A Study of Graham Greene

The Power and the Glory
——Interpretations of Giggles——

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I

The scenes and some of the characters in *The Power and the Glory*[1] (1940) originated from what Graham Greene saw and heard in Mexico during the journey in the time of the persecution of Catholic Church at its final stage. But Greene also explained that the work was the only novel written to a thesis[2], so it is naturally the result of his interests in the theological logic he had at that time. The nameless protagonist, the whisky priest, and the nameless lieutenant, "a counter to the failed priest"[3], play the roles of the hunted and the hunter. Greene has explained that *The Power and the Glory* is like a seventeenth century play full of symbols of virtue, vice, pride, pity, and etc., and both characters, the priest and the lieutenant, remain unchanged to the end[4].

Because of the peculiarity of the subject and the theme of *The Power and the Glory*, there arise two specific interpretations. One emphasizes the characteristics of the protagonist's vocation. Therefore, the religious quality of a saint or a martyr in the plot is the subject of special interests. Many interpretations tend to take the work as the novel based on a religious concept[5]. For example, David Lodge takes the priest as a genuine martyr, and he interprets the theme of the work as Greene's challenge to conventional ideas of Catholicism[6]. The other interpretation points out the special signifi-

cance of the priest's attributes of Everyman in a morality play[7]. It is possible to investigate the Everyman's course of the struggle of virtues and vices in that of the whisky priest, namely, the course of confession, scourge, contrition and death by good deeds[8]. Both of the interpretations have a tendency to case the priest and the lieutenant up according to the types of their roles, and eventually, take them as representatives of the two worlds, religion and politics, though it seems to be appropriate to interpret *The Power and the Glory* as a double edged work that depends on the reader's acceptance of the Catholic dogma[9].

The point of this paper is to focus on the characteristics of the priest, especially, on his quality that manifests itself in the expressions of giggles he often gives. The examination of giggles clarifies the inner sentiments of the priest as an ordinary human being and eventually it leads to the possible interpretation that the priest has attributes peculiar to a rogue that is one of the thematic figurations coming about throughout the whole works of Graham Greene.

There are three types of priests described in the work. One is the holy martyr, Juan, whose story, like a frame of the holy picture, is read to the children by their pious mother throughout the work, evoking the atmosphere of martyrdom. The second is Padre José, an apostate, who in obedience to the state orders lives with his wife in humiliation mocked at even by the children. The third is the protagonist, the whisky priest, who is pursued by the lieutenant, but he himself knows what makes him escape. It is not only his belief in his office of the priesthood but also his pride that drives him to escape: "Even his attempts at escape had been half-hearted because of his pride — the sin by which angels fell. When he was the only priest left in the state his pride had been all the greater"(p.112).

The priest himself has no distinct and practical purpose nor intention of what to do. His awareness of his pride leads him to self-confession but he cannot find any way to take: "As usual his self-confession dwindled away into the practical problem — what am I to do?"(p.112) He drifts on the current of the situation, a kind of destiny, naked of the authority of the Church and abandoned. He is an outcast from the orthodoxy of the Church because of fornication and indulgence in drinking. The priest cannot insist on his righteousness, so everytime he narrowly escapes from arrest, he has to choose his way: "He had to go on with life, go on making decisions, acting on his own advice, making plans. . ."(p.165). The plot is similar to that of a picaresque novel. Without protection of the Church the priest goes through his dangerous life as a rogue, a picaro, a rootless outsider of a society, who has to live on with his brain and abilities in the predicament. R.W.B.Lewis, already in 1956, has interpreted the priest's character as one of rogues and his life as a traditional picaresque one, though he comments that the giggle keeping the balance on the paradox makes him also a saint[10].

This is because the doctrine: *ex opere operato*[11] which means "from the work of the doer"and "refers to the grace-conferring power inherent in the sacramental rite itself, as an action of Christ[12]"constitutes the essentials of the priest. Therefore, his office of priest is effective whoever he is or whatever he is. The priest never suspects the mystery and is innocent[13], simple enough to believe in the mystery that works even without daily duties as a priest. And besides, the framework of *The Power and the Glory* is constructed on the plot of martyrdom, and therefore, it is difficult to make it evident the quality of the inner sentiments of the whisky priest as an ordinary human being except his frustration in the

priesthood. This obscurity is one of the valid reasons to interpret him as Everyman in a morality play or a saintly martyr. But Greene himself denies that the priest is saintly[14].

