

Chapter - IV: CONFLICT BETWEEN LOVE AND FEAR :

Love and fear are the dominant emotions in Graham Greene's work. In his antiromantic novels of 1930s, love is seen chiefly as an instrument of exploitation and betrayal. There is a powerful undertone of disgust of the sexual act. The characters continue to love one another sexually in Greene's later works; but, of course, the subject is no longer treated as a personal challenge or as a psychological and even metaphysical conundrum or as a spiritual ordeal. The truth is that Greene has never considered sex as a serious subject. For him it is trivial and worldly diversion which does not strike the fork of his imagination. He is not interested in observation of human behaviour but in proving a point and preaching a moral. In his plays he does not discuss emotions of love and fear separately but shows how there is a conflict between them in the mind of a character. Some characters have constant conflict in their minds between different kinds of love and the fear of something or the other. For example, the conflict between love of God and fear of death, sexual love and fear of loneliness, love of mistress and fear of middle age, love of husband and fear of inability to show affection to son as a result of disillusionment, deliberate sacrifice of the ability to love God and fear of inability

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to love Him again, love of spouse and fear of family disintegration, love of money and fear of punishment, self-love and fear of self-condemnation - and so on.

In The Living Room, when Rose comes to stay with her aunts, they do not understand her situation. They watch her movements and wish to stop her affair with Michael, the psychologist. She is passionately in love with Michael and in full awareness of what she is doing, she is even fully determined to go away with him. Her love is similar to Rose's love for Pinkie in Brighton Rock, in that it is not a childish infatuation which can disappear when faced with hurdles. Rose's affair is something illicit and outrageous to the aunts. It is a mortal sin to them. All including the priest oppose it and insist on their separation. It is their unsympathetic attitude, probably the outcome of their religious piety. But for this sacrifice they have to offer only fear and platitudes which fill Rose with bitter contempt. The way these old people treat Rose is suggestive of their fear and lack of sympathetic understanding. Rose feels lost in the wood of old people. She remarks: "...I can't bear this house. It gives me the creeps".<sup>1</sup> She cannot stand the conflict between her desire for happiness and the fear of opposition from the representatives of the Church.

When Mrs. Marion Dennis urges Rose to leave Michael, she is unbearable to Rose. Her mind is tormented completely. After her confrontation with Mrs. Dennis, it is not possible

for her to proceed with her plan any longer. She is torn by the conflict between the burden of another's existence and her own suffering without love. The horror of her own life with her aunts in an atmosphere of constant fear and the horror of inflicting suffering on another woman shake her terribly. She cannot outline the tension created in her by the conflict between her love and horror.

Consequently she succumbs to despair. And the pressure of existence becomes so unbearable that Rose breaks down from sheer impotence. Thus, self-destruction remains the only way of resolving the difficulties. In an utter helplessness she turns to her uncle and urges him to give her peace. But the priest can only ask her to pray God which only rouses her hatred for Him. At the end, she fears that she can do nothing to save herself. She suffers from alienation and commits suicide, an unpardonable sin for a Catholic. She is now a "stone in a pond".<sup>2</sup>

Rose's dream of happiness is brutally shattered like Andrews's in The Man Within; because he fears breaks in his world of love. J.P. Kulshrestha rightly remarks: "Love in Greene's novels is invariably linked with despair".<sup>3</sup> So also love is constantly linked with despair in his plays. We can find the same despair in The Living Room, too. / Greene's treatment of love throughout the scene in this play is grimly ironic.

Rose's love for Pinkie in Brighton Rock once again exemplifies Greene's obsession with tragic love of Rose



The Living Room. There is an intense pathos built round Rose's answering devotion to a man who, by clear mathematical calculations, is evil and damned. Her love amounts to a complete surrender to Michael. Because of him, her love initiates her into a world of corruption which absorbs her quickly, a companion in a mortal sin, for which we doubt Rose's innocence. Michael betrays his wife and wants to marry Rose. His wife, of course, is betrayed throughout their relationship till Rose dies. Michael not only does not love his wife but is incapable of loving Rose too. Illicit love has no place in the kingdom of God. As Gangeshwar Rai points out: "Greene wants to emphasize that the love of God results from the experience of pure love of man",<sup>4</sup> but when sex enters into love, love turns into lust. Greene has subtly presented this in The Living Room which is conventionally a religious play. He has emphasized that when we love our sin we are damned indeed.

