A Study of Graham Greene

Doctor Fischer of Geneva or the Bomb Party

— Nothingness —

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Evil characters often appear in the long list of works by Graham Greene. The typical evil characters are Raven in *A Gun for Sale* (1936), Pinkie Brown in *Brighton Rock* (1938) and Harry Lime in *The Third Man* (1950). They are all labeled evil in their circumstances; they live as outsiders. They are usually detested and frightened in society, eventually driven to death as lawbreakers. However, another evil character, Doctor Fischer in *Doctor Fischer of Geneva or the Bomb Party* (1980)[1] is not a lawbreaker but a millionaire, the owner of a prosperous enterprise. He has great social status in Geneva, inspiring people with a kind of awe. His evilness is revealed only in the bizarre and extravagant parties he holds with selected people.

The evilness of Doctor Fischer presents one of Greene's diametrically opposed concepts of the meaning of human existence, and the novel provides a counterpoint to *Monsignor Quixote*,[2] which was published two years later. Ultimately the two novels comprise the two sides of Greene's perception of human beings in his later years. In the former, Doctor Fischer represents the typical evil character such as Lucifer; in the latter, Father Quixote represents an innocent character like Christ. The aftermath of death, or the effect of death, is especially different in the two

novels. The death of Doctor Fischer reveals only "nothing," whereas that of Father Quixote leaves with the ex-Mayor warm friendship and a desire to continue living.

The narrator, Alfred Jones, in *Doctor Fischer of Geneva or the Bomb Party*, presents a world opposite to that in the novel *Monsignor Quixote*. The story of Doctor Fischer and Jones illustrates a depressed world against God or without God; in contrast, that of Father Quixote and the ex-Mayor embodies an innocent world based on belief, especially in God, as examined in the previous paper.[3] Another point that differentiates the two novels is the role of Jones. At first, Jones reports as an outsider what he sees: the realities of Doctor Fischer; but in the course of the plot, he becomes inextricably involved in the world of Doctor Fischer. Jones plays a role that influences the contrivances of Doctor Fischer, just as Fowler in *The Quiet American* eventually became involved in the fate of Pyle, driven forth from his anger against what Pyle has done, or from his sympathy for the victims of Pyle's deed.[4] Jones's narrative eventually reveals not only the "nothing" integral to the evilness of Doctor Fischer, a Lucifer, but also the "nothingness" (139) inherent in Jones's inner psyche.

Accordingly, my examination of *Doctor Fischer of Geneva or the Bomb Party* is composed of two parts: the former is to examine the characteristics of Doctor Fischer; and the latter is to examine the course of Jones's change[5] and his involvement in the bomb party. The turning point is the death of Anna-Luise. Jones's grief and loneliness lead him to deviate from his original role, the witness, into an active role that betrays Doctor Fischer and ultimately reveals Fischer's powerlessness. Jones's obsession is dissolved in Doctor Fischer's death, leaving him with the

recognition of "nothingness."

Graham Greene, in conversations with Marie-Françoise Allain, said he intended to break his old style – "pattern in the carpet" (22)[6] – in *Travels with my Aunt* and *Doctor Fischer of Geneva or the Bomb Party*. He also commented that when young, he "produced bad fantasies, fables of a sort" and that the "propensity towards the fantastic, towards fantasy had remained a subdued undercurrent" in his work, for example, in *Doctor Fischer of Geneva or the Bomb Party* (Allain 41). Another point about the work is his stress on nightmares. "I tamed certain nightmares in making use of them as a background. Even though it's a less personal book, *Doctor Fischer of Geneva* is more or less in this vein" (Allain 143).

It is easy to find expressions characteristic of an unnatural fantasy or fable including demonical obsessions in the character of Doctor Fischer, although throughout the novel, the characteristics of him are composed with rich allegory in a fantastic story full of gray shadowy scenes. In the development of the story, the work might be called an allegory: an allegorical story making use of symbolic expressions about Doctor Fischer and a group of people gathered around him. These expressions clarify the characters' qualities through similes and metaphors. To embody the figure of Doctor Fischer, Greene used allegorical expressions alluding to Mephistophilis or Lucifer in *The Tragical History of Doctor Faustus* by Christopher Marlowe.[7] The pride and sadness attributed to Mephistophilis or Lucifer is what Greene intended to convey. Greene once said that he was satisfied with James Mason, who played the part of Dr Fischer in the film, and that for Greene, "Dr Fischer in future will have the face of James Mason. His eyes

conveyed simultaneously enormous pride and a profound sadness and that was what I wanted to convey" (Parkinson 547).[8]

