

A Study of Graham Greene

The Honorary Consul

— Father Dog-Ears —

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I

This is a continuation of the previous paper: *The Power and the Glory* — Interpretations of Giggles —.¹⁾ The purpose of this paper is to examine the figurative expressions of Father Rivas, the guerrilla priest, in *The Honorary Consul* (1973),²⁾ and interpret the figure of Father Rivas. In the previous paper some characteristics of the whisky priest are clarified through the examination and interpretation of giggles. Greene employed “giggle” to embody the follies or vanities and absurd efforts of the whisky priest, which are hidden in his obedience to the abandoned fate. In contrast to the whisky priest, Father Rivas has his own ideal and pursues his duties in the realization of his antiestablishment idea in Argentina, though they are similar in their outcast situations: Father Rivas is an excommunicated priest, who having the antiauthority idea “left the church and married”,³⁾ and the whisky priest is an abandoned priest during the religious persecution in Mexico.

Some of the germs of the radical guerrilla priest, Father Rivas, may be found in the essay: “The Worm inside the Lotus Blossom”.⁴⁾ Greene, in this essay full of beautiful allusions and imagery to rich

nature in Asunción in Paraguay, writes, introducing words of one priest, that the President feels uneasy for the new movement in the Church and also writes about Father Camillo Torres, calling him "the Catholic equivalent of Che Guevara."⁵ Leopoldo Duran, one of his friends, also remarks that Father Camillo Torres including his biographical details is immortal in the figure of Father Rivas embodied by Greene (*Graham Greene: Friend and Brother*, p.74).⁶

It cannot be said that Father Rivas is the protagonist of *The Honorary Consul*, though he is one of the three main characters. It might be possible to infer that the protagonist is Charley Fortnum, who is kidnapped in mistake for the American Ambassador by Father Rivas group but outlives Father Rivas and Doctor Plarr. Charley Fortnum, an old alcoholic, loves his young wife and in the end is reconciled with her who is pregnant with Doctor Plarr's child. Doctor Plarr, the seminary mate of Father Rivas, is another leading character, who is a cynical watcher and is reluctant to help Father Rivas but drawn into the guerrilla's plot in hope of getting information of and rescuing his father imprisoned for political offense. These three characters have influence over one another, and especially Father Rivas and Doctor Plarr, being animated by the altruistic love of Charley Fortnum to his wife, Clara, come to a new discovery of their own inner reality and reconciliation. In the course of the plot, however, Father Rivas is a key person to the plot. In spite of his being intent, though inefficient, on carrying out his duties given by El Tigre, the leader of the guerrillas, the plan of kidnapping results in mistaken identity and develops into a kind of tragicomedy. During the last four days when they bargain with the police, Father Rivas, as a man who cannot but be a priest, arouses the essential questions about human qualities and comportment in the critical situation.

In the description of such an excommunicated priest, Father Rivas, Greene uses, together with other two figurative expressions, interesting epithets of him: the figurative “dog” and “dog ears”. There are some examinations and interpretations already made of the guerrilla priest, especially of his religious idea and his activities. For example, A.A. DeVitis interprets Father Rivas as “a modern-day Manichean” (“The Later Greene”, *Essays in Graham Greene*, p.70),⁷⁾ Jae-Suck Choi explains that the God of Father Rivas is “a human, anthropomorphic God” (*Greene and Unamuno*, p.124)⁸⁾ and Roger Sharrock calls him “a Marxist revolutionary” (*Saints, Sinners and Comedians*, p.238).⁹⁾ In order to understand the components or elements of Father Rivas, however, the figurative “dog” or “dog ears” would be one of the clues to approaching his inner characteristics. It would also be a clue, in the whole structure of the novel, to the role of Father Rivas and the interpretation of the significance of the scenes where these figurations are employed.

