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ANABİLİMDALI**

# **A STRUCTURAL ANALYSIS OF GRAHAM GREENE'S WORKS**

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The logo of Ege University, featuring a stylized 'E' and 'U' intertwined in a light pink color.

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## INTRODUCTION

Structuralism as a thought about language, art and sign systems in general, has originated from the linguistics of Ferdinand de Saussure and the work of the Russian Formalists in the revolutionary period, developed by the Prague school of linguistics and poetics in the 1930s, and flourished through the 1940s and 1950s by the emigrated scholars in the USA. In the 1960s, starting from Paris, it spread out in all directions as a literary criticism. Structuralism, therefore, is stretched over a wide range of intellectual activities.

Structuralists are those who share a characteristic way of thinking about structures: Structural Linguists like Ferdinand de Saussure and Roman Jakobson, Structural Anthropologists like Claude Lévi-Strauss, and Structuralists Semioticians like A. J. Greimas and Roland Barthes. The structuralists, in general, are concerned about knowing the world and uncovering it through detailed observational analysis.<sup>1</sup>

The concept that the world is made up of relationships rather than things, forms the first principle of the way of thinking that is called 'structuralist'. It claims that the nature of every element, in any given situation has no significance by itself, and it is determined by its relationship to all other elements involved in that situation. In consequence, the full significance of any entity or experience can only be observed when it is united into the structure of which it forms a part. This explains that the ultimate aim of structuralist thinking is the permanent structures into which individual human acts, perceptions and stances fit, and from which they derive their final nature.<sup>2</sup>

Many of the central concepts of structuralism were first developed in connection with the scientific study of language, namely linguistics. Most contemporary structuralist thinking depends on the works of Ferdinand de Saussure, a Swiss linguist. Saussure argues that language should be studied, not in terms of its individual parts, and not only diachronically, but it should also be examined in terms of the relationship between its parts and synchronically. He proposes that a language should be studied as a unified field and a self-sufficient system, as we experience it now. The distinction Saussure made between 'langue' and 'parole' can be related to the difference between the abstract language system which is called language and the individual utterances made by the speakers of that language in every day situations, which is called speech. Saussure's own analogy is the distinction between the abstract set of rules and conventions called chess, and the actual concrete games of chess played by people in the real world. The rules of chess can be said to exist above and beyond each individual game, and yet, they only ever acquire concrete form in the relationships that develop between the pieces in the individual games. It may be explained that 'langue' supports 'parole' and it is implied by it, both by the speaker and the hearer, but it never itself appears. As Fredric Jameson puts it

'Saussure's originality was to have insisted on the fact that language as a total system is complete at every moment, no matter what happens to have been altered in it a moment before!'<sup>3</sup>

Saussure also defined the verbal sign, or word, as the union of a signifier (a sound or the written symbol of a sound) and a signified (a concept) and stated that a relationship between the signifier and the signified is an arbitrary

one. The English language, for instance, would work equally well, if 'cat' would be called 'dog', or 'dog' would be called 'cat', as long as all users were aware of the change. This expresses the idea that any resemblance between words and things is an illusion. In short, it implies the priority of form over content and of the signifier over the signified.<sup>4</sup>

In 1955, the publication of Tristes Tropiques, Lévi-Strauss' autobiographical anthropology opened up the way for his Structural Anthropology (1958), and for the acceptance of structuralism as the systematic attempt to uncover deep universal mental structures as they show themselves in kinship, and larger, social structures in literature, philosophy and mathematics, and in the unconscious psychological patterns that motivate human behavior.<sup>5</sup> Since then, both the theory and methodology of structuralism have taken on a variety of forms. Lévi - Strauss began to develop the methodology that explained consciousness which helped to explain the Freudian collective unconscious with the help of semiology, which is the science that studies the life of signs within the society. Lévi - Strauss emphasized the arbitrariness of the signs and postulated a relationship between their signified and signifying properties. Deriving from the linguistic theories of Saussure, theories are added and they became the basis of structuralist methods. When they became successful, techniques for uncovering general laws of language and their relations to all other areas of human activity were aimed at ultimately uncovering a human universality. Therefore, the method itself remained part of the structuralist project and the inclusive nature of structuralism inspired attention and specific thinkers constructed their own complete structuralist systems and counter structuralist systems.<sup>6</sup>

The type of literary study which structuralism helps one to fulfill is not mainly interpretive; it does not offer a method that produces new and

unexpected meanings. Culler states that rather than having a criticism which discovers or assigns meanings, there should be a structuralist poetics which tries to define conditions of meaning. Paying new attention to the activity of reading, structuralism would attempt to specify how we go about making sense of texts, what are the interpretive operations on which literature itself, as an institution is based. Just as the speaker of a language acquires a complex grammar which enables him to read a series of sounds or letters as a sentence with a meaning, the reader of literature also acquires, through his encounters with literary works, implicit mastery of various semiotic conventions, which enable him to read series of sentences that are given shape and meaning as poems or novels. The study of literature, as opposed to the perusal and discussion of individual works, would become an attempt to understand the conventions which make literature possible.<sup>7</sup> Therefore, structuralism is based on the realization that, if human actions or productions have a meaning, there must be an underlying system of distinctions and conventions which makes this meaning possible. Culler gives the example of a person who observes a marriage ceremony or a game of football. An observer from a culture where these did not exist could present an objective description of the actions which took place, but he would be unable to grasp their meaning and so, he would not be treating them as social or cultural phenomena. The actions are meaningful only with respect to a set of institutional conventions. Wherever there are two posts, one can kick a ball between them, but one can score a goal only within a certain institutionalized framework. When one studies 'artefacts', or events with meaning, the defining qualities of the phenomena become the qualities, which distinguish them from one another, and enable them to have meaning within the symbolic system from which they derive. The object is itself structured, and is defined by its place in the structure of the system called 'structuralism'.<sup>8</sup>



In the linguistic studies, the sentence is the maximal unit, because it gets its form from its constituent structure. The meaning of these constituents is the contribution they make to the sentence. Therefore, structural analysis assumes that it will be possible to break down larger units into their constituents, until one eventually reaches a level of minimal functional distinctions, which are called 'mythemes'. Culler states that

'The notion that units of one level are to be recognized by their integrative capacity and that this capacity is their meaning, has a validity in literary criticism, where the meaning of a detail is its contribution to a larger pattern'.<sup>9</sup>

The relations that are most important in structural analysis are the 'binary oppositions.' It enables the structuralists to think in binary terms and to look for functional oppositions in the material they are studying. Therefore, structuralists followed Jakobson generally, and took the binary opposition as a fundamental operation of the human mind, basic to the production of meaning. Culler claims that 'this elementary logic is the smallest common dominator of all thought.'<sup>10</sup> Accordingly, when two things are set in opposition to one another, the reader is forced to find the qualitative similarities and differences, in order to make a connection, so that meaning can be derived.

Culler also states that the task of linguistics is not to tell us what sentences mean. It is to explain how they have the meanings which the speakers of a language give them. Therefore, if linguistic analysis proposes meanings, which speakers of the language could not accept, it would be the linguists who were wrong, not the speakers.<sup>11</sup>

As a literary criticism, structuralism might be divided into two main

branches. One is what David Lodge calls 'classical' structuralism and the other, post - structuralism.<sup>12</sup> 'Classical' structuralism is concerned with the analysis and understanding of culture, as a system of systems, of which language is taken as the ideal model for the purpose of explaining. This branch of structuralism tries to understand and explain how the systems work, what are the rules that the meaning is generated from and communicated in literature, as grammar does for language. It is essentially formalist in nature, and aims the status of science. Claude Lévi – Strauss, Roman Jakobson, A.J. Greimas, Tzvetan Todorov, and Roland Barthes can be said to represent this branch. The second branch of structuralism, post – structuralism, is ideological in its origin. It combines the methodology of 'classical' structuralism with ideas from Marxism, psychoanalysis and philosophy in order to analyze cultural institutions such as literature, as 'mediations of ideologies'.<sup>13</sup> According to Richard Harland, structuralism alone has become too narrow a term for dealing with writers like Michel Foucault, who violently resents being called structuralist, or like Jacques Derrida, who defines his position clearly in opposition to structuralists. As a result, post–structuralism is a larger intellectual phenomenon over and above structuralism.<sup>14</sup> The post–structuralists fall into three main groups: the Tel Quel group of Jacques Derrida, Julia Kristeva and the later Roland Barthes; Gillès Deleuze and Félix Guattari; and the later Michel Foucault and Jean Baudrillard.