One of the approaches to the priest's inside is considered to be the examination of what the giggles of the whisky priest connote and introduce into the situations. It is interesting that in the critical scenes or situations, Greene described the priest who often giggles, for example, "He giggled unconvincingly behind the smiling mask"(p.241). The expressions on human faces, such as laugh, smile, giggle, grin, can indicate and convey inner subtle sentiments peculiar to human beings. Especially the expression "giggle" seems not to be an ordinary and natural expression for a saintly character. The wording can specify the inner feelings of the priest. Some critics have interests in the expression of giggles and point out the scenes. A few of them take up one or two scenes and make some comments on them. For example, one critic interprets the priest's habitual giggles as a means of confronting fear and humiliation through the adventures of a picaro[15]. Or another critic remarks that the priest is not a fully developed character: a puppet and when he is cornered he gives a giggle, namely, "a little gulp of astonished laughter"[16](p.112). Greene himself has mentioned that laughter, at least a smile, is important but "nothing is worse than a giggle"(Marie-Françoise Allan, *The Other Man*, p.129). The remark was made in early 1980s, so in it there is not much evidence to the implication of giggles of the whisky priest, but it is an intersting evidence to Greene's sense of wording and at least it shows his sense of distinguishing these words.

II

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The first "giggle" that reveals the inner sentiments of the priest is introduced in the scene where he takes refuge and food in the barn of the banana station of Captain Fellows. His innocent daughter Coral takes care of the priest with childish straightforwardness and curiosity to him. (p.42) There are two chances that the priest giggles during the conversation between them.

Coral understands clearly how tightly the priest is confined and entangled in the net of the priesthood in the state that prohibits the Catholic Church and its missionary work including the persecution of the priests. He cannot be apostate because the priesthood is "[l]ike a birthmark" and "It's out of my power"(p.44) and also "it's my duty not to be caught"(p.43) by the police of the state. She affirms her protection: "You can always come back here"and "I could look after you"avoiding her father's attention.(p.44) She offers to have a code of signals between them and she teaches how to beat a combination of two long taps and a short one like Morse. And then the priest "giggled suddenly like a child"(p.44). His giggling seems an abrupt and odd interline but it makes clear that the priest has some feelings at the back of his heart. First, his giggle reveals his joy that after several years of flight he came upon someone who believes and takes care of him, and it also implies his consolation he feels for a while like a child, which is expressed in his later wish, " Will you pray for me?"(p.44) for her kindness. Second, his giggle shows that he enjoys talking with Coral and learning Morse, because he is trusted and comforted by her.

The other giggle in the scene is employed when the priest tells about card tricks to express his gratitude and to please Coral. But

when he finds there are no cards, he "sighed, 'Then that's no good,' and giggled.... 'I shall just have to pray for you' "(p.45). The giggle expresses his intention to lighten her disappointment and his remembering his vocation and also his reluctant recognition that he is none other than a priest who is pursued after by the state police. Coral's response to him: "You don't sound afraid" and his remark : "A little drink ... will work wonders in a cowardly man"(p.45) make the sentiments of the priest evident. There is one opinion about giggles in the scene that his comical element makes him human and the giggles clarify the attempt to respond lightly to the circumstances and that the giggles make the scene a sad comedy because they are not adequate[17]. Certainly, for this situation it is appropriate to understand the giggles to be a means of responding lightly to the situation and to be inadequate for the specific situation. But however inadequate the giggles may be, they can imply and reveal the priest's feelings rising in his inside.