Introducing an image of a dog into the description of human beings seems a little extraordinary, but Greene himself, when he lived in Nottingham, had a mongrel dog called Paddy. His attachment to Paddy we understand well in his autobiography and he tells he even gave “an off-stage part” to his dog in *The Potting Shed. (A Sort of Life*, p.169, pp.171-172)¹⁰⁾ In *The Honorary Consul*, Greene makes Father Rivas tell, comparing ‘human love to God’ to ‘human love to dog’, human nature men tend to attach to a dog: “If I love a dog it is only because I can see something human in a dog. I can feel his fear and his gratitude and even his treachery”(pp.284-285). It seems, however, that there is literary intention in the usage of the figurative “dog” because the image of a dog is not only the characteristics of the looks of Father Rivas but also it discloses his inner qualities, namely, the inherent

significances of the excommunicated priest who is yet "once a priest always a priest"(p.139) based on the doctrine: *ex opere operato*.¹¹⁾

Dogs in literature are symbols which convey both favourable and unfavourable meanings. In favourable characteristics, especially in Christian arts, it is "symbol of the priest as guardian and guide of the flock of believers"(*Dictionary of Symbols and Imagery*).¹²⁾ Also it symbolizes "fidelity and watchfulness"(*Dictionary of Mythology Folklore and Symbols*).¹³⁾ In unfavourable characteristics, it is "the Devil, heresy, paganism"(*Dictionary of Symbols and Imagery*). J.B. Russell points out that in the fifteenth and sixteenth centuries demons take animal forms in folklore and dogs are common, and that "the animals were sacred to the pagan gods, whom the Christians identified with demons. ... Of these the most frequent were serpent(dragon), goat, and dog"(*Lucifer*, p.49, p.67).¹⁴⁾ The figurative "dog" implies these contradictory meanings.

II

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Doctor Plarr calls Father Rivas "Father dog-ears". Doctor Plarr, evading being involved in the guerrilla's plot, like Brown in *The Comedians*, is eventually shut up in the hut to take care of the wounded Charley Fortnum. Like Brown, he is cynical and has never believed in love. Therefore, he usually and almost to the last scene, where he tries to do something for Charley Fortnum and as a result loses his life, only watches Father Rivas or Charley Fortnum or other characters, except his efforts to break the deadlock in the guerrillas' plot. In the following quotation, the dog image given to Father Rivas is what Doctor Plarr perceives.

Doctor Plarr opened his eyes. The Indian Miguel lay asleep on the floor beside him, and Father Rivas had taken Pablo's place in the doorway with a gun across his lap. A candle stuck in a saucer cast a shadow of his ears on the wall behind. Doctor Plarr was reminded of the dogs his father would make for him on the nursery wall. For a while he lay awake looking at his old schoolmate. León, León dog-ears, Father dog-ears. (p.229)

The shadow of dogs on the nursery wall is one of a few memories in the past Doctor Plarr shares with his father, though Father Rivas lies and hides his death from him, and it calls forth kindly feelings Doctor Plarr has remembered. After meeting again Father Rivas, Doctor Plarr has become retrospective. The expressions: "León dog-ears, Father dog-ears" and especially "the protruding ears"(p.35) are key expressions which, to Doctor Plarr, bring forth old friendship between them in their school days, and he remembers, for example, Father Rivas's first intention to be an *abogado* (a lawyer)(p.128) like Perry Mason. Because of this old friendship he can be frank to Father Rivas.

The next quotation also expresses Doctor Plarr's perception of the quality of Father Rivas: fidelity and vulnerability.

In the light of the candle he saw the man whom they still called Father Rivas; León looked as thin and immature in his T-shirt and jeans as the boy he had known in the country across the border. His brown eyes were too big for his face, the large ears set almost at right angles to his skull made him resemble one of the small mongrel dogs which haunted the *barrio* of the poor. There was the same soft fidelity in the eyes and a vulnerability in the protruding ears. He could have been taken in spite of his age for a shy seminarist. (p.35)

In this way, Father Rivas shown in the light of a candle in one of the huts in the poor *barrio* takes the image of "a small mongrel dog"

haunting the poor muddy district, where people have to walk a mile to get water and the children are big-bellied from malnutrition (p.35), and it imparts the figure of a “dissident”¹⁵⁾ poor looking priest who has chosen to join in the radical activities because of his anger against corruption of the Church. The “soft fidelity” shown in the eyes and “a vulnerability” shown in the large protruding ears import, together with his thin and immature boy image, that he is inadequate for violent guerrilla tactics. “Fidelity” means “faithfulness, loyalty, unswerving allegiance to a party” (O.E.D.) and “the dog is the type of fidelity”(*The Century Dictionary*).¹⁶⁾ Fidelity which is one of common attributes of a dog suggests Father Rivas’s faithfulness to his principles or instructions. He has his own criteria of his activities and he knows his duties to be done. On the other hand, “vulnerability” means the quality of “offering an opening to the attacks of raillery, criticism, calumny, etc.” (O.E.D) His “vulnerability” is described as his susceptibility to humanities which has resulted in his excommunication. Accordingly, positive and doubting or uncertain tendency found in his quality is a peculiar characteristic of him. And the contradiction or ambiguity inherent in his quality will explain the strange but interesting description of Father Rivas in the scenes where dialogues between Father Rivas and Charley Fortnum are designed.