The systematic study of narrative was founded by Aristotle and many theories has been added since then, and many more will be added in the future. Therefore, the purpose of this thesis has been to choose a striking method of literary criticism, which covers a period of about thirty years in the twentieth century, spreading from Paris to England and USA. Structuralism is used in a wide range of intellectual activities and it is necessary to make a point here that the further developed post–structuralism is out of scope in this thesis. Thus, my

aim in this thesis has also been to find out how structuralism in the 'classical' sense may be applied to a contemporary prolific writer, Graham Greene.

There are, of course, plenty of intellectuals who strongly oppose structuralism in the general sense, as a literary criticism. However, this thesis does not in any way judge structuralism as a literary criticism, but is a study on what structuralism is as a means of criticism, and how it is applied. Therefore, in the first chapter of this thesis, the fundamental structuralists, for the significance of their ideas in the development of structuralism, has been studied, whereas, in the second chapter, the application of structural criticism on three different works of the same author has been accomplished. For the structural analysis of Graham Greene's works, three novels have been selected in order to find the meanings of each novel individually. Despite the fact that no specific criteria to select these novels are offered by structuralism, my intent has been to choose different novels in terms of their suggested differences in their contents which may be considered as follows : Loser Takes All as a happy ending comedy, The Human Factor as a detective novel, and The Tenth Man as a psychological thriller. No other kind of criticism has ever been read neither about the author nor the novels, before or during this study. They have been analyzed depending on structuralist methodology, by finding the units that form the message and categorizing them under the term 'mythemes.' These 'mythemes' acquire meaning with their relations to each other and as a whole, and they are constructed from the details that the writer presents us, with the surface structure. Therefore, the 'mythemes' help us to attain a deeper structure. At this level, C.G. Jung's 'individuation' schema helps to reconstruct the literary text under consideration. If we accept that in order to have a successful communication, the most important thing is the ability to understand the message of the speaker, the right kind of communication between the writer and

the reader gets wholly completed with the schema attained by Jung.

In short, in this thesis, the fundamental structuralists are studied for their significance in the development of structuralism and Graham Greene's three novels have been criticized by means of the methodology of various structuralists, and has been further explained by Northrop Frye's approach to symbols in narration and C. G. Jung's theories on the 'collective unconscious' and 'symbols of transformation'.

By means of structuralism, if we can construct what Jonathan Culler calls 'a poetics, which stands to literature, as linguistics stands to language'<sup>15</sup>, we shall come closer to an understanding of the theory of the practice of reading and writing, as one of the fundamental processes that defines us, and this, ultimately was the goal, to which structuralist criticism has been directed: 'to read the text as an exploration of writing, of the problems of articulating a world'.<sup>16</sup>

# CHAPTER I

## A SURVEY OF FUNDAMENTAL STRUCTURALISTS AND STRUCTURALISM IN LITERATURE

### 1.1. Giambattista VICO

In 1725, the Italian jurist Giambattista Vico publishes a book called The New Science. The science Vico mentions is the science of human society. According to Vico, the primitive man is not ignorant or barbaric, but instinctively poetic in his response to the world, and also possesses a 'sapienza poetica' (poetic wisdom) that informs his response to his environment and casts these responses in the form of a 'metaphysics' of metaphor, symbol and myth. Vico argues that the first science that should be learned is mythology or fables because all the histories of the societies have their beginnings in fables. He claims that man constructs the myths which are social institutions and also constructs the whole world as he observes it and in that process, he constructs himself. This making process, involves the continual creation of recognizable and repeated forms which is now termed as a process of structuring.<sup>17</sup> Vico insists that in the nature of human institutions, there must be a mental language which is common to all nations and which uniformly grasps the substance of things that can be achieved in human social life. This mental language also should be expressed with as many diverse modifications, as the substance of things may have diverse aspects. This mental language shows itself as man's universal capacity, not only to formulate structures, but also to submit his own nature to the demands of their structuring. The gift of 'sapienza poetica' (poetic wisdom) could thus be said to be the gift of structuralism. It is a principle which informs the way all human beings always live. To be human, it claims, is to be a structuralist.<sup>18</sup>

## 1.2. Ferdinand de SAUSSURE

The Swiss linguist Ferdinand de Saussure's work forms the ground on which most contemporary structuralist thinking rests. The series of lectures, which he delivered at the University of Geneva between 1906 and 1911, were put together from notes taken by his students and published posthumously in 1915 as Cours de Linguistique. It deals with the argument that language should be studied, not only in terms of its individual parts, but also in terms of the relationship between those parts, meaning language should be studied as a whole as we experience it.<sup>19</sup>

Saussure considers the whole phenomenon of language in terms of two fundamental dimensions that he calls 'langue' and 'parole'. The distinction he made between these two may be applied to English as 'language' and 'speech', respectively.<sup>20</sup> This distinction is of fundamental importance to the development of linguistics in general, and of structuralism in particular. The nature of the 'langue' lies beyond and determines, the nature of each outcome of 'parole', but still, 'langue' has got no existence of its own, except in the efforts of 'speech'. Therefore, 'parole' is the small part of the iceberg that appears above the water, whereas, 'langue' is the larger mass that supports it, and is implied by it, both in speaker and hearer, but which never itself appears. This brings about what Charles C. Fries has called an 'item-centered' view of the world, and the 'word-centered' thinking about language.<sup>21</sup> If no item has any significance by itself, but derives its significance entirely from its relationship with other items, it affects our thinking about language at the very basic level. What makes any single item meaningful is not its own particular individual quality, but the difference between this quality and the other sounds. Therefore, the differences are systematized into oppositions which are linked by important relationships. Thus, in English, the established difference between the initial sound of 'tin' and

the initial sound of 'kin' attributes a different meaning to each word. That is to say that, the meaning of each word lies in the difference between its own sounds and those of the other words. In this example, the English language has got the contrast, or opposition between the sound of / t / in 'tin', and the sound of / k / in 'kin', as capable of generating meaning.<sup>22</sup> As it occurs at the moment when language emerges as speech, the phonemic principle, which makes it possible, can be said to be a fundamental structural concept. The notion of a complex pattern of paired functional distinctions, of 'binary opposition' is based on this.

As it is briefly mentioned in the introduction of this study, Saussure also claims that language does not only include 'the material substance of words'<sup>23</sup> but it also has a larger and abstract system of signs. Signs and their relations are also studied by linguists and the nature of both the signs and their relations are considered to be structural. The linguistic sign can be taken as the relationship between the dual aspects of the word as a concept and as a sound image. Saussure terms these as signified 'signifié' and signifier 'signifiant', respectively.<sup>24</sup> The structural relationship between the concept of a 'tree' (the signified) and the sound image made by the word 'tree' (the signifier),<sup>25</sup> thus constitutes a linguistic sign, and a language is made up of these, 'it is a system of signs that expresses ideas'.<sup>26</sup> The importance of this relationship is that, it is arbitrary. There is no necessary link between the sound image 'tree' and the concept, or the actual physical tree growing in the earth. That is to say, the word 'tree' has no 'natural' or 'tree-like' qualities, and there is no 'reality' beyond the structure of the language.

