image of Unreal City in *The Waste Land* by T. S. Eliot and also the third man is a symbolical Christ accompanying Martins, making allusions to the delusion of the explorers in "What the Thunder Said" in *The Waste Land*.

   DeVitis, A. A., pp. 65—66

   * There is an essay on the film "The Third Man", in which the writer interprets the mythological meanings of *The Third Man*. He tells the symbolism of vegetation god, introducing "The Dying God" in *The Golden Bough* by Sir James Fraser. He also explains the title can be referred to the third man in the episode of the walk to Emmaus (Luke 24 : 13—32) and interprets Lime as "inverted Christ Figure." As to the scene of the Wheel, the writer tells that Lime's evil manifests itself in his "dangerously attractive terms." Lastly the three points are emphasized of Lime who trusts in Martins's friendship and comes to meet him not knowing Martins's betrayal : the first is "the masochistic behaviour of Lime, the second is that the Christian villain betrayed suggests the role of Christ-like and the good Judas. The third is the cyclic myth the intention of which is the recognition of the roles as "Priest of Grove" by Lime and Martins.

   Alloway, Lawrence, "Symbolism in'*The Third Man*'", *World Review*

13 (March, 1950)
6. Josep T. Shipley, ed., *Dictionary of World Literary Terms : Forms · Technique · Criticism*, rev. & enl. rpt. ed. (London : George Allen & Unwin, 1979)
7. *Ways of Escape* (New York : SIMON AND SHUSTER, 1980) p. 75
8. Marlowe, Christopher, *The Works of Christopher Marlowe*, A. H. Bullen, B. A. ed. (New York : AMS PRESS, 1970) vol. 1
9. Barrie, J. M., *Peter Pan* (Middlesex, England : Puffin Books, Penguin Books Ltd, 1986) All subsequent referrences to *Peter Pan* will be to this edition, with the relevant page number incorporated within parentheses in the text.
10. *New Catholic Encyclopedia*, rpt. ed. (Palatine Ill. : Jack Heraty & Associates, Inc., 1981)
11. Buttrick, George Arthur, ed., *The Interpreter's Bible* (New York: Abingdon Press, 1951) vol. Ⅶ
12. *The Holy Bible*, Authorized Version, rtp. ed. (Oxford Ox 6DP : Oxford University Press, Tokyo : KENKYUSHA, 1985) S. Matthew : Chap. 1111, 7, 9.
13. *The Interpreter's Dictionary of the Bible* (NASHVILLE : Abingdon Press, 1962)
14. S. Matthew : Chap. 1111, 8
15. Laing, R. D., *The Divided Self : An Existential Study in Sanity and Madness*, rpt. ed. (Harmondsworth, Middlesex, England : Penguin Books, 1981) p. 46
16. *The Oxford English Dictionary*, 2nd. ed. (Oxford : CLARENDON PRESS, 1989)
17. *The Century Dictionary*, rev. & enl. rpt. ed. (Tokyo : Meicho-Fukyu-kai, 1980)
18. De Vries, Ad, *Dictionary of Symbols and Imagery*, 2nd. rev. ed. (AMSTERDAM · LONDON : NORTH-HOLLAND PUBLISHING COMPANY, 1974)
19. Shakespeare, W., *A New Variorum Edition of Shakespeare : King Lear*, Horace Howard Furness ed. (New York : Dover Publications, Inc., 1963) IV, i, 36—37
20. *Dictionary of Symbols and Imagery*
21. Thomas, Brian, *An Underground Fate : The Idiom of Romance in the Later Novels of Graham Greene* (Athens and London : The University of Georgia Press, 1988) p. 4

22. Allain, Marie-Françoise, *The Other Man : Conversations with Graham Greene,* Guido Waldman trans. (London : The Bodley Head Ltd., 1983) pp.158—159
23. *Peter Pan*, p. 212, p. 41
24. Peter Wolfe gives the same modifier to Lime : fascinating.
Wolfe, Peter, *Graham Greene : The Entertainer*, 2nd. ed. (Carvondale and Edwardsville : SOUTHERN ILLINOIS UNIVERSITY PRESS. 1973) p. 128
25. Ian Ousby, ed., *The Cambridge Guide to Literature in English* (Cambridge University Press, 1988)
26. Chandler, Frank Wadleigh, *The Literature of Roguery* (BOSTON AND NEW YORK : HOUGHTON, MIFFLIN AND COMPANY, 1907) vol. 1, p. 4
27. See "Under the Garden"
Miyano Shoko, *Studies of the Works of Graham Greene* (Tokyo : Gakushobo, 1994)
28. *Dictionary of World Literary Terms : Forms · Technique · Criticism*
29. Morner, Kathleen & Rausch, Ralph, *NTC's Dictionary of Literary Terms* (Lincolnwood, Illinois : NATIONAL TEXTBOOK COMPANY, 1991)
30. Frye, Northrop, *Anatomy of Criticism : Four Essays*, 3d. rpt. (PRINCETON, NEW JERSEY : PRINCETON UNIVERSITY PRESS, 1973) p. 186
31. See "From a Rogue to a Comedian" in *Studies of the Works of Graham Greene*
32. The interpretation of *The Third Man* that it contains the rudimentary elements to develop into the picaresque and a romance owes to a suggestive critiques, *An Underground Fate : The Idiom of Romance in the Later Novels of Graham Greene* by Brian Thomas.