The pathetic situation of Mrs. Dennis, the hysteric woman, appears on the scene. She was first happy in marital life with Michael. Her love of spouse survives out of long familiarity; but now she knows that, Michael's love is the same old selfish, possessive love as the devil's disciple trying to destroy her love. So her love becomes a kind of mystical communion in which agony and fear are compounded. Her fear and anxiety becomes almost obsessive. She fears to lose him. She exhorts Rose: "You are young. You can find

any number of men. Please let him alone. I can't live without him. I will die if he leaves me...I am ill. Can't you wait?"<sup>5</sup> There is a conflict between her love of her husband and fear of loneliness.

The Browne sisters are good Catholics. They are God-fearing. They are never impelled by evil motives. They are keen (in) performing religious rites. They sincerely believe that they are right in all their actions. But actually they are incomplete and stupid and do not understand what is right. As they are old and nearing death, they fear death. So they do not like using the room in which somebody has ever died. The sisters are living dead in the room, it is a sign of their lack of faith in God. "But regarded symbolically, they give the play a genuine additional depth and significance. The ironic complexities - it is not, for example a living room but a room for the living dead, the living dead fear death".<sup>6</sup> And this is the real conflict between their love of God and fear of death. Greene wants to emphasize that, no one who believes in God should fear death. "The Living Room, criticizes superstition and blind adherence to the conventional piety"<sup>7</sup>.

Helen Browne is a strong willed good woman in the bosom of the Church. She insists on controlling the destiny of her niece, proclaiming her right to care for the girl's position as a Roman Catholic. She fears that Rose would go

away with a non-Catholic. And this is the stigma on her Christian society. To Helen, it is the conflict between the love of the Church and fear of stigma on her society.

Helen desires to keep Rose within the Church and the framework of its forgiveness. She wishes that Rose should go to the confession and cut herself off completely from repentance by living an adultrous life as Michael's common-law wife. But Rose, on the other hand has no love for the Church and its constricting rules. She redicules Helen's thought of confession: "And do it again, and go to confession and do it again? Do you call that better than having children, living together till we die?"<sup>8</sup> It is an ironic complexity that Helen fears the Church, while Rose has no love for it.

Rose's suicide in the living room, frees Teresa from the fear of death. But Helen holds Teresa back from sleeping in the living room. It indicates that Helen has a constant fear of death in her mind. And because of this she does not in real sense believe the teaching of the Church. As A.A. DeVitis states:

Helen is in real sense denying the teaching of her Church that the dead do not die. If the living room is symbolic of hope, then Helen denies hope.<sup>9</sup>

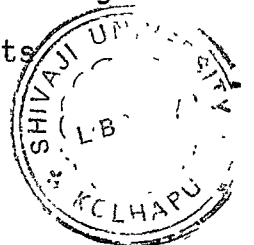
This is an ironic situation. Even after Rose's death the ironic complexity continues. Her death is not futile.

Teresa's last action of making bed in the living room shows her firm faith in God. As A.A. DeVitis states:

Teresa defies Helen. No longer will Teresa fear death; symbolically she makes her bed in the living room, the room in which Rose has died. Thus she denies Helen's fear of death and exhibits her faith in a forgiving God.<sup>10</sup>

Teresa's faith in God opens the door for Helen to confirm her faith in God. The living dead no more fear death. Greene defends the individual against dogma and shows the significance of the love of God and the love of a corrupt and suffering humanity. All the characters in The Living Room, have constant conflict in their minds between different kinds of love and the fear of something or the other. Greene is hard on the agent of the Catholic church who are incapable of coping with human crisis like love and fear. Thus, The Living Room, insists on the significance of human love and fear of suffering.

The Potting Shed deals economically and dramatically with human motives, especially with fear, despite the fact that at times the action is fixed. James Callifer, a hollow man, engaged in the task of self-discovery, is the central figure in the play. He suffers from an absence of feelings like Querry in A Burnt Out Case. The psychological emptiness in love for his wife Sara, is strikingly resembling Pyle in The Quiet American. The adolescent James commits



suicide in the potting shade. The mystery is somehow connected with the potting shed at the bottom of the garden, amongst the laurels. He fears the place very much, though he was resurrected like Lazarus, by the prayer of his uncle. James loves his family and his home 'Wild Grove' but there is fear in his mind. For James, there is a conflict between his love of home and fear of the place, the potting shed. But the revelation of his suicide is introduced through the innocent character Anne who contributes to the effectiveness and adds dimension to the mystery.