Greene also employed the word "laugh" four times through the work, which makes the priest's sentiments distinct, though the implied meanings are a little simple and more obvious than giggles. The first laugh is applied to the feeling of relief that temporarily visits to his days of danger and misery: "moments of exhilaration"on the way to the village where his mistress lives.(p.67) Other three scenes describe his discovery of the true quality of human beings including himself. One is the priest's sudden recognition that his old day's ambition and pride seem to be absurd: "something faintly comic " and facing the Judas, he gives "a little gulp of astonished laughter"(p.112) at night in the hot hut in the forest. Next is the priest's perception of stubborn narrow-mindedness found in a pious, complacent woman the priest meets in the prison. She angrily tells

her intention to write to the bishop about the bad, whisky priest who approves of the grotesque conditions of the prison as the realities of the ordinary human beings made in God's image. The priest "couldn't help laughing: she had no sense of how life had changed" (p.156). The last laugh explains his discovery of baseness of human beings. He struggles against a mongrel bitch over meat on a bone in the kitchen of the abandoned house at the banana station, when the priest suddenly perceives how base and mean a human being is and what a trifling thing human dignity is. He laughs at the utter insignificance or nothingness of human beings.(p.173) All laughs of the priest express some features of the priest's new perception about human beings.

Though the word "giggle" as a means of expressing sentiments indicates the priest's inner perceptions as well as "laugh", it implies something more complicated, ambiguous and revealing his hidden real sentiments or thoughts. The following "giggle", for example, is employed for disclosing the priest's secretive hilarity derived from his pride in importance as a priest. During Mass in a hot hut at the village, where his mistress, Maria and his daughter, Brigitta live, they find the police coming to search for the priest and Maria gives an onion to him to camouflage the scent of the wine. In the hurriedly accomplished arrangement the priest evokes and introduces merriness and calm objectiveness.

> The woman was pulling at him from inside the hut. She said, 'Bite this. Quick. There's no time ...' He turned his back on the advancing police and came into the dusk of the room. She had a small raw onion in her hand. 'Bite it,' she said. He bit it and began to weep. 'Is that better?' she said. He could hear the pad, pad of the cautious horse hoofs advancing between the huts.

'It's horrible,' he said with a giggle.(p.84)

Here he clearly understands the effect his remaining in the village will cause. However, he looks at the critical situation wiht a sense of detachedness. The word "horrible" combined with "a giggle" means not only the taste of the onion and the fear of advancing death but also his detachedness, which reveals his self-conceit derived from the priesthood. It implies that he knows he is an important priest in the state and observes the consequence with a kind of eyes amused with it, in which his dual consciousness lies, namely, his dual eyesight.

The "giggle" that reveals his hidden self-conceit or his self-esteem appears in another scene. In the prison scene, the pious woman says, "Think. We have a martyr here . . ."(p.151) and the priest

> giggled: he couldn't stop himself. He said, 'I don't think martyrs are like this.' He became suddenly serious, remembering Maria's words — it wouldn't be a good thing to bring mockery on the Church. He said, 'Martyrs are holy men. It is wrong to think that just because one dies . . . no. I tell you I am in a state of mortal sin. . . '(p.151)

Hearing the suggestion of his martyrdom he cannot stop giggling. His attitude of getting suddenly serious clarifies his wavering sentiments concerning martyrdom in his heart. His "giggle" signifies the pride, namely, the possibility of becoming a martyr that he is conscious of. One critic has made a remark that the priest giggles out of his humility[18]. This interpretation seems merely to emphasize on the sainthood inherent in the priest without making any comment on his changing attitude.

The detachedness in the priest's consciousness is again found in the talk between him and the beggar about getting some kind of

spirits: "'Mother of God,' the beggar said, 'you're as hard as a stone. Haven't you a heart?' The man in the drill suit suddenly giggled"(p.123). The priest giggles because he comprehends the irony of the beggar's remark. Moreover, for Mass he eagerly wants to buy a bottle of wine, but his real intention naturally cannot be uttered. A sense of importance, namely, his office he is conscious of makes him giggle, and simultaneously he evades the beggar's scrutinizing. His giggling consequently reveals also his intention to let the moment pass away, and there works his dual consciousness.

The priest's dual consciouness is also exemplified in the scene of the pursuit by Red Shirts because of carrying brandy. He escapes from them, turning left and right in the dark streets, while he is calm enough to remember his ambition in the past.