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As mentioned above, Father Rivas’s peculiar image of a dog and dog ears reminds Doctor Plarr of their old friendship and his father, but these similes and metaphors seem to represent much more important significances in the scenes where dialogues are set between Father Rivas and Charley Fortnum. In those scenes they lead to disclosure of the significance underlying Father Rivas’s behaviour and the relation-

ship between them.

Charley Fortnum first of all notices that the word "father" makes "the bat-ears"(p.139) twitch like those of a dog: "He could almost believe the ears twitched, like a dog's, at a familiar intonation—'Father' taking the place of 'walk' or perhaps 'cat' "(p.139). The twitch of the ears in this context implies the dog's happy response to his master's instruction, and so it is possible to interpret that Father Rivas's faithfulness hidden in the depth of his mind to his responsibilities as a priest is disclosed in the twitch of the ears.

Charley Fortnum, who is anxious to know the guerrilla's procedure, wants to keep Father Rivas beside him, and he knows the best way is to offer to make a confession to him.

'All I have to say to keep you is — Father, please hear my confession.'

The man stayed stuck in the doorway with his back turned. His protruding ears stood out like little hands raised over an offering.

'Since my last confession, Father . . .'

The man swung round and said angrily, 'You must not joke about things like that. I will not listen to you if you joke . . .'

'My faculties have been taken away,' the other said in a stubborn voice. ...

'I seem to know the rules better than you, Father. You do not need faculties, not in an emergency . . .'

'There is no emergency — not yet.'

'All the same time is short . . . if I ask . . .'

The man reminded him again of a dog, a dog who has been reprovved for a fault which he does not clearly understand. He began to plead, 'Señor Fortnum, I assure you there never will be an emergency . . . it will never be necessary . . .'(p.141)

The description of his reaction to the suggestion of confession clarifies that Father Rivas is a character of compound quality. As one of

interpretations, the description: "His protruding ears stood out like little hands raised over an offering" discloses in the back style of his silhouette his concealed wish to be a priest, or, Greene's intention to embody Father Rivas in an ambiguous character. Father Rivas naturally rejects Charley Fortnum's offering because of his excommunication, but has never forgotten his principles and instructions as a priest. He cannot help responding to the offering of confession, which reveals his moving or disturbed inner sentiments. This uncertainty or ambiguity found in him echoes in the image of "a dog who has been reprovved for his fault which he does not clearly understand." Similarly, the humorous movement of the ears expresses his undeniable remains of a priest. He puts his hands against the protruding ears to express his will to reject hearing confession, but the ears "flattened and sprang back"(p.142) again against his words "I will not listen to you"(p.142). The contradiction found between his hidden faithfulness or uncertainty of his duties and his rejecting words or behaviour clarifies both sides of his quality like a coin.

There is another strange characteristic in the dialogue between Father Rivas and Charley Fortnum. In the scene Greene uses the phrase "the man" instead of "Father Rivas". This wording continues to the end of the scene of confession, not real but essential, and it gives an important press to develop the plot. In the following scene the phrase "the little man" introduces reversed role playing to the roles of the two characters, namely, an exchange of their parts between Father Rivas and Charley Fortnum. Father Rivas is to be a penitent and Charley Fortnum to be a priest. In the following quotation "the little man" is Father Rivas allusive to an image of a starving dog.