James Callifer even fears his father's fearful and resentful attitude towards him. He feels lonely, he has forgotten love. He says to his mother: "You taught me to walk, but I've no idea what love is".<sup>11</sup> Since the accident he loves 'Nothing'. He says to Sara:

JAMES: What's the good of talking importantly about love?

It doesn't last like a book or a tune. It goes out with the breath, and we can always snuff that out, can't we? We're not worth loving.

SARA : Then nothing is.

JAMES: And I love nothing.

SARA : (Bitterly) : You do indeed. In the night you'd wake loving Nothing. You went looking for Nothing everywhere. When you came in at night I could see you had been with Nothing all day. I was jealous of Nothing as though it was a woman; and now you sleep with Nothing every night. <sup>12</sup>



He is curious to know what was wrong with him. He is anxious to know from his father why his father hated him. James has a hope, at the end. Before his father dies, he thinks, his father would tell what was wrong in the past. He has the conflict between love of 'Nothing' and fear of the 'Past'. In his meeting with his uncle, he acquires self-knowledge and is liberated from his father's fearful and resentful attitude towards him. He admits: "The gap is filled. I know what happened".<sup>13</sup> James wanted life that was full of love. So, anyhow, his love of nothing, which instigates him to pursue it, fills the gap. His love of 'Nothing' which combines itself with the stimulus of terror leads him to this stage of self-realization and gives him a glimpse of ultimate source of existence. Now he is no more a hollow man. Thus, he overcomes his conflict between love and fear. But, Rose does not get success in such a conflicting situation in her mind, because she has no love but lust. Hence her tragedy.

Sara has love and devotion for James but later it vanishes due to his lack of love for her. James loves 'Nothing', not even God. He is a living dead person. Sara fears that her marital life would not be happy and successful with James. She is torn between her love and fear of becoming unsuccessful in marital life. Out of this fear she leaves him and divorces him. But when she confronts a changed James, he tells her that he can now love her because he acknowledges God. She is again frightened by his belief. She tells James:

"...James, this belief of yours is worse than nothing. It's sent you too far away. I don't belong to your world of God and prayer...He's not in mine. I am sorry, James, you believe in God and life eternal. But I don't want to be that eternal...I don't want eternity".<sup>14</sup>

Sara is a rationalist, she cannot stand the idea of acknowledging God. The real conflict in her mind is between James's love for her and her fear of acknowledging belief in his real God.

Out of love for his nephew, Father Callifer prays God and brings him back to life at the cost of his faith. After the prayer he leads a faithless life. No doubt, this charity is the surest indication of highest form of love which he has attained out of deliberate sacrifice; at the same time he fears whether he would again have the ability to love God. In this situation he leads his thirty years. So for thirty years there was conflict in Father Callifer's mind between his genuine love of man and fear of his inability to regain the love of God and faith in Him.

The Callifer family has villainous attitude towards James. They deprive him of family care and love. But they are shocked and feared by the miracle. The head of the family, Henry Callifer's weakness is his inability to face the truth of miracle. Throughout the remaining years of Henry's life, he deliberately avoids meeting his son so as to combat 'threshold consciousness'.

Father Callifer, an outcast was very angry with his brother, Henry, for the way he treated James. Father Callifer says about Henry: "Of course, he had reason, but it was a shocking thing for a boy to be brought to hang himself".<sup>15</sup> It is his self-love and self-expression that are behind all he did. He is a liar and hates his brother and his religion.

"...he is a liar: for he that loveth not his brother whom he hath seen, how can he love God. Whom he hath not seen?" (I John 4:20)

His self-love and self-expression destroy everything, even his true-self because self-expression is a hard and selfish thing. It eats everything, even the self. In his mind there is an endless conflict between his self-love, self-expression, love of his rationalist belief on the one hand and fear of facing the true religion, existence of living God on the other.

Mrs. Callifer preferred accommodating herself to the rationalist husband to caring for and loving her son. She has an aura of terror about the potting shed. She too fears the disillusionment, and her inability to love her own son though she knows "Henry was a fraud." One can love fraud, perhaps it's easier than loving rectitude".<sup>16</sup> The Callifers fear the revelation of the miracle and what it would do to the reputation of the rationalists. To affirm the miracle would be to affirm the existence of God. So they have gone away from James. Thus strict discipline, imposed

by the parents, their desire to bring up James along modern lines and the clash of loyalties led James to despair. So Mrs. Callifer has the conflict between her love of husband and love of son and fear of inability to love as result of disillusionment.