Saussure has pointed out that the nature of language is fundamentally sequential, that each word has a linear or horizontal relationship with the words that precede and succeed it, and a good deal of its capacity to mean various



things, arises from its pattern of positioning.<sup>27</sup> In the sentence 'the boy kicked the girl' the meaning 'unrolls' as each word follows the other and the meaning is not complete until the final word comes into place. This forms the language's syntagmatic aspect. In the above sentence, part of the meaning of 'kicked' is derived from the fact that it turns out not to be 'kissed' or 'killed', as the full relationships of the words in the sentence are unrolled. These kinds of relationships can be thought of as on a vertical plane to distinguish them from the horizontal, syntagmatic plane. They constitute the word's associative aspect, and form part of its synchronic relationship with the language structure. Thus, the value of the linguistic item is wholly determined by its total environment.<sup>28</sup>

Saussure also focuses on the distinctive 'oppositional' mode in which linguistic structures are cast. He reinforces their 'closed' self-sufficient, self-defining nature and makes them look inwards. Signs, like phonemes, function 'not through their intrinsic value but through their relative position'<sup>29</sup> and 'whatever distinguishes one sign from the others constitutes it'.<sup>30</sup> As a result,

'in language there are only differences without positive terms. Whether we take the signified or the signifier, language has neither ideas nor sounds that existed before the linguistic system, but only conceptual and phonic differences that have issued from the system'.<sup>31</sup>



### **1.3 Claude LÉVI-STRAUSS**

Lévi-Strauss was the French anthropologist who had the notion of a myth-making 'poetic wisdom' of the primitive peoples, as a fundamental principle and that linked him with Vico. He focused on discovering the relations which unite all mythologies. These relations became the ultimate objects of his structural analysis. He considers linguistic methods as phonological revolution and applies them to non-linguistic material. He perceives the constituents of cultural behavior, like ceremonies, rites, kinship relations and marriage laws, not as intrinsic entities, but in terms of contrastive relationships they have with each other. He makes their structures similar to phonemic structure of a language. Thus, like phonemes, kinship terms are elements of meaning and like phonemes, they acquire meaning only if they are integrated into systems. Each system, like ceremonies, rites, kinship relations and marriage laws, constitutes a partial expression of the total culture, which is regarded as a single gigantic language. Moreover, if these structures are found to be common to several spheres, it may be concluded that a significant knowledge of the unconscious attitudes of the society or societies may be achieved. Lévi-Strauss analyses three specific systems which are: kinship, myth and the nature of the 'savage' mind.<sup>32</sup>

His aim concerning the myths, is not to show how man think in myths, but 'how myths think in men, unbeknown to them'.<sup>33</sup> The unconscious structure of myth turns out to yield itself to a phonemic analysis of its phenomena, where myths in the world may be reduced to a considerable number of recurrent elements, whose presence has structural and structuring significance.<sup>34</sup> According to Lévi-Strauss, a collection of known tales and myths would fill a great number of volumes, but they can be reduced to a small number of simple

types, if we find a few elementary functions, from among the diversity of characters. Lévi–Strauss also states that, the correspondence between myth's meaning and its content can be of complex linguistic order. Therefore, he claims that there must be and there is a correspondence between the unconscious meaning of a myth –the problem it tries to solve– and the conscious content it makes use of, to reach that end, for instance the plot. However, this correspondence would not always be conceived as a kind of 'mirror–image', it can also appear as a 'transformation'.<sup>35</sup>

Lévi–Strauss also formulates the fundamental principles that, myth, like language is made up of constituent units, and these units will be equivalent to the constituent units in ordinary language, in the form of phonemes, or morphemes, but will also differ from these because they also belong to a 'higher and more complex order' which entitles them to be called 'gross constituent units' or 'mythemes'.<sup>36</sup> By breaking down a large number of myths into the smallest possible units in the unfolding of its story, Lévi–Strauss discovers that, although each unit consists of a relation in which a certain function is linked to a given subject (e.g. Oedipus killed his father), the true constituent units of a myth are not the isolated relations themselves but 'bundles' of such relations and it is only as 'bundles' that these relations can be put to use and combined 'so as to produce a meaning'.<sup>37</sup> Therefore, like phoneme in language, the 'bundle' is a set of items that share the same functional trait. The 'mytheme' is a 'bundle' of that kind. Myth is told behind the individual telling of 'parole' and behind the 'langue' from which that 'parole' derives a kind of 'super–langue', which gives a fundamental message. The message is in code and the 'bundle' shows the code in operation. Terence Hawkes states, Lévi–Strauss is suggesting that myth always works simultaneously on two axes, like an

'orchestra score, to be meaningful, must be read diachronically along one axis—page after page, and from left to right—and synchronically along the other axis, all the notes written vertically making up one gross constituent unit, that is, one bundle of relations'.<sup>38</sup>

Therefore, Lévi–Strauss is concerned with the 'langue' of the myth that lies behind all its 'paroles'.

In order to understand how structuralism in linguistics and anthropology is related to literature, it is necessary to focus attention to the concern with form, and the critics who had been the members of the 'Russian Formalist' movement.

#### **1.4. STRUCTURALISM IN LITERATURE**

In 1965, Tzvetan Todorov published Théorie de la Littérature, which was about the forty-year-old writings of a group of Russian critics. It had considerable notice and influenced a lot of works since then. The critics involved had all been members of the movement that was known as 'Russian Formalist'. The name was originally applied to a school of literary criticism which started in Russia just before and during the 1920s and which was suppressed for political reasons in 1930. Its most widely known supporters were linguists and literary historians such as Boris Eichenbaum, Victor Shlovsky, Roman Jakobson, Boris Tomasjevsky, and Juni Tynyanov, and its two major centers were the Moscow Linguistic Circle (founded in 1915), whose members were primarily linguists, and the Petrograd Society for the Study of Poetic Language (founded in 1915) which was formed primarily by literary historians. In Russian, the initial letters of the Petrograd Society were combined in the acronym OPOYAZ, which became the title given to the formalist movement in general. Although their opponents called the members of the OPOYAZ as 'formalists', they declared that their concern was with 'objective facts' and preferred the title 'specifiers', and described their goal as a 'morphological approach' to literature.<sup>39</sup>

The 'formalists' shared the common ground with structural linguists and were fundamentally concerned with literary structure, using certain phonemic devices in the literary work. They were not interested in the work's 'phonetic content'; its message, sources, history or its sociological, biographical or psychological dimensions. According to Shklovsky, 'the forms of art are explainable by the laws of art'<sup>40</sup>, therefore they were concerned with the 'how', not 'what' of the literature, so they were interested in the distinctive nature of the literary art in general. The distinguishing structural features would be found

within the work itself, not in its author, and in the poem, not in the poet. Shklovsky distinguishes between plot and story and that distinction becomes one of his most important notions. Story is simply the basic succession of the events, and the raw material which 'confronts the artist'. Plot represents the distinctive way in which the story is made 'strange, creatively deformed and defamiliarized'.<sup>41</sup> So, plot can be taken as an organic element of form in the novel, as rhyme or rhythm in the lyric, and it has a decisively formative role. The hero of a story can therefore be said to be a function of the plot and is created by the plot. Shklovsky gives the example of Hamlet as, 'created by the technique of the stage'.<sup>42</sup> Thus, they take literature as intrinsically literary and as a self-sufficient entity, and they do not consider literature as a window through which other entities can be perceived. Content is taken as a function of literary form and not as something separable from the literary form or as perceptible beyond or through the literary form. A work only seems to have content, in reality it speaks only of its own coming into being, of its own construction.

The work of Vladimir Propp, Morphology of the Folktale (Fairy Tale) is one of the major formalist contributions and represents an important step towards a poetics suitable to the art of fiction.