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Jones's narration begins, "I think I used to detest Doctor Fischer more than any other man I have known just as I loved his daughter more than any other woman" (1). This beginning sets the tone of Jones's feelings towards Doctor Fischer throughout the work, and his detestation is aimed at Doctor Fischer's egocentric selfishness, which is described as evil mainly in the Biblical sense. First, his character is embodied as "hell" when his daughter Anna-Luise, well aware of his cruelty, states "He's hell" (18). This metaphor expresses that his existence itself is a sphere of hell; his life is hell itself. This definition alludes to the Hell that Mephistophilis lives in. In Marlowe's work, in the dialogues between Doctor Faustus and Mephistophilis, Mephistophilis affirms his existence in hell: "Where are you damned?" "In Hell." "How comes it then that thou art out of Hell?" "Why this is Hell, nor am I out of it . . ." (Marlowe 226). ". . . Hell hath no limits, nor is circumscribed / In one self place; for where we are is Hell, / And where Hell is there must we ever be . . . " (Marlowe 237). This perception is similar to that of Pinkie Brown in *Brighton Rock*,[9] and Doctor Fischer is certainly a member of the genealogy of an evil family in the Greene world.

Doctor Fischer arrogantly despises people, especially the poor and obscure people. He does not accept poor people as his equals; for example, he calls Jones a poor man (61), and he invites Jones to his party only as an observer who might be wealthy as a son-in-law. His pride was also too great to bear the existence of

Steiner, a clerk who "was no better than a clone that you could replace with another clone" and "earned so little" (40). His only interest lies in his control over the rich people whom Anna-Luise calls "Toads." She calls them "Toads" in contempt of their toadying up to Doctor Fischer and their greediness for wealth. The metaphor of Doctor Fischer, "a Toad" or "the King Toad" (99) also symbolizes "the Devil himself," and also "Avarice, Lust, Injustice and Pride."[10] "The King Toad," therefore, suggests that Doctor Fischer is the king of devils, namely, "great Lucifer," or the "Prince of Devils" (Marlowe 225, 226). Besides, Doctor Fischer has "a soul all right," "but . . . it may be a damned one" (82), like a fallen angel. Lucifer was once "an Angel," but "by aspiring pride and insolence" he was thrown "from the face of heaven" to be damned in Hell (Marlowe 226). Lucifer and Mephistophilis try to find men who sell souls to Lucifer to "[e]nlarge his kingdom" (Marlowe 233). Their intentions are parallel to Doctor Fischer's. When Doctor Fischer intends to include Jones in his world controlled only by wealth (131), he is an inverted fisherman to the fishers of men (Matt.4. 19): the disciples of Christ.

Doctor Fischer's figuration, consequently, undeniably has elements of Demon or Satan. He has "a red moustache and hair" (26) which express "demonical, Satanic"[11] characteristics. The image of Doctor Fischer haunts the newly married couple, Jones and Anna-Luise, "as though a shark were nuzzling beside our small boat, from which we had once seen the island" (46) of happiness. Sharks are a symbol of "danger and evil" or of a follower of death, waiting "for the water-burial."[12] Another animal image is used to express Doctor Fischer's arrogance to the Toads: Doctor Fischer is "whipping on his hounds" (73) like "a huntsman

controlling his pack with a crack of the whip" (59). These images of dogs suggest Cerberus at Hades, and these expressions all signify how he despises and controls the Toads.

Through these allegorical images, Jones's narrative presents Doctor Fischer's power and his fall into the catastrophic ending: a devil's defeat. As a sovereign ruler: like a "God Almighty" (134), Doctor Fischer presides over the Toads. His "dangerous smile," Jones notices, indicates his hidden self-centered amusement: his cold indifference to others, his despising of the Toads, and his secret intention to research the limitation of the greediness of the rich people.

The parties held by Doctor Fischer are superficially cheerful and exciting, but he despises the Toads because he does not think them to be his equals (102). At the parties they exchange "the jolly banter of clubmen" (54), but Jones detects their hollow laughs. Even though Mrs. Montgomery compliments Doctor Fischer's "great sense of humour" (22) and "his little whims" (52), their laugh are ironical and cynical ones hiding mutual hatred and anger.