But the little man, it seemed, was not angry. The question even

appeared to have an attraction for him. He came slowly across the floor with his mouth ajar, as though he were a starving man drawn irresistibly by the offer of bread. A little saliva hung at the corner of his mouth. He came and crouched down on the floor beside the coffin. He said in a low voice (he might have been kneeling in the confessional box himself), 'I think it was anger and loneliness, Señor Fortnum. I never meant any harm to her, poor woman.'(p.142)

Here the inmost qualities of Father Rivas, "anger and loneliness", are revealed which drove him to deviate from the Church and to be the outsider. Anger is to "my Mother the Church"(p.142) and loneliness has resulted in marriage to Marta. The description of the little man: "[W]ith his mouth ajar""[h]e came and crouched down", "[a] little saliva"hunging "at the corner of his mouth" is that of a starving dog which is overwhelmed with some bread. Father Rivas is now a dog-like man starving for his spiritual bread, namely, confessing his inmost thoughts. His anger consists in his agony that wearing the beautiful vestment in Mass, reading the Gospels and drinking wine in front of the poor people and children, make no sense.(p.143) They suffer from malnutrition and have never tasted wine, while the Archbishop takes rich meal with the General. Father Rivas is also too human to live in loneliness and he has to be distracted from his loneliness with marriage. His anger and loneliness are, in fact, the characteristics of an ordinary human being who is humane and full of compassion. He is now confessing not as a priest but as an ordinary little man. "The man" continues to speak "as a thirsty man drinks"(p.143) with "the dog-like eyes""swollen with unshed tears"(p.144). It is, therefore, possible to interpret his behaviour as an ordinary confessionalist's in front of Charley Fortnum who, like a priest, has to listen to Father Rivas, "the ex-priest"(p.143). Accordingly, as one of interpretations, the allusion

to “dog” and the wording “the man” are employed for disclosing his humaneness and compassion for others and the suggestive relationship between Father Rivas and Charley Fortnum.

On the other hand, Charley Fortnum listens to Father Rivas with interjections of “Father” and with “a little sympathy and a good deal of cunning”(p.143) in order to plan evading death. When he hears the explanation about excommunication that Father Rivas preached defending Father Torres who was shot with guerrillas, he says to Father Rivas, “I am not to blame, Father”(p.145) with sympathy. Father Rivas answers, “I am not blaming you, Señor Fortnum, God forbid”(p. 145), and the atmosphere of confession passes. Here Greene changes his wording from “the man” to “the priest”(p.145) and they are again the kidnapped and the kidnapper. The time of their intimate relationships has passed and the severe reality binds them again.

A few minutes ago there had been a moment of closeness, of sympathy, even of friendship between them, but that moment had passed. When a Confession is finished, the priest and the penitent are each alone. They pretend not to recognize each other if they pass in the church. It was as though it were the penitent who stood now by the coffin looking at his watch. Charley Fortnum thought: he is checking to see how many hours are left.(p.147)

The quotation above conveys that role playing between Father Rivas and Charley Fortnum has been again reversed. Their role playing that Father Rivas plays “the penitent” and Charley Fortnum plays “the priest” would also be a clue to the clarification of the role and the quality of Charley Fortnum in the whole structure of *The Honorary Consul*.

The figurative “dog”, as examined above, discloses the inmost

qualities of Father Rivas. There is another scene where “a dog” modifies Father Rivas. When the search for the hut where they hide has begun from a helicopter of the police, there begins dispute about divorcing Marta who insists on staying and receiving a Mass. Hearing their dispute, Doctor Plarr mocks Father Rivas.

‘It’s a pity you ever left the Church,’ he said. ‘You see — they are losing confidence in you.’

Father Rivas looked up at him with the inflamed eyes of a dog who defends a bone. ‘I never told you I had left the Church. How can I leave the Church? The Church is the world. The Church is this *barrio*, this room. There is only one way any of us can leave the Church and that is to die.’ (p.250)

The “inflamed eyes of a dog” express the anger and the excitement of Father Rivas and “a bone” is his fundamental and essential belief which is precious to him. Father Rivas defends his argument, namely, his belief in the Church, but when he says, “I never knew how to pray”(p. 251), he expresses his despair of praying God. He says that praying God is like a letter “addressed to the Lord Almighty. Nobody will ever deliver your letter. Nobody will ever read it”(p.251). To his desperate agony, Aquino, one member of the guerrilla group, gives an easy refutation. Getting vexed Father Rivas leaves the room, and Doctor Plarr, watching him go,

found it hard to recognize the boy who had explained the Trinity to him. In the innumerable lines of premature age which criss-crossed the face he thought he could detect a tangle of agonies, like a tangle of fighting snakes.(p.252)