## **1.5. Vladimir PROPP**

Propp deals exactly with the norms and attempts at a taxonomy of these norms, therefore, the fairy tale remains as an important prototype of all the narrative in literary structuralism. In Propp's analysis, the fairy tale is considered to have a syntagmatic, horizontal structuring, rather than the vertical structuring represented by lyric. Propp's analysis, reinforces the view that narrative is fundamentally syntagmatic. The most important point represented in his work is that, in the fairy tale, the important unifying element is found on a phonemic level; in the character's function meaning the part that the characters play in the plot. The characters are taken as the phonetic level when the unifying element is considered within the characters. Propp regards function as an act of a character 'defined from the point of view of its significance for the course of the action'.<sup>43</sup> He analyses a large number of tales and concludes that the fairy tale characteristically 'often attributes identical actions to various personages'.<sup>44</sup> This makes possible an analysis of the tales according to their *dramatis personae*, and it reveals that although the number of the functions is extremely small, the number of the persons is extremely large. Therefore, despite the 'multiformity, picturesqueness and color'<sup>45</sup> of the tales, there is a striking uniformity and repetition. Analysis of these elements of uniformity and repetition leads Propp to conclude that all fairy tales are structurally homogeneous and carry the following basic principles:

1. Functions of characters serve as stable, constant elements in a tale, independently of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
2. The number of functions known to the fairy tale is limited (thirty-one).

3. The sequence of functions is always identical.
4. All fairy tales are of one type in regard to their structure.<sup>46</sup>

Although no tale includes them all, Propp's claim is that the thirty-one functions always remain in sequence.

### **Propp's thirty-one functions**

1. One of the members of a family absents himself from home.
2. An interdiction is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.
6. The villain attempts to deceive his victim in order to take possession of him or of his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.
8. The villain causes harm or injury to a member of a family.
- 8a. One member of a family either lacks something or desires to have something.
9. Misfortune or lack is made known: the hero is approached with a request or a command; he is allowed to go or is dispatched.
10. The seeker agrees to or decides upon counteraction.
11. The hero leaves home.
12. The hero is tested, interrogated, attacked, etc. which prepares the way for his receiving either a magical agent or helper.
13. The hero reacts to the actions of the future donor.
14. The hero acquires the use of a magical agent.

15. The hero is transferred, delivered, or led to the whereabouts of an object of search.
16. The hero and the villain join in direct combat.
17. The hero is branded.
18. The villain is defeated.
19. The initial misfortune or lack is liquidated.
20. The hero returns.
21. The hero is pursued.
22. Rescue of the hero from pursuit.
23. The hero, unrecognized, arrives home or in another country.
24. A false hero presents unfounded claims.
25. A difficult task is proposed to the hero.
26. The task is resolved.
27. The hero is recognized.
28. The false hero or villain is exposed.
29. The false hero is given a new appearance.
30. The villain is punished.
31. The hero is married and ascends the throne.<sup>47</sup>

These thirty-one functions are also distributed among seven 'spheres of action' related to their respective performers:

1. The villain
2. The donor (provider)
3. The helper
4. The princess (a sought-for person) and her father
5. The dispatcher
6. The hero
7. The false hero <sup>48</sup>



In a specific fairy tale one character may function in several spheres of action, and several characters may be involved in the same sphere of action. The most important thing is that the number of the spheres of action occurring in the fairy tale is finite. It might be concluded that these structures are repeated and may be characteristic of a very deeply rooted form of narrative expression.

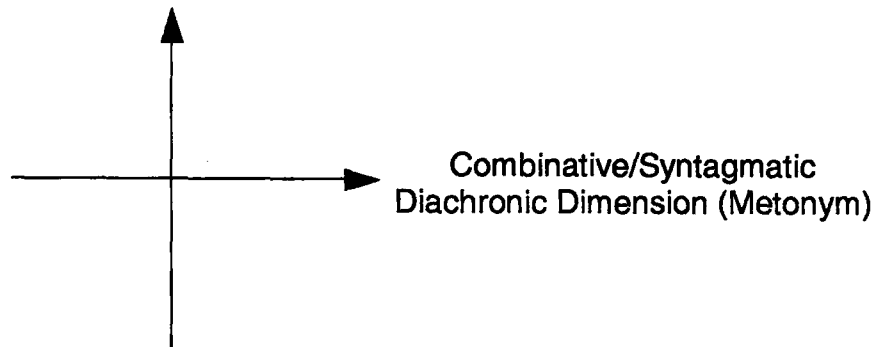
Two significant centres of linguistic study had developed in Europe and they are both important in relation to the growth and expansion of structuralism. These were Prague (or 'functional') school and the Copenhagen (or 'glossematic') school. Nicholay Trubetskoy and the former formalist Roman Jakobson's works may be said to represent the Prague school, and the Copenhagen school may be said to be represented best by the works of Louis Hjelmslev. The three varieties of linguistic study; descriptive, functional and glossematic constitute the major structuralist modes of linguistic analysis current in the twentieth century, however we turn our attention to Jakobson, as he is a formalist.

## **1.6. Roman JAKOBSON**

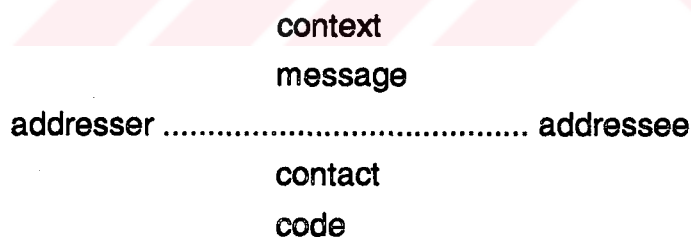
Jakobson's approach to poetry is mainly as a linguist, and for him poetics forms a general field of linguistics. As a formalist, one of his major interests is the attempt to give an account of the poetic function of language, and this is achieved by a comprehensive linguistic theory. Jakobson's studies in 1956 covers the linguistic problems of the disorder called 'aphasia', (loss or impairment of the power to understand and to use speech).<sup>49</sup> He observes that the two major and binarily opposed disorders; similarity and contiguity disorders are related to the two basic rhetorical figures: metaphor and metonymy. Jakobson sees metaphor and metonymy as the characteristic modes of binarily opposed polarities, and between them there is the process of selection and combination by which linguistic signs are formed. The given utterance (message) is a combination of constituent parts (sentences, words, phonemes) selected from all possible constituent parts (the code).<sup>50</sup> So, messages are constructed, as stated earlier by Saussure, by a combination of a horizontal movement and a vertical movement. Therefore the horizontal movement combines the words together and the vertical movement selects the particular words from the available 'inner storehouse' of the language. The combinative (or syntagmatic) process shows itself in contiguity (one word being placed next to another) and its mode is metonymic. The selective (or associative) process manifests itself in similarity (one word or concept being like another) and its mode is metaphoric. The opposition of metaphor and metonym is said to represent the essence of the total opposition between the synchronic mode of language; its immediate and vertical relationship, and its diachronic mode; its sequential, successive and linearly progressive relationships.<sup>51</sup> It may be concluded that human language in fact exists in two fundamental dimensions as stated by Saussure earlier. These two dimensions are used as rhetorical

devices on which poetry is based. The two axes may be represented as such:

Selective/Associative Synchronic Dimension  
(Metaphor)



Jakobson proposes that metaphoric mode tends to be foregrounded in poetry, whereas the metonymy is foregrounded in prose. Jakobson also states the need for a poetics of both poetry and prose, which would deal with the contrastive functioning of metaphor and metonymy at all levels. Jakobson also focuses on the six constituent factors that make up any speech as can be shown by means of a diagram:



All communication consists of a message initiated by an addresser, whose destination is an addressee.<sup>52</sup>

Jakobson's influence has been very strong to apply structural linguistics to the analysis of poetry, but for the prose Propp and his followers have been more effective.

## 1.7. A. J. GREIMAS

A. J. Greimas is mainly interested in semantics and had two very important books; Sémantique Structurale (1966) and Du Sens (1970). His books describe narrative structure in terms of an established linguistic model derived from Saussure's notion of 'langue' and 'parole' and also from Jakobson's concept of the fundamental signifying role of binary opposition.