> This was the town to which it had been his ambition to be promoted, leaving the right kind of debts behind at Concepción : he thought of the cathedral and Montez and a monsignor he once knew, as he doubled this way and that. Something buried very deep, the will to escape, cast a momentary and appalling humour over the whole situation — he giggled and panted and giggled again. (p.138)

His self-possession lets him recognize the great disparity between his past glorious ambitions and his ironical flight at the moment, and he comprehends what a humorous situation he is in. He giggles, accepting that his whole situation is ironical and is not worthy to escape. His try at getting wine ended in vain, and he is now pursued not because he is a priest but because he carries brandy. He knows his "will to escape" ends in nothing now that the missionary work is prohibited. Neverthelss, he has to escape because his escape is a consecrated flight based on the priesthood. He has the

eyes that can objectively see the whole situation full of humour as if it has no concern with him. His objective and detached eyes can perceive there is something humorous under the whole situation. Standing by and standing over, he views his own figure, one of the men caught and entangled in the double nets of his components. He knows his strenuous endeavour will end in absurdity: an object of a giggle.

After his tension and fatigue in the scenes of the prison and the burial of the Indian baby on the top of the hill, the peaceful days with the Lutheran brother and sister, Mr Lehr and Miss Lehr, are significant for the priest's recognition of his real self.

During the quiet, comfortable and even luxurious days for him, the priest goes back to "the habit of piety"(p.202) that he was accustomed to in his old days. Walking along the street in the village, "as if he had got back to the days before the persecution", "[h]e could feel the old life hardening round him like a habit, a stony cast which held his head high and dictated the way he walked, and even formed his words"(p.200). He is conscious of himself "with his new-old manner of authority and impatience" (p.200) and goes back to drinking brandy. His bitter self-abhorrence derived from his recognition of his habitual piety leads him to the discovery of his identity: "what a play-actor I am. I have no business here, among good people", "the whisky priest"(p.201). He is shocked to perceive his unchanged quality even though he is still in the condition of mortal sin, unrepentance and desertion. (p.202) He recognizes that "[e]vil ran like malaria in his veins"(p.211). He is afraid that God will not forgive the habit of piety and he will not be saved. Driven by self-reproach he makes the charge for the baptisms lower, from one peso fifty to one peso a child, "with a feeling of cunning as though he

were cheating a greedy prompter inside his own heart —" (p.203), still counting money to see if he can get enough to buy brandy besides providing two mules and his guide for going to Las Casas, where, he dreams, after confession he might get back to a parish, and daily Mass.(p.223)

His self-knowledge: "what a play-actor I am" reveals the dual consciousness in him, namely, his dual quality that he can play a pious priest with calm objectiveness and simultaneously he is conscious of being the whisky priest who has committed a mortal sin. This self-knowledge is already mentioned and characterized in the earlier description of his face reflected in the pool and his response to it on his way to the village of his so-called home. The unusually happy scene particularly demonstrates his inclination to be a play-actor.

> He knelt down in the late sunlight and bathed his face in a brown pool which reflected back at him like a piece of glazed pottery the round, stubbly and hollow features. They were so unexpected that he grinned at them — with the sly evasive untrustworthy smile of a man caught out. (p.67)

In his younger and ambitious days his face was a baffoon's face and suited not at the altar-rail but for mild jokes for women (p.68), and he practised a gesture like an actor in front of a glass[19] as a form of humility.(p.67) And now he has a smile of a tramp's face (p.43) which shows the quality of a rogue: untrustworthy, sly, tricky. His eyes watch his own features in the pool but he is conscious of the other self that is hiding inside him always watching and considering how to behave in the situation. The "sly evasive untrustworthy smile of a man caught out" connotes the image of a play-actor who

is used to pretending to be honest and sincere in the act, and suddenly who is caught out what he really is.

The priest is aware of his dual self-consciousness like an actor on the stage. His self-knowledge, that of a play-actor, naturally causes him to lose his self-confidence and prevents him from behaving as before. He cannot be as joyful a priest as he used to be. Listening to Miss Lehr's old story, he "gave a little sympathetic giggle as in the old days; it was a try-out which didn't come off"(p.204). He cannot behave himself like a priest he wants to be and cannot giggle as before. Besides, he tells himself not to drink any more except three bottles he has ordered, but he, in fact, perceives the other self: "he knew he lied"(p.205). He cannot be out of the double nets of his components.