Greene wants to emphasize that the potting shed is not a place to be feared but a place of hope, love and life. As A.A. DeVitis says:

The potting shed that James and his parents have feared for so long is, as was the living room, the place of hope, the place of life, it is not to be feared and shunned, but to be acknowledged and accepted.<sup>17</sup>

Thus The Potting Shed conveys Greene's reaction against the dehumanized men of rational outlook and emphasizes his love for the simple, innocent, pious and peaceful life. Also Greene conveys that there should be love for the individual and fear for anything that corrupts and destroys his individuality.

The Complaisant Lover, is founded upon social morality. The play is closely and powerfully developed. Its three principal characters - Mary, Victor and Clive - are perhaps the most subtly drawn persons that have been depicted by Greene. The play has a kind of perverse romanticism. It has an absurd hostility to the conventional; but Greene stresses the need of individual's responsibility. As Gangeshwar Rai observes:

"...The Complaisant Lover is man's feeling of alienation and boredom arising from the divisions of human functions requiring expert knowledge and technical skill. The play records Greene's protest against the conventional standards of morality and emphasizes man's existential freedom that involves his responsibility for others".<sup>18</sup>

The domestic security of a successful marriage becomes the substitute for children's security and the centre of the action. Though Mary has sexual love for Clive, she has the burden of the domestic life. She has to look after her husband and children. And that is the fear which she nurses in her mind. She tells Clive about her daughter, Sally, that she should be given extra lessons in music in holidays and a pair of shoes should be bought for her son, Robin, and she has to care for dinner parties for her husband. This is all about her duty. At the same time, she has the love of her husband right from the beginning. But when the note arrives from Amsterdam, Victor confronts Mary with the revelation of the fact of her adultery. Then, she begs him not to force her to a decision. She is torn by the conflict between her sexual love and fear of losing genuine affection for her husband and her moral duty towards her children. Though the boredom of domestic life leads to a tension between the husband and the wife; yet, when a sense of fear combined with love goes deep enough to shake Mary's mind, she achieves real life with the mind awake. She is in the real sense, disillusioned.

Sexual  
permissive  
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Clive Root has a possessive love for Mary. His own solitary pleasure is infected with his sick mind. He becomes astonished to see that the first woman, other than Mary, he loved, is happily married.<sup>19</sup> Then onwards he goes on loving women after women. He reveals the fact to Ann: "perhaps I fall in love with experience. Perhaps I don't care for innocence. Perhaps it's envy of other men, and I want to prove myself better than they are. I don't know, Ann".<sup>20</sup> He loves Mary selfishly, he asks her to divorce her husband only for his envy of Victor. When Mary swings between her pity for her husband and responsibility for her children; Clive swings between selfish desire of possession and jealousy. He fears the sad truth that he will be alone and will lose Mary. When Victor asks Clive to carry on his affair with Mary at a distance, Clive says:

"No. I'm damned if I will. You can be a complaisant husband if you like, I'm not going to be a complaisant lover".<sup>21</sup>

Clive is caught between the conflict of his possessive love for Mary and fear of the sad truth of losing her. His sexual desire is like a sickness; but it is the 'honorary consul' Victor's simple companionship with his passive attitude towards his wife Mary that becomes victorious. And at the end, Clive looks at the married pair and sadly accepts his fate and truth.

Victor knows well that Mary and Clive have a childlike love, which is like a child's cake. "She wants to have her cake and eat it", says Clive. "That's what she said", Victor replies. "Don't you love her enough to try to give her that kind of cake? A child's cake with silver balls and mauve icing and a layer of marzipan. Bad for the teeth my nurse used to say",<sup>22</sup> says dentist Victor. But when Mary decides to divorce him, Victor's fear and anxiety becomes almost obsessive like Fowler in The Quiet American. Victor is a poor middle-aged man who has so little to offer against Clive's youth. He suffers from a sense of inadequacy as a husband and in anticipation of the future loss of family, turns his love into his jealousy and anxiety. He is torn between his love of wife and children. He trembles inside because of the conflict between his love of wife and children and fear of losing wife and security of the family. In this conflicting situation he decides to commit suicide. But he is relieved from his gnawing sense of fear. He acts courageously and decides to stay with them. As regards the security of children, he feels it to be his moral duty and needs Mary's support for this responsibility. Though Victor knows well that Mary's immoral affair is unlawful and there is discrepancy between her irregular desire and its fulfilment; yet, he feels, Mary is merely concerned with the need of their existence as a family. Victor urges Mary to stay with him because he needs her. He at the same time understands the problem of his wife. Hence he agrees to be a complaisant husband and asks Clive to remain a complaisant lover. In the end he wins back Mary and the forces of family ties return with

double force to stop the tragedy. Greene not only entangles his characters in a dilemma but dissolves their complexities. At the end, the repenting characters stand together. The joke is complete.