Just as a sound's function is determined by what it phonemically opposes, Greimas states that our fundamental concept of meaning also presents itself to us through the opposition we feel to exist between basic 'semes' or semantic units. Therefore, 'dark' is defined by our sense of its position to 'light' and 'up' by 'down' etc. According to Greimas, the differences we perceive between these basic 'semes' involve four terms as two opposed pairs, which our structuring perception recognizes in the following form: A is opposed to B, as  $-A$  is to  $-B$ . This elementary structure distinguishes the two aspects of an entity; its opposite and its negation. We see B as the opposite of A, and  $-B$  as the opposite of  $-A$ , but we also see  $-A$  as the negation of A, and  $-B$  as the negation of B (A:B:: $-A$ : $-B$ ). Since meaning is diacritical any meaning depends on oppositions, and this four-term structure relates an item to both its 'converse' and its 'contrary'; black : white :: non-black : non-white. According to Greimas, this holds the simplest representation of the meaning of a text as a whole. This structure can be either static or dynamic, depending on whether the text is read syntagmatically or paradigmatically, which is as narrative, or as lyric.<sup>53</sup>

Greimas also argues that these binary oppositions form the basis of a deep-lying 'actantial model'<sup>54</sup> from which the structures of individual stories derive and are generated. Therefore, even though the stories seem different on the surface, a structural analysis reveals that they are driven from a common

grammar, which he calls 'enunciation–spectacle'<sup>55</sup> and this is revealed through various 'actants' who express it as 'parole' to its 'langue'. The 'actants' operate on the functional level, so an 'actant' may function as a particular character, or it may function as more than one character, due to the actants' common role in the story's underlying oppositional structure. Therefore, the deep structure of the narrative generates and defines its actants at a level beyond the story's surface content.<sup>56</sup>

On the surface level, this relationship generates fundamental actions of separation and union, struggle and reconciliation, etc. The movement from one actant to the other, constitutes the essence of the narrative. This sequence represents the fundamental structure of syntax (subject – verb – object). Like Propp, Greimas also argues that there is a grammar of narrative in which a finite number of elements, used in numerous ways, will generate the structures that we recognize as stories. Unlike Propp, he sees the story as a semantic structure, similar to the sentence that yields itself to analysis. He first proposes the finding of actants, and then the three sets of binary oppositions, into which all the actants can be fitted, and which will generate all the 'actors' of the story. By grouping the actants, Greimas aims to emphasize the structural relationship between them, and this reorganization produces the following categories:

- I Subject versus Object: This subsumes Propp's categories of hero (Subject), and sought for person (Object), and this characteristically generates stories of quest or desire.
- II Sender (Destinateur) versus Receiver (Destinataire).

These two categories seem fundamental to Greimas, and they may be in one story involving just two 'acteurs', so in a banal love story, the structure would be:

$$\frac{\text{Him}}{\text{Her}} = \frac{\text{Subject and Receiver}}{\text{Object and Sender}}$$

III Helper (Adjuvant) versus Opponent (Opposant). It subsumes Propp's categories of donor and helper, and the villain.<sup>57</sup>

Greimas also isolates various distinctive structures that he calls 'syntagmes' which, he claims, can be perceived in folk narrative.<sup>58</sup>

Apart from being a linguist, Greimas' work in this area constitutes a development and refinement of Propp's ideas and his ultimate goal is the same as Propp's; the establishment of basic plot paradigms, and exploration of the full range of their combinatorial potential, or story-generating mechanism. That would be a competence of narrative, which generates the performance of stories; a 'langue' of literature.<sup>59</sup>

## 1.8. Tzvetan TODOROV

Like Greimas, Todorov begins with the notion that there is a grammar of narrative from which individual stories derive. He believes that there exists a universal grammar which underlies all languages and this universal grammar acts as the 'source of all universals and it defines for us even man himself'.<sup>60</sup>

Todorov argues for a common human basis of experience which goes beyond the limits of a particular language, and which ultimately informs all signifying systems (languages of the universe). The reason for this is because this 'metalanguage' coincides with the 'structure of the universe itself'.<sup>61</sup>

Therefore, it follows that, as literature is the form of art which derives from language, the study of literature will enable us to see the properties of literature in a new light. Todorov tests this notion by attempting to describe the grammar of Boccaccio's The Decameron. Todorov isolates three dimensions, or aspects, of the narrative: its semantic aspect (its content), its syntactical aspect (its combinations of various structural units), and its verbal aspect (its manipulation of the particular words and phrases, in which the story is told).<sup>62</sup> As Greimas' concern was mainly with semantics (the relationships between signs and the outside world, for example, red's denoting 'stop'), Todorov's concern is centred mostly on syntax (the arrangement of sounds and forms).<sup>63</sup>

Todorov deals with the question of genre in his Introduction à la Littérature Fantastique. His fundamental argument is that a grammar of literary forms is as necessary as a grammar of narrative itself. All writing takes place in the light of other writing, and represents a response to the world of writing that pre-exists, and thus stands as the 'langue' to its 'parole'. However, unlike other structures, the literary structure permits the 'parole' to modify the 'langue'. As Todorov points out, the literary genre is not like the empirically observed generic class of

a science. Each new novel is both generated by the pre-existing notion of what a novel is, and can also change that notion. Therefore, the novel itself can generate a modified notion. Todorov concludes that the definition of genres cannot be fixed because it is a continual coming and going between the description of facts and the 'abstraction of theory'.<sup>64</sup>

Jonathan Culler points out that, we know comedy and tragedy exists, not because of any difference in content, but because they demand different readings from us and are programmed to demand such readings; comedy exists because of the fact that to read something as comedy involves different expectations from reading something as a tragedy.<sup>65</sup> Todorov terms reading as the approach which combines the individual work with a larger awareness of the machinery of its poetics. Reading, therefore, sees the individual work as an autonomous system but it is also aware of the text's status as a system, related to a larger system.

Todorov states that the reader will not look for the hidden meanings, and give them preference, as in the activity of interpretation. Instead, he will be concerned with the relationship between the various levels of meaning, with the multiplicity, which the text, as a system, has. The ideas concerning the activity of reading represents Todorov's contribution to the structuralist view of literature. These ideas are also considered by Roland Barthes and developed as the analysis of the special nature of writing and reading which proved to be a major contribution to the development of structuralist literary criticism.



## 1.9. Roland BARTHES

Roland Barthes' work has gone through many phases. He has been an existentialist, a Marxist, a structuralist, a linguist, a textual critic, and he has combined sociology with literary criticism.

Barthes' first book, Le Degré Zéro de L'écriture (1953) (translated as 'Writing Degree Zero' ) focuses attention on the classical French style of writing as a phenomenon which encounters a crisis of confidence in the mid-nineteenth century.<sup>66</sup>

Barthes insists that literature has no single natural or objective standing beyond our own culture. Literature exists with the codes that we invent to process the world and to create it. Like Todorov, Barthes centres his interest on the reader and the act of reading, and in this area he makes his contribution to structuralism adding his views to the discussion which has its roots in the work of Saussure, the Russian formalists, Jakobson and others.

The notion that meaning arises from the interplay of signs, that the world we live in is not one of facts but of signs about facts which we encode and decode endlessly, from system to system, is the central theme of Barthes' book called S/Z (1970). The argument concludes that we live in a world which has no pure or innocent contexts to offer us. It is a world of signs about, rather than experience of. It follows that the final inclination of structuralism must be 'towards a science appropriate to the analysis of such a world.'<sup>67</sup>



**LOSER TAKES ALL**

## CHAPTER II

### STRUCTURAL ANALYSIS OF GRAHAM GREENE'S NOVELS

#### 2.1. LOSER TAKES ALL

Graham Greene's novel Loser Takes All is about a couple; Bertram and Cary who are going to get married and go to Bournemouth for their honeymoon. Their plans are changed by Bertram's boss Dreuter, as he offers to send them to Monte Carlo for their marriage and honeymoon, and promises to pick them up from there with his yacht. Bertram and Cary go to Monte Carlo, but Dreuter forgets to pick them up, and that forms the base of the novel.