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Another characteristic of "giggles" makes the clues to clarify the relationships between the priest and the mestizo. There are some scenes of "giggles" applied for the suspicion and fear in their relationships.

In one scene the priest's giggle is a sign that he acquires a notion of the reality of human beings through the anxiety and the fear for the mestizo. He comes to know the vain efforts of human beings. In a hot hut in the forest, the priest "knew. He was in the presence of Judas"(p.106). And he remembers a stuffed Judas hanged from the belfry during Holy Week.

> ... it seemd to him a good thing that the world's traitor should be made a figure of fun. It was too easy otherwise to idealise him as a man who fought with God — a Prometheus, a noble victim in a hope-

less war.

'Are you awake?' a voice whispered from the door. The priest suddenly giggled, as if this man, too, were absurd with stuffed straw legs and a painted face and an old straw hat who would presently be burnt in the plaza while people made political speeches and the fireworks went off. (p.107)

The priest is afraid of the mestizo, cunning, clever and stubborn, but the absurd figure of a stuffed Judas, eventually burnt and made of fun, comforts him, and he giggles with a sense of truimph and satisfaction. The priest knows Judas's trick and treachery are absurd and will be annihilated "in a hopeless war" and it is what he believes in, the doctrine of the Church. That has satisfied the priest.

The priest gives another giggle at the excuse the mestizo makes about a reward, seven hundred pesos that will be given to a Judas. The mestizo insists on his reasonable excuse: "A poor man has no choice, father. Now if I was a rich man — only a little rich — I should be good" (p.117). And the priest, recalling to mind the wealthy and pious children at church in his parish, giggles and says, "I doubt it"(p.117). His giggle here suggests his doubt about goodness or piety that depends on wealthiness. He is doubtful of habitual piety, as mentioned above, shown in the religious acts that are exemplified as the pious complacent woman in the prison. But then the priest reconsiders and perceives that the results or the meanings of human acts are beyond all human imagination, or design.

... really, the priest thought, he deserved his reward — seven hundred pesos wasn't so much, but he could probably live on it — in that dusty hopeless village — for a whole year. He giggled again; he could never take the complications of destiny quite seriously, and it was just possible, he thought, that a year without anxiety might save this man's soul. You only had to turn up the underside of any situa-

> tion and out came scuttling these small absurd contradictory situations. He had given way to despair — and out of that had emerged a human soul and love — not the best love, but love all the same. The mestizo said suddenly, 'It's fate. I was told once by a fortune-teller . . . a reward . . .'(p.118)

The priest giggles again, for he has recognized the absurd folly of his own thinking. Therefore, he is relieved from caring about the course of his own life, because under a human life there lies possibility of unexpected offshoot. The consequence of human lives is not anticipated. His giggle indicates his recognition of absurdity and self-renunciation derived from his new perception of the human destiny.

Not only to the priest but also to the mestizo Greene applied "giggle" once. The description of the mestizo's giggle is a little ambiguous but very interesting. The following is the scene of the morning when the priest leaves for Las Casas.

> Two men waited beside the mules; the guide was adjusting a stirrup, and beside him, scratching under the arm-pit, awaiting his coming with a doubtful and defensive smile, stood the half-caste. He was like the small pain that reminds a man of his sickness, or perhaps like the unexpected memory which proves that love after all isn't dead. 'Well,' the priest said, 'I didn't expect you here.'
>
> 'No, father, of course not.' He scratched and smiled.
>
> 'Have you brought the soldiers with you?'
>
> 'What things you do say, father,' he protested with a callow giggle. Behind him, across the yard and through an open door, the priest could see Miss Lehr putting up his sandwiches. She was wrapping the sandwiches carefully in grease-proof paper, and her sedate movements had a curious effect of unreality. It was the half-cast who was real. He said, 'What trick are you playing now?' Had he perhaps bribed his guide to lead him back across the border? He could believe almost anything of that man.(p.212)