Greene rejects the conventional middle class values that Mary and Clive, Rose and Michael represent and insist on the significance of the authentic experience of the mysterious situation which has evaporated in our time as result of scientific progress. Greene is shocked by the despiritualization on account of too much emphasis on materialistic outlook. He suggests that without the experience of true values of life, no consistent conduct and no real human existence are possible.

In Carving a Statue, the Sculptor reminds us of Conrad's Jim, whose only reward is in the perfect love of the work. The Sculptor has been carving a statue of God for fifteen years. Now he feels old and dusty, and the thought of retirement and old age chills his heart. It will mean the loss of his only value, the only justification of his dehydrated existence. Everything, except his dreams, is sacrificed to this task. But he has no notion of how to complete the statue of God the Father. He has a great love for God and out of love of Him he decides to carve Him. He struggles and works hard but his ideas are insufficient. He



fears about the completion of the great task. All day long he works and all night he thinks about Him. "He's my only nightmare, and He's there by day".<sup>23</sup> He is caught in the conflict between love of God and fear of impossible task he has taken.

The Sculptor is not honest to himself in respect of his accepted norms of behaviour. He has no courage to stare unafraid at emptiness, tragedy and death. His wife died of cancer. He was too young and busy to take care of her. When she was dying, he was unable to bear the sight of her ending. He ran away before the breathing stopped and still he was running away from his life, like Victor Rhodes. He is unable to encounter its reality. He feels, his dedication to recreating God is a means to escape from life and its suffering. For him the statue is a cave where he hides. As long as he works, he holds the pain of the world away from himself. His obsession has dehumanized him. He becomes egoistic, and self-loving but incapable of natural love and affection even for his son. He has a conflict between his self-love and fear of inability to avoid his pain and suffering. Because of self-love, he neglects his duty towards his son. Henry Callifer does the same. He never feels guilty even when he seduces a girl whom his son has brought. But he becomes aware of his real guilt when his son enters with the dead body of the deaf and dumb girl in his arms helplessly imploring: "Father! She's dead. Come out of there and speak

to me, father, I'm alone. I need your help. Help me. I am your son".<sup>24</sup> The sculptor is horrified at the pathetic sight. Now he becomes aware of his real guilt of estranging his son. He feels condemned. He is repressed and trembling inside because of the conflict between his self-love and fear of real guilt and self-condemnation.

Graham Greene depicts the sculptor truly as a twentieth century man. For him life is too pressing, too real; he would rather take the easy way and reduce it to an idea. After the sexual act with a tart, the idea of God the Father becomes too much for him and it exchanges the idea of Lucifer, which is the real paradox. Greene has postulated an intolerable God who does expect it and does not allow us to pervert ourselves without damnation. This is how we find, confusions, obscurities and paradoxes in Greene's work.

The Sculptor's son, the Boy, is fifteen years old. He is anxious to learn how to lead his own life. He feels alienated from his father. He is anxious to see his father as an ordinary man. He reminds us of James. The father is so busy that he cannot care for his son. From the beginning the boy is left alone to work out everything by himself. He suffers from boredom and fears his loneliness. He is in search of deliverance from loneliness through sex and love, and is robbed of both. He does not get love either from his mother (as she is dead) or from his father. He tries to

balance it by making love with a tart; but this love too, is robbed by his father. The boy collapses in tears with his face pressed against the statue. He remembers God. In grief he asks his father about God: "Did He hate His son?". Father replies, "He didn't love or hate him. He used him as a subject. That's what the Son was for".<sup>25</sup> The boy loves another girl, who is dumb and deaf. He dreams to marry her. But at the same time he fears to lose her. He is caught between his love for father and love for the girl and fear of losing both of them and becoming lonely.

Graham Greene points out that a man neglected in childhood feels lost in later life. Like the Sculptor's son, we find, the same deep sense of alienation in case of James of The Potting Shed; Andrews of The Man Within; Anthony of England Made Me; Philip of "The Basement Room" and Greene himself in his childhood. Laying stress on human love and suffering, Greene joins the company of the Christian existentialists.

