

**POETIC FEATURES OF GRAHAM GREENE'S PROSE**

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*Abstract:*

This article covers the difficulties of Graham Green's life and early years of work, his creative work, and the poetic characteristics of his works.

*Key words:* personal life, writing career, publishing career, travel and espionage, writing style and themes

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Greene was an agnostic until he met his future wife, Vivien Dayrell-Browning, and was baptized into the Catholic Church in 1926. They were married on October 15, 1927 at St Mary's Church in Hampstead, North London. The Greens have two children: Lucy Caroline (born 1933) and Francis (born 1936). In his debates with Father Trollope, the priest to whom he went for Catholicism education, Greene battled with the clergyman "on the ground of dogmatic atheism", since Greene's fundamental concern with religion was what he considered the "if" around God's existence. He discovered, however, that "after a few weeks of serious argument the 'if' was becoming less and less improbable", and Greene converted and was baptized following heated first exchanges with the priest in which he advocated atheism, or at least the "if" of agnosticism. Greene described himself as a "Catholic agnostic" in his later years. In 1946, Greene began an affair with Catherine Walston, the wife of Harry Walston, a rich farmer and eventual life peer. That connection is usually regarded to have influenced the composition of *The End of the Affair*, which was published in 1951 after the relationship ended. Rene left his family in 1947, but Vivien refused to grant him a divorce in line with Catholic doctrine, and they stayed married until Greene's death in 1991. Greene suffered from bipolar illness (manic depression). He had a history of depression, which had a significant impact on his literature and private life. In a letter to his wife, Vivien, he stated that he possessed "a character profoundly antagonistic to ordinary domestic life", and that "unfortunately, the disease is also one's material". Greene was commended by William Golding as "the ultimate chronicler of twentieth-century man's consciousness and anxiety".

Following his departure from Oxford, Green worked as a private instructor before pursuing a career in journalism, first as a subeditor for the Times and then for

Nottingham magazine. In order to correct Vivien Dayrell-Browning's Catholic theology, he started writing for her when he was employed in Nottingham. when stated in his lifestyle, Green was an atheist, but when he considered marrying Vivienne in the future, he came to the realization that "at least he had to explore the nature and boundaries of the beliefs he held". They

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were married on October 15, 1927, at St. Mary's church in Hampstead, London, after Green was christened on February 26, 1926. After the publication of his debut book, *The Man Inside*, in 1929, he was able to continue writing because of its positive reviews. Green originally separated his writing into two categories (which he regarded as "fun" and a "novel"): intellectual masterpieces, such as *Power and Glory*, which he believed to be the foundation of his literary reputation, and thrillers, frequently with major philosophical edges, such as *The Ministry of Terror*. He later rejected the following two volumes, *The Name of the Movement* (1930) and *Late-Night Rumours* (1932), both of which were commercial failures. *The Stambul train* (1932), which was approved by The Book Society and turned into a movie by *Orient Express* in 1934, was his first genuine hit. A lot of Green's writing, particularly *Brighton Rock*, *Power and Glory*, *The Heart of the Matter*, and *The End of the Work*, has Catholic religious themes at its core, despite his strong objections to being portrayed as a Roman Catholic writer rather than as a Catholic writer; the Catholic novel has been called the "gold standard". Green's interest in global politics, espionage, and intrigue is further evidenced by a number of his writings, including *The Quiet American*, *Our Man in Havana*, *The Secret Agent*, *The Human Factor*, and his screenplay *The Third Man*. His income as a complement to the novelist's came from freelance journalism, reader evaluations of books and films, and nightly co-editing of the magazine. According to Green's 1937 film review *VI Willie Winkie*, Shirley Chapel, then nine years old, aroused the curiosity of twentieth-century foxes by displaying "questionable coquetry", a reference to "middle-aged men and priests", and Green moved to Mexico until the trial's conclusion after leaving the UK. Green frequently thought about the novel's concepts as his masterpiece, *power*, and *glory* while he was living in Mexico. Green was regarded as one of the greatest authors of his time by the 1950s.