“[A] tangle of agonies, like a tangle of fighting snakes” is allusive to

evil or devil quality¹⁷⁾ hidden in Father Rivas and also "fighting" suggests that he has something contradictory and wavering inside him. Therefore, when Father Rivas sympathizes with altruistic love of Charley Fortnum to his young wife, Clara, although he intends to give a blessing, his gesture only suggests his "attempt to sketch a blessing in the air which he had forgotten how to give", and he says "God will be there" "without conviction"(p.257). The ironical remark of Charley Fortnum to Father Rivas: "Oh, you can have your God. Sorry, Father, but I don't see any sign of him around, do you?"(p.257) connotes the tendency of Father Rivas towards the uncertainty of his faith in Christianity and also towards the deviation from orthodox faith, namely, the heretical one.

In the next scene, however, Father Rivas, who has understood and sympathized with altruistic love of Charley Fortnum, recovers from his despair. Doctor Plarr, the watcher, notices his recovery. The phrase "like a shrunken mummy" in the following quotation symbolizes the life¹⁸⁾ he has regained.

Over Aquino's shoulder Doctor Plarr could see Father Rivas. A small and dusty object, he looked rather like a shrunken mummy dug out of the ground, together with a few treasured possessions which had been buried with him — a revolver, a tattered paper volume. Was it a missal? Doctor Plarr wondered. A book of prayers?(p.260)

Father Rivas has regained his faith: his "personal God"(p.261) who "used to be the only detective when people believed in Him. He was law. He was order"(p.260). "[A] tattered paper volume" is an English detective story which tells Father Rivas's "dream world where justice is always done"(p.260). He admires the world of the detective story where "[e]verything is so well ordered. There are no problems.

There is an answer to every question”(p.262). This is Father Rivas’s ideal world where all accounts are settled out like arithmetic. He does not believe in God’s mystic holiness and His almighty over human beings: Christ is “[a] carpenter from Nazareth” and “It was not the God the Romans killed, but a man”(p.275). He insists on God being anthropomorphic: “He made us in His image — and so our evil is His evil too. How could I love God if He were not like me? Divided like me. Tempted like me”(p.284). Father Rivas, therefore, denies and detests “man’s responsibility and Free Will” concerning evil, stating that Free Will is “the excuse for everything” and it can be “God’s alibi”(p. 284). God has responsibility for all the evil and the good because God has both a night-side and a day-side.(p.285) Each human being helps either His night-side or His day-side, because “the evolution of God depends on our evolution”(p.286). Here is clearly expressed the tendency towards heresy, which Greene intended to embody in Father Rivas.¹⁹⁾ Father Rivas expresses man’s power as omnipotent as God’s, in other words, the perception of man who believes like Lucifer that he can take the highest divine seat in the heaven. This is because Father Rivas believes that “God is joined to us in a sort of blood transfusion. His good blood is in our veins, and our tainted blood runs through His” (p.287). Therefore, he existentially recognizes the reality of men to be the horror (p.283) and says, “It may be better not to breathe, but all the same I cannot help breathing”(p.283). His idea: “Some men, I think, are condemned to belief by a judge just as they are condemned to prison. They have no choice. No escape”(p.283) echoes the agony of Mephistophilis that “Why this is Hell, nor am I out of it.”²⁰⁾

After the last Mass, which Father Rivas is compelled to by Marta and he says in order to express his love of Marta, is over, he goes into the inner room, where Charley Fortnum lies on a coffin and again they

spend time talking as if they were a priest and a penitent. Father Rivas feels sorry for Charley Fortnum because he has driven him into the dangerous situation of his life by his error, mistaken identity. Father Rivas regrets that his deed has resulted in bringing the danger of lives against his intention of saving ten men's lives in prison. Charley Fortnum feels a sympathy for Father Rivas. Here, in the last scene of the inner room, appears another figurative "dog" and Greene also employs "the man" instead of Father Rivas.

Does a condemned man always have to comfort his executioner? Charley Fortnum wondered. He said, 'Is there anything I can do for you, Father?'

The man looked at him with an expression of hope, like a dog who thinks he has heard the word 'walk'. He shuffled a step nearer. Charley Fortnum remembered the boy at school with protuberant ears whom Mason used to bully. He said, 'I am sorry...' Sorry for what? For failing to be the American Ambassador?