> . . . there was a hollowness and a hypocrisy in the humorous exchanges and hate like a raincloud hung over the room – hatred of his guests on the part of the host and hatred of the host on the part of the guests.(54)

Doctor Fischer loves no one, "not even his daughter" (10). He does not care even about his daughter's marriage, which he says, is "no affair of" his. He gives "another of his little dangerous smiles" (27). "It was a smile of infinite indifference" (102-103) which hides his bitter pride, an inverted sense of being despised. Doctor Fischer pays no attention to his daughter's life but only feels hatred toward her who has come to look like her mother, Anna,

both in character and face (102). Anna, his wife, gave him a sense of being despised: "a deep and incurable wound, the beginning of death" (103) when she loved to secretly listen to music with Steiner. Anna unintentionally caused Doctor Fischer a fatal disease by her love of music, which was "a region into which he couldn't follow" (39) his wife. Music "taunted him with failure to understand it" (38), just as it had taunted Pinkie Brown,[13] and his jealousy (39) resulted in "[h]is infernal pride" (38), and even after the bomb party, meeting Steiner, Doctor Fischer says with regrets, "I should have told Kips to double your salary and I could have presented Anna with all the Mozart records she wanted. I could have bought you and her, like I bought all the others . . ." (137).

To satisfy his infernal pride, Doctor Fischer holds parties. He confides in Jones "with that small unbearable smile of ineffable superiority" (103-104) that he is amused to watch how the Toads react to his plans of parties full of humiliations. Feeling "mockery" (24) toward them, Doctor Fischer summons the Toads and "studying the greediness of the rich" (58), he does his research to discover if the greed of his rich friends has any limit (60). He ties their free will to the extravagant presents after parties and presides in his absolute power over the Toads. He is "like Our Father in Heaven — his will be done on earth as it is in Heaven" (23), and he also has "a devilish dignity" (63). Anna-Luise warns Jones that Doctor Fischer will take him "into a high place and show you all the kingdoms of the world" (32) like Satan tempting Christ. Although he denies God's love, Doctor Fischer affirms that God "can only be greedy for our humiliation" (61) and that human beings suffer "the humiliation" in the world which "grows more

and more miserable while he twists the endless screw . . . "(61). His grief and anger are akin to that of Mephistophilis who, forbidden to live in God's love, grieves; ". . . 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?" (Marlowe 227) The evil character of Doctor Fischer mentioned above does not change until he disappears into the dark night of silence and snow.

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Anna-Luise's death followed by Jones's failure in suicide introduces a new element into the plot, and Greene used it as a turning point in Jones's character. Jones becomes an active player, a party-outsider who does double duty as a witness and a betrayer.

Anna-Luise had a skiing accident and died at "Les Diablerets" (65), which suggests a French word "diablerie" implying the trick of devils. With a severe shock and grief, Jones begrudges: "But if it had been in my power I would have revenged myself for what had happened on all the world — like Doctor Fischer . . . just like Doctor Fischer" (90-91). His emotion here expresses the same revengeful feeling as Doctor Fischer has; Jones has gone into the same region of loneliness and grievance as he: Hell, where Doctor Fischer had gone when he discovered his wife's secret delight with music. After his failed suicide, Jones decides to visit Doctor Fischer concerning the trust, and he explains his decision as follows:

> I was a man sick with grief and surely a sick man can be forgiven his sick thoughts. I wanted to humiliate Fischer

who had killed Anna-Luise's mother and ruined Steiner. I wanted to prick his pride. I wanted him to suffer as I was suffering. I would go and see him as he asked (100).

Like Doctor Fischer, grief and loneliness make Jones sick, and Jones has strayed into Doctor Fischer's world in which death is enclosed. Jones's desire for Doctor Fischer's suffering and his vile thought are akin to those of Lucifer or Mephistophilis, who search for people suffering as much as they do and induce them to join and enlarge the kingdom: Hell. Jones notices that Doctor Fischer's great white house has become "like a Pharaoh's tomb" with the bell sounding "in the depths of the enormous grave" and it "dwarfed" Jones's car (101). The word "dwarf" also implies another meaning; the house of Doctor Fischer's makes Jones's car one of dwarves. The servant Albert also makes "no show of not recognising" Jones and he does not "sneer at" him, leading "the way promptly up the great marble staircase" (101). These expressions connote that Jones has entered the inside of Doctor Fischer's sphere. He was "a complete outsider" with "curiosity" (53) but now he is invited to the last party "as a witness" (107), though eventually he has to choose to play the role of a betrayer who resists Doctor Fischer's intention and thus reveals his powerlessness.

The scene where Doctor Fischer asks Jones to come to the second party: the last party (106), is analogous to Mass.