Situation reflected in the novel:

From the functional point of view, Bertram is the main character who interacts with all the other characters in the novel and the narration is also done by Bertram. Next to Bertram, there is Cary, who is Bertram's fiancée at the beginning and later becomes his wife. She goes through the same situation with Bertram but shows a different attitude, especially by opposing gambling, under the same circumstances with Bertram. Therefore she falls into a different category. Another character is Herbert Dreuter (the Gom) who is one of the three share holders of the company where Bertram works. He brings about a change in Bertram and Cary's situation and affects them directly. Dreuter fits into the categories of both the villain and the helper; on one hand, by putting Bertram and Cary in a financially difficult position by forgetting about them in a very luxurious hotel in Monte Carlo he functions as a villain. On the other hand,

he helps them by restoring their marriage in the end and therefore functions as a helper. The man that Bertram and Cary meet at the bar of the Casino at Monte Carlo sells them his 'system' for winning at roulette, so he helps Bertram by giving the idea to develop his own system which results in a great success. The man whom they also call 'the devil' functions as a helper on a different level than Dreuter. Thus, he is considered in a different category. When they start believing that Dreuter will not come, and fall into a position 'afraid to meet the porter's eye' (p.49) at the hotel and need capital to work the system, the manager of the hotel helps them by lending quite a lot of money. Therefore, the hotel manager is put into the same category as 'the devil'. Mr. Bowles who is the third share holder of the company and has enough share in the company to hold the balance between Dreuter and the other share holder Sir Walter Blixon, also helps Bertram by betting on his shares of the company and Bertram's system, in order to get a five million franc loan from Bertram. He is put into the same category with the other two previous helpers. Another character is Philippe, who is mentioned as 'the hungry young man', or 'the hungry squire' by Bertram. He acts as Cary's lover and helps Cary to leave Bertram and thus functions as an opponent to him. Accordingly, he forms a different category.

The distribution of the characters according to their function in the novel can be shown as follows:

I	II	III	IV	V
Bertram	Cary	Dreuter	The man The manager Mr. Bowles	Philippe

The distribution of these characters in space reveals significant clues in determining the meaning of the novel.

London is where Bertram lives and works as an 'ageing assistant accountant' in a big company called Sitra. He is forty years old. Sitra is described as such: 'The very vastness of the place made promotion seem next to impossible' (p.11). Bertram and Cary's 'luck' begins in London. Bertram and Cary are going to get married in the church called St. Lukes, Maida Hill and go to Bournemouth for honeymoon. It is not an 'exhilarating programme' for Bertram but he does not 'care a damm' where they went 'so long as Cary was there' (p. 24). Bertram and Cary love each other, the marriage plans are made and everything is settled. Dreuter finds the marriage arrangements 'too classical' and concludes that they 'must be married at Monte Carlo, before the mayor with himself as witness' (p. 25). At night they would sail for Portofino in Dreuter's yacht 'Seagull'. Dreuter concludes that 'That is better than St. Lukes or Bournemouth' (p. 25).

In Monte Carlo, Bertram starts gambling for 'fun' at the beginning. Cary loses some money but Bertram plays 'cautious' and wins. Dreuter's boat does not come. They get married and start getting anxious about the huge sum of money they have to pay at the hotel. Meanwhile with the help he gets from the 'devil' and the money from the hotel manager Bertram starts winning enormous amounts of money. Bertram starts finding Cary 'distracting' and Cary thinks Bertram is 'unbearable' and leaves him for Philippe. Bertram gets into a position to lend money to Mr. Bowles and gets hold of the share of the company but loses Cary because when she hears his plans about 'selling his shares at a good profit to the other share holder Blixon' to prepare the 'final end of Dreuter' (p. 101), Cary decides to leave Bertram. The next day 'Seagull' arrives and

Bertram does not tell Dreuter that he is now his 'superior', and when he reveals his problem with Cary, Dreuter helps him to win her back.

Thus the distribution of the characters in terms of space can be shown as follows:

Space	London	Monte Carlo	Seagull
Characters	Bertram Cary Dreuter	Bertram Cary Manager Devil Mr. Bowles Philippe Dreuter	Bertram Cary Dreuter

By combining the functional and spatial distribution of the characters we arrive at the first mytheme.

#### MYTHEME I

Space	London	Monte Carlo	Seagull
	DRAB CONVENTIONALITY ORDER	CONFUSION / EXCITEMENT	REESTABLISHMENT OF ORDER
Characters	Bertram Cary Dreuter	Bertram Cary Manager Devil Mr. Bowles Philippe	Bertram Cary Dreuter

In order to analyze the state of the hero in these places we find that there is sufficient evidence in the novel as to Bertram's position in London. Bertram is forty years old, works as an assistant accountant, loves Cary who is 'young and beautiful' and everything is settled for a conventional type of marriage. Therefore, this situation gives sufficient evidence for an ordinary or unexciting life style. For the company he works at, Bertram uses the following description:

'I went back to the huge office block with its glass, glass, glass, and its dazzling marble floor and its pieces of modern carving in alcoves and niches like statues in a Catholic church... To be raised from the ground floor I would have to be a piece of sculpture myself.

In little uncomfortable offices in the city people die and people move on: old gentlemen look up from steel boxes and take a Dickensian interest in younger men' (p.12).

After Bertram is called by Mr. Dreuter (the Gom), he expresses his fear as such:

'I have no belief in luck. I am not superstitious, but it is impossible when you have reached forty and are conspicuously unsuccessful, not sometimes to half-believe in a malign providence. I had never met the Gom: I had only seen him twice; there was no reason so far as I could tell why should I

ever see him again... But to be summoned from the ground floor to the eighth shook me. I wondered what terrible mistake could justify a reprimand in Room 10' (pp. 13–14).

When Bertram meets the Gom, he realizes that he is called to find an error caused by one of the machines. He solves the problem, pleases Dreuter and gets the offer for Monte Carlo.

In Monte Carlo, the more money Bertram wins by gambling the more unhappy his relations get with Cary. She compares their earlier situation with the present one 'when they were poor and happy' (p. 98), but as Bertram insists on gambling, and gets Mr. Bowles's shares, their relations become worse. Cary's reaction illuminates the situation:

'I didn't marry a well-off man. I married a man I met in the bar of the Volunteer – someone who liked cold sausages and travelled by bus because taxis were too expensive. He hadn't a very good life. He'd married a bitch who ran away from him. I wanted –oh, enormously– to give him fun. Now suddenly I've woken up in bed with a man who can buy all the fun he wants and his idea of fun is to ruin an old man who was kind to him... Darling you've been very lucky and you've won a lot of money but I don't like you anymore' (pp. 101–102).



The next day Cary leaves him, Bertram goes to the Casino after lunch and for the first time he does not want to win, but he does. He wins enough money to pay Bowles and owns the shares. Coming out of the Casino he sees a white boat, she is the 'Seagull'. Dreuter helps Bertram by teaching him a 'trick' to get Cary back. Cary comes back only after Bertram promises never to gamble again and 'to throw away that dammed system' (p. 112). Dreuter tells Bertram that he is promoted as a 'chief accountant' in the company. Bertram solves the problem of the shares by 'forfeiting the option'. Therefore, Bowles is fifteen million francs richer and Bertram leaves his last five million to Philippe to gamble with. With nothing left of the money he won, they are 'back to where they were', only Bertram loves Cary 'so much more'.

With the information given in the novel we have enough evidence for Mytheme II.