The man said, 'I know how hard it must be for you. Lying there. Waiting. Perhaps if you could prepare yourself a little... that might take your mind off...'

'You mean confess?'

'Yes.' He explained, 'In an emergency... even I...'(p.308)

Charley Fortnum's sympathetic words, "Is there anything I can do for you, Father?" excites "an expression of hope, like a dog." The "dog" who "thinks he has heard the word 'walk'" signifies a hope that "the man" can do his duty as a priest. And the expectation of "hope" continues on towards the expression "asking for the price of meal" and "to be offered enough cash for a piece of bread" in the following quotation.

'You would feel no shame now if you had no belief. And you need

not say them to me aloud, Señor Fortnum. Only make an act of contrition. In silence. To yourself. That is enough. We have so little time. Just an act of contrition,' he pleaded as though he were asking for the price of a meal.

'But I've told you, I've forgotten the words.'

The man came two steps nearer, as if he were gathering a bit of courage or hope. Perhaps he hoped to be offered enough cash for a piece of bread.

'Just say you are sorry and try to mean it.'(p.308)

These metaphors suggest that "the man" is given a role of a priest. Therefore, it seems that between them both of the roles of a priest and a penitent are interchanging with each other, because "the man" himself needs a priest to hear his confession, and he confesses his remorse, simultaneously pleading with Charley Fortnum to confess.

I have broken the rules too, Señor Fortnum. ... But if there was another priest here I would say to him, yes I *am* sorry. ... I am sorry not to have had more patience. Failures like ours are often just failures of hope. Please — cannot you say you are sorry you did not have more hope?(p.309)

Charley Fortnum answers Father Rivas's pleading as follows: "The man obviously needed comfort and Charley Fortnum gave him all he could. 'Yes, I suppose I could go about as far as that, Father'"(p.309). Here Greene changes his wording again from "the man" to "Father Rivas". Father Rivas is again a priest who has done his duties.

Father Rivas finished the words of absolution. He said, 'Perhaps I will have a drink with you now — a small one.'

'Thank you, Father,' Charley Fortnum said. 'I'm a lot luckier than you are. There's no one to give *you* absolution.'(p.309)

The remark: "There's no one to give *you* absolution" may possibly suggest that Charley Fortnum cannot really be a priest but only a sympathizer. Though they have a drink together, it is not sacramental, and it only expresses reconciliation between Father Rivas, the kidnapper and Charley Fortnum, the kidnapped.

As supporting evidence for the interpretation that all of the main characters are eventually reconciled with one another at the end of the plot, there is another interesting usage of a "dog" image at the death scene of Doctor Plarr and Father Rivas. Father Rivas comes out of the hut, caring for Doctor Plarr who walked out of the hut to speak to Colonel Perez and was shot in the leg. They are now lying wounded on the ground.

'Lie still,' Doctor Plarr said. 'If they see either of us move they may shoot again. Don't even speak.'

'I am sorry... I beg pardon...'

'*Ego te absolvo*,' Doctor Plarr whispered in a flash of memory. He intended to laugh, to show León he was only joking — they had often joked when they were boys at the unmeaning formulas the priests taught them to use — but he was too tired and the laugh shrivelled in his throat.

Three paras came out of the shade. In their camouflage they were like trees walking. They carried their automatic rifles at the ready. Two of them moved towards the hut. The third approached Doctor Plarr, who lay doggo, holding what little breath he had. (p.316)

The words of Father Rivas that suggest contrition, in the context above, and the absolution Doctor Plarr intends to be joked about are also employed for exchanging their roles, and their last dialogue implies their reconciliation before their death. Father Rivas and Doctor Plarr are now equally human beings, who have to die like a dog not fulfilling anything especially his own. "To lie doggo" is a slang expression and

the meaning is “to lie or hide quietly without moving or making a noise; remain in hiding until the fear of being discovered is past.”²¹⁾ In this context the expression is exactly what it means. But if the slang expression also implies a probable meaning: “like a cunning dog”,²²⁾ or if it has come from “a dog pretending to be asleep”,²³⁾ it can express that Doctor Plarr is also a character allusive to a dog, and it is clear that Greene has special interests in the figurative “dog” to embody some of characteristics of human beings.