Smiley has visited far-flung and untamed locations all around the world. Her sister Elisabeth, who worked for MI6, sent her to the agency in 1941 as a result of the sayohats. As such, during World War II, it was settled in Sierra Leone. In MI6, Tirjayib's companion and counsellor was Kim Philby, subsequently exposed as a Soviet. In 1944, Green left the MI6. Later, Smile penned *My Silent War: An Introduction to Philby's 1968 Recollection*. Smiling integrated the people he saw and the locations he called home into his stories, treating them like a Roman inscription. At the age of thirty, Green made his first trip to Europe in 1935 and created the Liberian travel book *voyage without maps*. Because of his acquaintance with Tom Burns, the publishing house Longman sponsored his 1938 travel to Mexico to see the effects of the government's forcible anti-Catholic secularization drive. The reality of the lawless ways (released in the US as *another Mexico*) and the novel *strength and glory* are the two novels that sprang from this tour. The Holy Office told Green in 1953 that the power and glory of the priesthood was being undermined; nevertheless, later on, at a private meeting, Pope Paul VI told Green that although some of his works had angered certain Catholics, he should not take offence at criticism. *Curiosities* (1966), which is set in Haiti in 1954, was ruled by Francois Duvalier, a tyrant known as "Papa Doc", and Greene frequently stayed at the Hotel Oloffson in Port-au-Prince. In the late 1950s, he returned to Haiti, where he found inspiration for his book *The Burnt Affair*. Green traversed Africa, stopping at several leper colonies in the British Cameroons and the Congo Basin. Green saw De Jongh many times at ANDR on this trip in late February and early March 1959. De Jongh led the Belgian resistance during World War II and created a well-known escape path

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for crashed Allied airships from Gibraltar across the Pyrenees. Green assisted the revolutionaries in 1957, a few months after Fidel Castro began his final revolutionary onslaught on the Batista administration in Cuba, by acting as a covert courier to provide warm garments to Castro fighters who were holed up in the hills during the Cuban Revolution. Castro handed Green a photo of the writer that was hanging in the living room of the French home where he had spent his final years after just one visit. Green eventually grew wary of Castro, saying in a 1983 French interview that “all successful revolutions, even if idealistic, betray in time”. He also said, “I admire him for his courage and efficiency, but I doubt his authoritarianism”.

Initially, Greene separated his fiction into two categories: literary works, like *The Power and the Glory*, which he described as novels, and thrillers (mystery and suspense books), like *The Ministry of Fear*, which he described as entertainments, often with notable philosophic edges. Greene felt that thrillers would be the foundation of his literary reputation. The line separating “entertainments” from “novels” became increasingly hazy for both Greene and his readers as his career progressed. *Our Man in Havana*, published in 1958, was the final novel that Greene referred to as an amusement. It appeared that Greene had abandoned the entertainment field, leading them to speculate. It was quickly verified. Novels and entertainments are no longer distinguished in the Collected Edition of Greene’s writings, which was released in 22 volumes between 1970 and 1982. Each one is a novel. Several of Greene’s plays, short tales, and novels have been adapted for the screen or television, making him one of the more “cinematic” writers of the 20th century. Based on research by Greene, the Internet Movie Database contains 66 films from 1934 to 2010. Some books, including *The Quiet American* in 1958 and 2002,

*Brighton Rock* in 1947 and 2011, and *The End of the Affair* in 1955 and 1999, were filmed more than once. At least five alternative titles were used to screen the 1936 thriller *A Gun for Sale*, most notably *This Gun for Hire* in 1942. Greene’s screenplay for the 1948 Carol Reed picture *The Fallen Idol*, which was based on his own short story *The Basement Room*, earned him a nomination for an Academy Award. In addition, he penned other original scripts. After using the novella as “raw material” in 1949, he developed the script for the iconic noir film *The Third Man*, which starred Orson Welles and was also directed by Carol Reed. Ten years after it was first published, *The Honorary Consul* was made into a movie in 1983 under its original title, starring Richard Gere and Michael Caine.

In a commemorative edition, novelist and filmmaker Michael Korda wrote the introduction and preface. A recently unearthed Greene book called *The Empty Chair* was first published in serial form by *The Strand Magazine* in 2009. When Greene was twenty-two years old and had just recently become a Catholic, he wrote the book in longhand. Evelyn Waugh wrote in *Commonweal* that Greene’s writing was “not a specifically literary style at all”. The words have no autonomous life, origin, or sensual appeal; they are only utilitarian. Richard Jones observed in the *Virginia Quarterly Review* that “nothing deflects Greene from the main business of holding the reader’s attention” in reference to the concise style and accessibility.

In his latter writings, the significance of Catholicism declined. His outspoken critique of traditional Catholic doctrine represented this shift away from the supernatural aspects that pervaded his previous work and towards a humanistic viewpoint. Having met Fidel Castro, the leader of Cuba, Greene

became a staunch opponent of US imperialism in his final years. He scathingly denounced The Quiet American's idealistic yet conceited views years before the Vietnam War, when his faith in his own goodness prevented him from realizing the devastation he had brought upon the Vietnamese. In *Ways of Escape*, he bemoaned that Mexico's government was not as left-wing as Cuba's, after reflecting on his journey to Mexico. "Conservatism and Catholicism should be... impossible bedfellows", according to Greene.

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