#### MYTHEME II

Place	London	Monte Carlo	Seagull
	DRAB CONVENTIALITY	CONFUSION / EXCITEMENT	REESTABLISHMENT OF ORDER
Bertram	Poor Loved Works	Very rich Not loved Gambles	Poor Loved Works (promoted)

Action reflected in the story:

1. Bertram is sent to somewhere else for honeymoon.
2. Bertram is taken from an orderly place and sent to a place where rich go, without any money.
3. Bertram starts gambling.

The action reflected in the story fits into Vladimir Propp's functions. Although Bertram is the grammatical subject of these sentences in the first two sentences, he is the object of the action as the actions are done to him. By the third action he becomes the actant as a reaction.

When Seagull still does not come after they get married in Monte Carlo, Bertram 'secretly' asks for the hotel bill and realizes that they have 'insufficient' money to pay it. He thinks there is 'nothing to do but to wait' (p. 49). He telegraphs to Dreuter's secretary Miss Bullen and she replies that Mr. Dreuter is 'at sea and out of touch' (p. 50). While they are reading the telegram they meet Mr. Bowles, he also tells Bertram his conviction about Dreuter as 'Don't you put your faith in Dreuter' (p. 50). This helpless situation leads Bertram to think as such:

'I watched them playing their systems, losing a little, gaining a little, and I thought it was strange how their belief persisted – that somehow you could beat the bank. They were like theologians, patiently trying to rationalize a mystery. I suppose after all lives a moment comes when we wonder—suppose after all there is a God, suppose the theologians are right. Pascal was a gambler who stacked his money on a divine system. I thought I am a far better mathematician than any of these – is that why I don't believe in their mystery, and yet if this mystery exists, isn't it possible that I might solve it where they have failed? It was almost like a prayer

when I thought: It's not for the sake of money  
– I don't want a fortune – just a few days with  
Cary free from anxiety' (pp. 51–52).

While Bertram and Cary are discussing the situation they are in, at the bar, a man interrupts them. He is:

'a small man in frayed dapper clothes with  
co-respondent shoes. His nose seemed  
bigger than the rest of his face: The  
experience of a lifetime had swollen the  
veins and beleared the eyes. He carried  
jauntily under his arm a walking stick that  
had lost its ferrule, with a duck's head for a  
handle' (p. 53).

Cary gets very annoyed as she tells Bertram later that his use of a biblical phrase gave her a touch of 'shivers, of diablerie – the devil at his old game of quoting scripture' (p. 54). This man is the first helper that Bertram gets in Monte Carlo. He sells his system to win at the tables for a glass of whisky. He might be considered as the first helper that might save Bertram from the situation he is in. The man does not help him directly but there is something that the man said, which makes Bertram 'think'. Cary's 'system' of begging at the tables ends in disappointment and when they are in a condition 'wilting even before the liftman', Bertram tries his system and concludes that 'The devil was right. It's a question of capital' (p. 58). It is at that moment that the second helper, the manager of the hotel, arrives.

The manager of the hotel offers to give a loan to Bertram for being a 'friend' of the eminent Mr. Dreuter. Although the money that is lent to them is

sufficient for a wedding party, after the party Bertram insists on giving his system a real chance. He plays and wins the double amount of what was given as a loan. This brings about a reversal in the situation between Bertram and Dreuter, as Bertram becomes the equal of Dreuter; being as rich as him. Within three days, Bertram wins more than nine million francs. These two helpers, the devil and the hotel manager, bring about a great change in Bertram's situation. He becomes very rich, but he does not have the power. This is supplied by the third helper, Mr. Bowles. He is a gambler too, besides being a share holder in the company. He also has a 'system' to win at the tables, and asks from Bertram to lend him five million francs in an urgency. The hotel does not let him have that amount till the banks open the next day. Bertram is unwilling to lend him money at the beginning, but Mr. Bowles reminds him that he is his employer. Meanwhile, an idea comes to Bertram 'so fantastic that it drove away the thought of Cary and her hungry squire' (p. 85). Thus, Bertram makes the following offer:

'I've got fifteen million francs in my safe deposit box at the hotel. You can have them tonight in return for your shares' (p. 85).

They discuss the matter a long time and at last Mr. Bowles concludes that:

'If you are as sure of yourself, you can take an option on the shares for fifteen million now. You pay the balance in twenty-four hours –9 pm tomorrow– or you forfeit your fifteen million' (p. 88).

Bertram accepts the bet and wins five more millions. This brings about another reversal in the situation between Bertram and Dreuter:

### MYTHEME III

	Helper I	Helper II	Helper III
BERTRAM	Devil ↓ SYSTEM	Manager ↓ CAPITAL	Bowles ↓ POWER

Bertram becomes the exact competitor and equal of Dreuter by getting hold on the 'balance' shares of the company, which were previously owned by Mr. Bowler, the key man of the company. If Bertram sells his shares to Blixon, who is Dreuter's rival in the company, then the balance of shares is lost in favor of Blixon, who would get the control over the company.

The shift of power between Bertram and Dreuter brings forth the fourth mytheme:

### MYTHEME IV

Dreuter	Bertram
Protector ↓ Protected	Protected ↓ Protector

When Dreuter arrives after Cary leaves Bertram, the tactics and help he gets from Dreuter enables him to bring Cary back and he willingly gives up the shares of the company and becomes 'protected' by Dreuter again. This causes another reversal in their situation.

MYTHEME V

Dreuter	Bertram
Protector ↓ Protected ↓ Protector	Protected ↓ Protector ↓ Protected

When we consider Bertram and Cary, we find clear binary oppositions. Cary is superstitious, Bertram is not. Bertram is forty, Cary is twenty years old. Cary believes in luck, bad at mathematics and does not understand poetry. Bertram on the other hand, does not believe in luck, good at mathematics and understands poetry; especially likes Racine. Bertram likes gambling, Cary does not. They clearly complement each other:

MYTHEME VI

Bertram	Cary
old realist rich unhappy	young romantic poor happy

This forms the basis of Bertram's relations with Cary throughout the entire novel and Bertram does not become happy unless he accepts Cary's notions of stopping gambling and being poor again.

After Cary leaves Bertram, Philippe and Bertram form binary oppositions, too. Philippe is seen to represent the old Bertram Cary met in London.

Bertram	Philippe
old realist rich unhappy	young romantic poor happy

A structuring of Bertram's story may be as follows:

1. Bertram leaves London.
2. He is left without money in Monte Carlo.
3. He starts gambling by inventing a system.
4. He becomes very rich.
5. He is not poor anymore.
6. Cary leaves Bertram. Bertram wants to win her back.
7. Bertram manages to bring Cary back.
8. Bertram is united with Cary again and becomes happy.

The structuring of the novel corresponds to the following functions of Propp's 31 functions for the fairy tale:

11. The hero leaves home.
12. The hero is tested.
14. The hero acquires the use of a magical agent.
17. The hero is branded.
19. The initial misfortune or lack is liquidated.

25. A difficult task is proposed to the hero.
26. The task is resolved.
27. The hero is married and ascends the throne.

After clarifying the structuring of the novel, there might still be some questions that are left unanswered: What does the Gom signify? Why cannot Bertram stop gambling after being rich enough? What does the 'devil' signify? What is the nature of Bertram's relations with Cary? Why do Bertram and Cary keep looking down the harbor for 'Seagull' to appear even when they are rich? The answers to these questions lie in what the signifiers signify. Therefore, the signification of these signifiers find reconstruction in C.G. Jung's theories on 'individuation'.