III

It may be said, as mentioned above, that the figurative expression of Father Rivas is a rhetorical device that Greene has employed to describe an excommunicated priest as a character in a novel. Like the whisky priest in *The Power and the Glory*, Father Rivas is a character who has many attributes of not only an outcast priest but also an ordinary human being, and this quality is one of the peculiarities of the characters embodied by Graham Greene, namely, the characteristic that tends towards both of roguery and innocence.

Notes:

- 1) *Studies in English Literature*, No.31 (The English Literary Society of Baiko Jo Gakuin University, 1995)
- 2) The text used in this paper is *The Honorary Consul* (London: William Heinemann & The Bodley Head, 1980). All subsequent references to *The Honorary Consul* will be to this edition, with the relevant page number incorporated within parentheses in the text.
- 3) Emerson, Gloria, “Our Man in Antibes: Graham Greene” *Rolling Stone*, No.260 (9 March 1978) Rpt. in, *Conversations with Graham Greene*, Ed. Donaghy, Henry J. (Jackson: University Press of Mississippi, 1992) p.129
- 4) Greene, Graham, *Reflections*, Sel. & Introd. Adamson, Judith (London:

- Reinhardt Books, in association with Viking, 1977)
- 5) *ibid.*, p.264
 - 6) Duran, Leopoldo, *Graham Greene: Friend and Brother*, Tr. Cameron, Euan (London: Harper Collins Publishers, 1994) p.74
 - 7) De Vitis, A.A., "The Later Greene", *Essays in Graham Greene An Annual Review*, vol. I, Ed. Wolfe, Peter (Greenwood, Florida: The Penkevill Publishing Company, 1987) p.70
 - 8) Choi, Jae-Suck, *Greene and Unamuno: Two Pilgrims to La Mancha* (New York: Peter Lang Publishing, 1990) p.124
 - 9) Sharrock, Roger, *Saints, Sinners and Comedians: The Novels of Graham Greene* (Kent, England: Burns & Oates, 1984) p.238
 - 10) Greene, Graham, *A Sort of Life* (London: The Bodley Head, 1971) p.169, pp.171 -172
 - 11) The doctrine: *ex opere operato* 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."
The Catholic University of America, *New Catholic Encyclopedia*, Rpt. (Palatine, Ill.: Jack Heraty & Associates, Inc.,1981)
 - 12) De Vries, Ad, *Dictionary of Symbols and Imagery*, 2nd. Rev. Ed. (Amsterdam · London: North-Holland Publishing Company, 1976)
 - 13) Jobses, Gertrude, *Dictionary of Mythology Folklore and Symbols*, pt. I (New York: The Scarecrow Press, Inc., 1962)
 - 14) Russell, Burton Jeffrey, *Lucifer: The Devil in the Middle Ages* (Ithaca: Cornell University Press, 1984) p.49, p.67
 - 15) Greene calls Father Rivas "my dissident priest". Allain, Marie-Françoise, *The Other Man: Conversations With Graham Greene*, Tr. Waldman, Guido (London: The Bodley Head, 1983) p.165
 - 16) *The Century Dictionary: An Encyclopedic Lexicon of the English Language*, Rev. & Enl. Rpt.(Tokyo: Meicho-Fukyukai, 1980)
 - 17) *Dictionary of Symbols and Imagery*
 - 18) *ibid.*
 - 19) Greene has commented that he invented a new theology, "God and the devil were actually one and the same person" and suggested it through Father Rivas but he was a little disappointed to know that the new idea was, by the words of Father Duran, "all perfectly compatible with Catholic doctrine."
The Other Man, p.165
 - 20) Marlowe, Christopher, "The Tragical History of Doctor Faustus", *The*

Works of Christopher Marlowe, Ed. Bullen, A.H., B.A. (New York: AMS PRESS, 1970) vol. I, Scene III 78

- 21) *Longman Dictionary of Contemporary English* Rpt. (Harlow and London: Longman Group Limited, 1978)
- 22) Partridge, Eric, *The Routledge Dictionary of Historical Slang*, Abr. Simpson, Jacqueline (London: Routledge & Kegan Paul, 1973)
- 23) Partridge, Eric, *Origins*, Rpt. (London: Routledge & Kegan Paul, 1963)