> He raised the Christmas cracker rather as the priest at midnight Mass had raised the Host, as though he intended to make a statement of grave importance to a disciple — 'This is my body.' He repeated: 'I want . . .' and lowered the cracker again (107).

In the last party, "crackers" are used as presents which will induce the Toads to risk their lives on money, and the image of Doctor Fischer handling crackers implies a double meaning. One is an allusion to the Last Supper, when the future of Christ and the disciples is destined because of Judas: a betrayer, namely, a party-outsider. Accordingly, Doctor Fischer's gesture can be interpreted as one which "anticipates Doctor Fischer's death at the last supper party" (Kelly 99)[14] and also that the lives of the Toads will be in danger. The other is an introduction of Jones who eventually behaves as a party-outsider like Judas, pursuing not wealth but death, which distinguishes him from the Toads. Doctor Fischer asks Jones at the last party to be "a witness of how far they'll go" "for greed" (107); and, hiding his intention of using crackers, he says that his greed is different from that of the Toads (107). However, Jones's dream of that night suggests Doctor Fischer's real intention, just as in Jones's first dream of Doctor Fischer which reveals his inner sorrow through his tears (66). Almost all critics interpret the first dream as a revelation of Doctor Fischer's bitter sadness, and the second dream can also be interpreted as a revelation of his hidden contrivances and desire. The dream is as follows:

> . . . I saw Doctor Fischer with his face painted like a clown's and his moustache trained upwards like the Kaiser's as he juggled with eggs, never breaking one. He drew fresh ones from his elbow, from his arse, from the air – he created eggs, and at the end there must have been hundreds in the air. His hands moved around them like birds and then he clapped his hands and they fell to the ground and exploded and I woke (108).

Eggs symbolize resurrection and regeneration[15] and here Doctor Fischer manipulates the eggs skillfully at his will, creating and breaking them. Therefore, it can be interpreted that he is manipulating lives like the Creator. This suggests that his intention is to examine the greediness of the Toads by using crackers containing either fatal bombs or cheques of extravagant value and to amuse himself trifling with the lives of the Toads. A "clown," in one meaning, symbolizes an "inversion of the King" who "constantly struggles with the material world, over which the King has absolute power."[16] In another meaning, a clown symbolizes "any abnormality, evoking both ridicule and awe: anyone who does not confirm to the standards of (bourgeoise) society"; "he generally applies accepted phrases to an 'abnormal' situation."[17] Here the clown which Doctor Fischer alludes to is a King who rules with inverted, abnormal standards over his men to make the world inverted: Hell.

At the last party (the bomb party), Doctor Fischer once again gives "one of his dangerous smiles" (131). When Jones obtains a cheque for two million francs and spares it for himself, Doctor Fischer reveals his amusement and pride with a dangerous smile:

> After all, Jones, I have hopes of fitting you in the picture. . . . Draw the money out of the bank tomorrow and tuck it safely away, and I really believe that soon you will begin to feel like all the others. I might even start the parties again if only to watch your greed growing. Mrs Montgomery, Belmont, Kips, Deane, they were much like they are now when I first knew them. But I shall have created you. Just as much as God created Adam (131).

Here again Doctor Fischer's dangerous smile reveals his real,

biggest intention of becoming the Creator: God. He tries to control the Divisionaire at his will. However, Jones plays a role which interferes with Doctor Fischer's plan to satisfy his interests in the limitation of greediness.

Seeing Doctor Fischer taunt the Divisionaire, who is beaten with fear, urging him to take the last cracker which is supposed to contain the bomb, Jones says, "How you must despise yourself" without knowing why he can say such a phrase. His words were what "had been whispered in" his ear (131). Jones's contempt is natural of a man who is able to love, and he feels sympathy for the Divisionaire. His sympathy is one of the cues turning the story away from Doctor Fischer's plan. Accordingly, his sympathy for the Divisionaire and his contempt for Doctor Fischer bring out the truth about Doctor Fischer's intention. Jones has been invited to the party as a witness, but he also feels "greedy" not for money but for death to follow Anna-Luise (131). His greediness for death, namely for love, is another significant cue that changes and develops the plot to complete the meaning of Jones's narrative. He has become a betrayer who is disloyal to the intention of Doctor Fischer, who says, "You've irritated me all the evening by your mere presence. You aren't like the others. You aren't in the picture. You haven't helped. You prove nothing. It isn't money you want. You are just greedy for death . . ." (130). Thus Jones becomes not only a witness but also an essential player who drives the story. He buys the last cracker left for the Divisionaire with his cheque. Jones pulls the last cracker to find a cheque in it, not a bomb. Jones and the Toads have been fooled, and Doctor Fischer has proved only Jones's greed for love of Anna-Luise, instead of "his point about the greed of his rich friends" (133).