Unexpectedly the mestizo turns up and reminds the priest of the anxiety that he was not aware of during the days with the Lehrs. But the mestizo is the only reality that the priest has to come up to, not the calm and peaceful life with the Lehrs. The dialogue between them shows the priest's recognition of his betrayer and the mestizo's secret intention to betray him: mutual recognition of treachery. The mestizo's smile, doubtful and defensive, expresses his obsessive longing and anxious expectation for priestly love. His obsessive and contradictory love for the priest and his longing for love from the latter manifest themselves in his remarks at their final meeting: " '... Then if He gives you grace to feel sorry, give away the money ...' 'What money, father?' The half-caste shook his stirrup angrily. 'What money? There you go again ... '... He said, 'I'll pray for you,' and beat his horse into position beside the lieutenant's. 'And I'll pray for you, father,' the half-caste announced complacently"(p.237). The mestizo, obsessed with ambivalent love for the priest, utters "a callow giggle", with which he pretends to be innocent. The giggle suggests that the mestizo has not yet fully experienced in managing to do evil and is not able to hide his treachery, like a play-actor. His peculiarity is not yet fully developed. His treachery is not yet fulfilled, so the contrast between "a callow giggle", an inexperienced giggle, and the nervous giggle of the priest(p.213) is interesting. The priest giggles nervously responding to the mestizo's phrase: "on an errand of mercy"(p.213), which connotes both of his suspicion of the mestizo's tricky lie and his anxiety for his office that is often required at the moment of escape.

On their way to the hut where the American bank robber lies dying, the priest giggles only once and after the arrest his giggle gets nervous (p.228, p.235) and smile weak.(p.235)

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The last three giggles the priest gives are especially characteristic of him. They are employed to clarify not only qualities peculiar to his inner sentiments but also his inability to utter giggles. The more intense his fear of the execution becomes, the fewer the scenes of the priest's giggle become, and giggles get hidden behind his smile or grin with which his face is veneered "like a mask".

> It wasn't a very triumphal procession. The priest rode with a weak grin fixed on his face; it was like a mask he had stuck on, so that he could think quietly without anyone noticing. What he thought about mostly was pain.
>
> 'I suppose,' the lieutenant said, scowling ahead, 'you're hoping for a miracle.'
>
> 'Excuse me. What did you say?'
>
> 'I said I suppose you're hoping for a miracle.'
>
> 'No.'
>
> 'You believe in them, don't you?'
>
> 'Yes. But not for me. I'm no more good to anyone, so why should God keep me alive?'
>
> 'I can't think how a man like you can believe in those things. The Indians, yes. Why, the first time they see an electric light they think it's a miracle.'
>
> 'And I dare say the first time you saw a man raised from the dead you might think so too.' He giggled unconvincingly behind the smiling mask. (p.241)

The scene above describes the priest and the lieutenant going back to the town and the priest is afraid of the execution. The priest's "weak grin" and his unconvincing giggle "behind the smiling mask" reveal his dual consciousness as mentioned above in other scenes. His superficial grin or smile, which he makes intentionally, hides his continuing fear for the pain he might get at the moment of

his death. Moreover, he has inside him the eyes of the other man who is watching him playing a calm priest obedient to his duty accompanying to the priesthood. Nevertheless, he "giggled unconvincingly", which explains his uncertainty that his belief as a priest is implausible. He is getting uncertain of his belief because his mortal sin might result in meaningless death. But when the priest giggles again hearing the lieutenant's explanation of impossibility of a miracle, with a giggle he discloses his pride.(p.242) He is the only person that is confident in the mystery of a miracle, which is difficult to be proved to the atheists like the lieutenant.

The priest tries to give a giggle when his hope of absolution before death by Padre José, the apostate, is lost. His last giggle is nothing but a proof that he is as miserable as one of the ordinary people, who cannot help abandoning their own design when they confront the absoluteness of death.