*good*

Graham Greene's fifth play, The Return of A.J. Raffles (1975), is a 'Farce'. He has deliberately avoided the strain of writing this play so loaded with preaching morals like earlier ones and, no doubt, he has sought relief in this play.

The hero of The Return of A.J. Raffles; is an amateur burglar. His friend, Bunny, is always helping him and cheering him up. Raffles is the best cricketer too. He has

won the ashes for England from Australia. He spends money lavishly, and lives a luxurious life for which he needs more money. So he is always engaged in burglary when he is off the cricket season. About his passions he tells Lord Alfred, "I've had two passions in my life, Lord Alfred. Cricket and burglary".<sup>26</sup> He loves money and a luxurious life. Since he is a well known cricketer, he is afraid of being spotted out and imprisoned. Raffles always believes that life should be better than it is but when it appears better, it is really worse for him.

Lord Alfred offers Raffles a plan of robbing his own father in his own house as he wants to help his friend, Wilde, who is in need of money. Raffles is stunned with the idea. Before accepting a challenge he is torn between the rival claims of burglary and cricket as he knows well "Burglary or Cricket what a choice! It's the same game, really. One man's skill against another's and luck always taking a hand".<sup>27</sup> Relying upon luck - his mind in conflict between his love for money and fear of losing fame by being spotted out and imprisoned - he accepts the challenge. Unfortunately he is caught but fortunately he is relieved by Mr. Portland, the pseudonymous Prince of Wales.

Thus, Graham Greene in his plays shows the conflict between love and fear. Though his characters have a fear due to some complexities Greene relieves them from these

complexities, and proves that the relationship between man and wife, man and man, man and God is vital as also man's responsibility to children and humanity. Greene advocates to have pure love which is free from lust, envy, doubt, greed etc. and warns us to fear the evil things that corrupt the society. The implications concerning man's spiritual crisis can be found in his plays. Greene depicts spiritual torment and isolation of the individual. In such a dilemma some characters do die spiritually and morally; in that case, Greene stresses the need of resurrection to have moral life. This major theme of resurrection is also found in all his plays.

NOTES AND REFERENCES

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3. J.P. Kulshrestha, Graham Greene: The Novelist, New Delhi: The Macmillan Co., 1977, p. 27.
4. Gangeshwar Rai, Graham Greene: An Existential Approach, New Delhi: Associated Publishing House, 1963, p. 58.
5. Graham Greene, Three Plays, London: Mercury Books, 1961, p. 56.
6. Jacob H. Adler, 'Graham Greene's Plays' in Graham Greene: Some Critical Considerations, Ed. R.O. Evans, Lexington: Kentucky Press, 1963, p. 226.
7. Gangeshwar Rai, Graham Greene: An Existential Approach, New Delhi: Associated Publishing House, 1963, p. 131.
8. Graham Greene, Three Plays, London: Mercury Books, 1961, p. 48.
9. A.A. DeVitis, Graham Greene, New York: Twayne Publishers, 1964, p. 131.
10. Ibid., p. 129.
11. Graham Greene, Three Plays, London: Mercury Books, 1961, p. 105.
12. Ibid., pp. 91-2.
13. Ibid., p. 146.
14. Ibid., p. 149.
15. Ibid., p. 137.
16. Ibid., p. 142.

17. A.A. DeVitis, Graham Greene, New York: Twayne Publishers, 1964, p. 134.
18. Gangeshwar Rai, Graham Greene: An Existential Approach, New Delhi: Associated Publishing House, 1983, p. 134.
19. When Ann, a Nineteen year old girl puts an immoral proposal to Clive he answers: "Ann, you see, the first woman I loved was happily married". (Three Plays, p. 172). Then he loved four married women and he wanted that they should divorce their husbands and marry him, but in the end, all the husbands won and Clive was left alone which developed his envy of the husbands, therefore, he was trying to prove himself better than they are.
20. Graham Greene, Three Plays, London: Mercury Books, 1961, p. 172.
21. Ibid., p. 234.
22. Ibid.
23. Graham Greene, Carving a Statue, London: Penguin Plays, 1972, p. 31.
24. Ibid., p. 77.
25. Ibid., p. 58.
26. Graham Greene, The Return of A.J. Raffles, London: The Bodley Head, 1975, p. 26.
27. Ibid., p. 30.