This is an unexpected outcome for Doctor Fischer. The dialogue after the bomb party between Jones and Doctor Fischer discloses Doctor Fischer's powerlessness and disappointment: "You had your fun tonight anyway" and Doctor Fischer answers, "Yes. It was better than nothing. Nothing is a bit frightening, Jones" and continues, ". . . No one will ever be able to despise me, Jones." "Except yourself" (137). The dialogue conveys Doctor Fischer's discovery of his true situation or his true selfhood; he can despise only himself, as he has already realized that only despising comes out of disappointment (103). He finds that he is powerless against the love of Jones. He is disappointed with himself: the first to be despised. He has given away most of his money for the party (136) and "nothing" is left after his research on the greediness of rich people. Now that everything has been done, Doctor Fischer's previous comment on Jones, "you prove nothing" has acquired a cynical meaning. Jones's greed for death, namely his ability to love, eventually reveals not only the powerlessness of Doctor Fischer's plan but also exactly what his plan included: nothing. Doctor Fischer could buy all people except Jones (137). At this point, to interpret the theme of this novel to be "[t]he dynamic conflict between love and hate," (Kelly 97) and "the triumph of love over hatred" (Hoskins 255)[18] is valid enough. As a result, Doctor Fischer's suicide is typical of a man who does not believe in God's love. His death only lets Jones find "nothing"; his body lying on the snow "had no more significance than a dead dog" (138). Jones finds nothing except "the bit of rubbish": the outcome of what he once compared with "Jehovah and Satan" (138). "Nothing" is the logical goal into which evil goes, because "[e]vil is nothing" (Russell 162).[19] The end of the life of Doctor Fischer, therefore, results in

the death integral to a man who dares to become an equal opponent to God: a Lucifer.

Doctor Fischer's death is in many points parallel to a disappointed Blacker in "The Hint of an Explanation," a short story published in 1948.[20] Blacker, a baker, tempts a boy who, dressing up in his surplice, serves Mass every Sunday. Blacker allures the boy to steal the Host, the wafer, telling him that his purpose is to investigate the quality of it as a baker. He demands the wafer which is especially consecrated: the Host. He tempts the boy with a set of electric trains, which is the boy's longing. Circumspectly Blacker tells the boy how to conceal the Host during the Mass and take it home. The boy commits the act. At night, however, when Blacker comes and asks him to give it, the boy understands at that moment that the Host wrapped in a piece of newspaper is "something a man would pay for with his whole peace of mind" (373). Disappointed, Blacker disappears "into the dark. When I think of it now, it's almost as if I had seen that Thing weeping for its inevitable defeat" (374). Blacker, the weapon of "that Thing" (the Devil) "had been turned against its own breast" (373). Blacker's disappearance into the dark is equivalent to the death of Doctor Fischer, who "was out of sight and sound in the silence of the snow" (137) in the dark night. The arrow of his self-centered amusement in playing with the lives of human beings has been set toward his breast and led to his suicide and "nothing."

After Doctor Fischer's death, Jones, a party-outsider, who greedily pursued death, is left in a suspended world between Anna-Luise's love and Doctor Fischer's death. He can find no meaning in his life except in the memory of Anna-Luise. He also

perceives his existence will end only in "nothingness."

> . . . now I had lost all hope of ever seeing her in any future. Only if I had believed in a God could I have dreamt that the two of us would ever have that *jour le plus long*. It was as though my small half-belief had somehow shrivelled with the sight of Doctor Fischer's body. Evil was as dead as a dog and why should goodness have more immortality than evil? There was no longer any reason to follow Anna-Luise if it was only into nothingness. As long as I lived I could at least remember her (139).