> 'I mean he won't come at all.'
>
> ... At last the priest said, 'He was afraid, I suppose ...'
>
> 'His wife wouldn't let him come.'
>
> 'Poor man.' He tried to giggle, but no sound could have been more miserable than the half-hearted attempt. His head drooped between his knees; he looked as if he had abandoned everything and been abandoned.
>
> ... He was silent, preparing an attitude. Then he asked with a kind of false jauntiness, 'And when, if I may ask ...?'
>
> 'To-morrow.' The promptness and brevity of the reply called his bluff. His head went down again and he seemed, as far as it was possible to see in the dark, to be biting his nails. (p.247)

The priest's try at a giggle implies that he gets a sense of fun from the fact that José cannot come because his wife will not let him come. But the giggle is not fully uttered. He is not what he

has been. The miserable voice of "the half-hearted" giggle and the question "with a kind of false jauntiness" indicate the sentiments swaying between the fear for death without absolution and his undulating pride in pretending to be lively and high-spirited. Here appear follies or absurdities inherent in the whisky priest, that are upheld by his vainglory. Similarly, the last description of the inside of the priest imparts his absurdities as a human being. He spends the last night in a cell drinking brandy, recalling his painful love for his daughter, his bitter recognition of his eight years' flight as "only a caricature of service"(p.251) and the police's unfair treatment of Padre José. In the morning, inspite of waking with a happy feeling because of the dream, he soon has to face his reality. He cannot concentrate on an Act of Contrition and his shadow on the wall reminds him of his deficiencies. "What a fool he had been to think that he was strong enough to stay when others fled. What an impossible fellow I am ... and how useless. I have done nothing for anybody"(p.253). And then he has to be self-justified to avoid going to God "empty-handed"(p.253): "He knew now that at the end there was only one thing that counted — to be a saint"(p.253).

III

Through the examination of one of the aspects of the whisky priest by bringing the key word "giggle" into focus, it has been clarified that the unchanged character, the whisky priest, has undulating sentiments hidden at his heart. In other words, he is described not only as a priest going through his hard life suffering from police pursuit and his frustration in the priesthood but also as a common human being full of follies or vanities which he himself is conscious of. The whisky priest carries those absurd human

qualities on to the end, namely, the characteristics that constitute the essentials of an ordinary man who appears as a rogue peculiar to the characters embodied by Graham Greene. The priest, a rogue, goes on with life through predicaments and adventurous hardships narrowly escaping dangers, and in the later works such as *The Comedians* or *Travels with my Aunt*, the rogues are the leading characters[20].

On the other hand, the priest objectively watches his own figure with detachedness. He understands that there is another point of view based on Chatholicism that follies of human beings will be atoned for and human souls are redeemed by God's mercy and sovereignty. Accordingly, it is possible to regard the whisky priest, who is labelled a rogue abandoned by the authority and has to go on with his life through dangerous regions, as a buffoon who is ridiculous enough to believe innocently in God. The whisky priest, therefore, also can be interpreted to be an actor who performs the absurdities of powerless human beings. At the moment of the execution he is "held up by two policemen, but you could tell that he was doing his best—it was only that his legs were not fully under his control"(p. 260). This description of the whisky priest at the last moment signifies his double image. Considering the feelings of the forsaken bystanders in Part Ⅳ, it is valid to understand the last figure of the whisky priest to be a martyr trying his best and consequently to be "a representative of the Father in Heaven"(Daphna Erdinast-Vulcan, *Graham Greene's Childless Fathers*, p.41).[21] However, by focusing the whisky priest on the aspect of his figure as an ordinary human being, an outcast from the society and the Church, his domicile, it becomes clear that the last description of the whisky priest indicates the eager but absurd efforts of human beings who have to believe the two absurdities of God: "the absurdity of believing that life should

exist by God's will" and "a parallel absurdity, which we are asked to believe, that God chose a tiny colony of a Roman empire in which to be born", which Greene stated later in his journal[22].

Notes:

1) The text used in this paper is *The Power and the Glory* (London: William Heinemann & The Bodley Head, 1971) All subsequent references to *The Power and the Glory* will be to this edition, with the relevant page number incorporated within parentheses in the text.
2) *The Power and the Glory*, Introduction, p.vii, p.ix
3) *ibid.*, p. x
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19) Anthony Farrant in *England Made Me* also practises his dazzling smile before the glass like an actor, which gives him a chance to attract women. His practice is described as one of his means to live on.
See "Innocence of Anthony Farrant I "
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20) See "Rogue kara Comedian e" & "*Travels with My Aunt* — Rogue no Paradise"
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