In the limbo-like world of loneliness, Jones has to live with memories of Anna-Luise as long as he can. His longing for death is now something like an island of happiness someone has once heard: "Death was no longer an answer – it was an irrelevance" (140). The "nothingness" resulting from Doctor Fischer's experiment is the place he finds and where he has to go. He has learned that evil ends in nothing and is not an equivalent power to Goodness. And if evil is powerless against its opponent, it has no meaning. Jones has seen the complete disappearance of evil. He has no grounds for living or for assuring that "[e]vil is ultimately dependent upon good" and "[e]vil, being nothing, can cause nothing, so every evil is caused by a good" (Russell 196). Jones has lost his reason to live. This is the conclusion of a man who has been beaten out by the cruel and miserable outcome of evil existence; physical death discloses meaninglessness and nothingness. Jones cannot believe in what is beyond the fact: what he has seen. Confronting death, Jones stands on a side opposite to that of the ex-Mayor who traveled with Father Quixote. Jones stays enclosed with death without any hope in his life. In contrast, the ex-Mayor begins to

live with sympathy and love expressed in the words of Father Quixote: "compañero" and "By this hopping" at the moment of Quixote's death.[21] Father Quixote tries to prove and communicate the existence of God to the ex-Mayor, and the ex-Mayor begins his new life doubting but perceiving the possibility of a world continuing beyond death.

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The narrative of Jones concludes in the half-lit suspended world of despair where people who do not believe in God live and where the thematic integrity of the novel is completed. The half-light world suspended in sad despair and loneliness is where one of Greene's concepts about human beings in his later years is clarified. This world contrasts with the bright clear world of goodness and warm everlasting friendship described in *Monsignor Quixote*. In other words, Greene embodied two antithetical worlds: the evil world of Doctor Fischer's enclosed by death and the innocent world of Father Quixote's revealing the possibility of surpassing death into a transcendent sphere.

Notes:

1. The text used in this paper is *Doctor Fischer of Geneva or the Bomb Party* (London, Sydney: THE BODLEY HEAD LTD., 1980). All subsequent references to *Doctor Fischer of Geneva or the Bomb Party* will be to this edition, with the relevant page number incorporated within parentheses.

2. Couto, Maria, *Graham Greene: On the Frontier: Politics and Religion in the Novels* (London: MACMILLAN PRESS, 1988), p.197.

3. See "*Monsignor Quixote*: The Shadow of Disbelief", *Studies in*

English Literature, No. 33 (The English Literary Society of Baiko Jo Gakuin College, 1997).

4. See "Fowler-Zo o Motomete", *Graham Greene Sakuhin Kenkyou* (Tokyo: Gakushobo, 1994).

5. Concerning the change of Jones's role, Robert Pendleton interprets it as an example of interior narrative. Robert Pendleton points out that Anna-Luise's shocking accident "ruptures this plot," and Greene introduced a Conradian narrative, an interior narrative, in constructing the drama. "*Dr Fischer of Geneva* represents, then, a love story in search of an interior narrative. This quest takes the form of Jones's interrogation of Dr Fischer, which finally turns back to reveal himself" (Pendleton 142). Pendleton, accordingly, interprets Jones as a man who eventually finds emptiness rather than evil.

Pendleton, Robert, *Graham Greene's Conradian Masterplot: The Arabesques of Influence* (London: MACMILLAN PRESS LTD., 1996).

6. Allain, Marie-Françoise, *The Other Man: Conversations with Graham Greene*, Tr. Waldman, Guido (London: THE BODLEY HEAD LTD., 1983).

7. Marlowe Christopher, *The Works of Christopher Marlowe*, ed. Bullen, A. H. B.A. (New York: AMS PRESS INC., 1970) vol. 1.

8. Parkinson, David, ed., *The Graham Greene Film Reader: Mornings in the Dark* (Manchester: CARCANET, 1993).

9. See "The Pinkies (Ⅲ)", *Studies in English Literature, No. 27* (The English Literary Society of Baiko Jo Gakuin College, 1991).

10. De Vries, Ad., *Dictionary of Symbols and Imagery*, 2nd. rev. ed. (AMSTEDAM LONDON: NORTH-HOLLAND PUBLISHING, 1974).

11. *ibid.*

12. *ibid.*

13. See "The Pinkies (Ⅲ)".

14. Kelly, Richard, *Graham Greene* (New York: FREDERICK UNGAR PUBLISHING CO., 1984).

15. *Dictionary of Symbols and Imagery*

16. *ibid.*

17. *ibid.*

18. Hoskins, Robert, *Graham Greene: An Approach to the Novels* (New York and London: GARLAND PUBLISHING, INC., 1999).

19. Russell, Jeffrey Burton, *Lucifer: The Devil in the Middle Ages* (Ithaca and London: Cornell University Press, 1984).

20. The text used in this paper is *Collected Stories* (London: THE BODLEY HEAD & WILLIAM HEINEMANN, 1972).

21. "*Monsignor Quixote*: The Shadow of Disbelief"