Bertram's smoothly flowing life is changed by Dreuter's offer of a more adventurous wedding instead of the 'classical' plan they had in mind. Dreuter is called 'the Gom' by those who disliked him and by all these far removed from him for any feeling at all 'you sometimes heard him called by his full name, the Grand Old Man' (p. 13) and 'there was something grand about him with his mane of white hair, his musician's head' (p. 13). Bertram finds himself 'exposed' as Dreuter watches him 'fumble with papers – on the eight floor' (p. 16), 'on a mountain top, like one of these Old Testament characters to whom the King Commanded, prophesy' (p. 16). All these signifiers signify the theme of the 'wise old man', Jung explains as such:

'The wise old man appears in dreams in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any other person possessing authority'.<sup>68</sup>

And in fairy tales, the 'wise old man':



'sees through the gloomy situation of the hero who has got himself into trouble, or at least can give such information as will help him on his journey. To this end he makes ready use of animals, particularly of birds'.<sup>69</sup>

This explains why Dreuter supplies the necessary tactics to bring Cary back at the heart of the crisis and arrives in Monte Carlo with his white boat called 'Seagull'.

Why Dreuter sends Bertram to Monte Carlo and forgets him there can be explained in Jung's term as:

'Apart from his cleverness, wisdom and insight, the old man, as we have already mentioned, is also notable for his moral qualities, what is more he even tests the moral qualities of others and makes his gifts dependent on this test. The figure of the superior and helpful old man tempts one to connect him somehow or other with God.'<sup>70</sup>

The gift mentioned here may be taken as his restoring their marriage and also promoting Bertram as chief accountant. Why he does not take necessary precautions to remember them in Monte Carlo can also be further clarified as follows:

'And indeed the old man has a wicked aspect, too, just as the primitive medicine-man is a healer and helper and also dreaded concoctor of poisons. The very

word means 'poison' as well as 'antidote' and  
poison can in fact be both.<sup>171</sup>

Bertram cannot stop after being rich and tries to gain power, too. And when he does, he wants to destroy Dreuter, which might be termed as villainous:

'Here the old man is helper but also contriver  
of a dangerous fate which might just as  
easily have turned out for the bad.'<sup>172</sup>

The presence of the 'devil' who helps Bertram to develop a system for winning at the tables signifies

'the collective shadow figure, a summation of  
all the inferior traits of character in  
individuals. And since the individual shadow  
is never absent as a component of  
personality, the collective figure can  
construct itself out of it continually.'<sup>173</sup>

In Bertram's case the 'devil' exposes the mathematician in harmony with the gambler. How this change came into being is because

'This tendency to autonomy shows itself  
above all in effective states, including those  
of normal people when in state of violent  
affect one says or does things which exceed  
the ordinary, not much is needed: love, hate,  
joy and grief are often enough to make the  
ego and the unconscious change place.'<sup>174</sup>

Depending on the mythemes that are found about the state of the hero, it

is from order to disorder, and finally to the reestablishment of order. These signify the conscious, unconscious, and finally the individuation process of the individual. In other words the fight between Bertram the accountant and Bertram the gambler signifies his psychological fight of the conscious and the unconscious as might be explained as individuation in Jung's terms:

'Conscious and the unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the change of having its way too – as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an individual.

This, roughly, is what I mean by the individuation process. As the name shows, it is a process or course of development arising out of the conflict between the two fundamental psychic facts.'<sup>57</sup>

Moreover, in Bertram's relations with Cary, we find that Cary has maternal instincts to protect Bertram. She loves him when he is in need of protection and

when he is poor, but when he does not need her that much after becoming rich, she rejects him until he gives everything up to gain her back. In ' Psychological Aspects of the Mother Archetype ' Jung defines the mother as such:

' The qualities associated with it are maternal solicitude and sympathy: the magic authority of the female, the wisdom and spiritual exaltation that transcend reason, any helpful instinct or impulse; all that is benign, all that cherishes and sustains that fosters growth and fertility. In themselves, archetypal images are among the highest values of the human psyche; they have peopled the heavens of all races from time immemorial. To discard them as valueless would be a distinct loss'.<sup>58</sup>

To conclude, the meaning of this novel according to the structural analysis is that, the novel fits into the structure of Propp's fairy tales and Jung's theories reconstruct the signified as the mental representation of the individuation process of Bertram. At home, in England, Bertram lives in order, or harmony, and the outside, Monte Carlo, brings a chaotic change. As the hero manages to harmonize his conscious and the unconscious and overcomes the conflict, it leads him to individuation.



**THE HUMAN FACTOR**

## **2.2. THE HUMAN FACTOR**

Graham Greene's second novel in consideration, The Human Factor, is about a middle-aged English agent called Maurice Castle who works in the Foreign Office Department. Castle deals with the Top Secret cables concerning Eastern and Southern Africa, together with this colleague called Davis. They both have a security 'check', as a result, Castle is found 'clear', but Davis is caught taking out a report. Without much evidence Davis is found guilty of a 'leak' and is killed by the doctor of the Office, by what seems to be a natural death. Actually, Castle is the real 'double agent', and he deliberately gives the originals of the top secret 'Uncle Remus' project to the Russians in the end and seeks refuge in Moscow, leaving his wife with her son behind him.

Castle is the only character who interacts with all the other characters in the story and he is clearly on a different level from the others. The other characters are Sarah, Sam, Arthur Davis, Colonel Daintry, Doctor Percival, John Hargreave 'C', Mr. Halliday, Ivan, Boris, Muller, Mrs. Castle and Anna.

Situation reflected in the novel:

According to their function in the novel, there are five categories that these characters can be divided into. Maurice Castle is clearly the main character or the hero of the novel. He interacts with all the other characters. Sarah is Castle's black wife that he 'smuggled' from South Africa and Sam is her black son by another black man. Mrs. Castle is Castle's mother who lives alone, together they form Castle's family. At work, there is Arthur Davis who is Castle's colleague, Colonel Daintry the security officer, Doctor Percival, and John Hargreaves 'C' who is the Head of the Department. Boris and Ivan are Castle's Russian 'controls' and old Mr. Halliday is the bookshop owner by whom Castle sends his messages to the Russians. Muller is Castle's South African enemy who tried to stop Castle from marrying Sarah in South Africa. Anna is the

cleaning lady in Moscow who also tries to teach Russian to Castle.

The distribution of the characters due to their function in the novel is as follows:

I	II	III	IV	V
Castle	Sarah Sam Mrs Castle	Daintry Percival Hargreaves Davis	Boris Ivan Halliday Anna	Muller

The distribution of these characters in space is as such:

Castle works in London and lives in the countryside Berkhamstead, which is 'less than an hour by train' (p. 14). He lives in a 'small, semi-detached house' (p. 17) and Berkhamstead is his birthplace. The events take place in October and November. It's autumn. Winter is approaching; it is cold and rainy. Castle works in London near St. James' park. He shares his room with his assistant Davis. Colonel Daintry is the 'broom', who tries to find the leak in the department along with Doctor Emmanuel Percival and their boss Sir John Hargreaves. The bookshop owner in Soho, is Castle's contact with the Russians; Castle leaves coded messages using the books he borrows to read. Halliday is also his helper as he takes Castle from his home to the airport, in order to help Castle escape to Russia.

After he takes refuge in Moscow, Castle meets with Ivan, whom he also worked with in London as his 'control'. There is also Boris, his other control with whom he gets on very well and Anna who cleans his home and tries to teach Russian.

Muller is an officer who comes from South Africa for the 'Operation Uncle Remus' that the English, United States and South Africa work together for. He is also Castle's great enemy.

The distribution of characters in relation to space is as follows:

Space	BERKHAMSTEAD	LONDON	MOSCOW
Characters	Castle Sarah Sam Mrs. Castle	Castle Davis Daintry Percival Hargreaves Halliday Muller	Castle Ivan Boris Anna

The function of these characters is also significant:

Castle is defined as a person who is 'sharp on time as usual' (p. 10) by Davis, and as a 'creature of habit' (p. 19) by his wife. The novel starts by the confusion and anxiety in the office. Colonel Daintry starts a security check and Davis is found taking a report out of the Office which is strictly forbidden. Castle comes out 'clean' but they both get uneasy. Nevertheless, Castle's life at home in Berkhamstead is considerably quiet and peaceful.

Castle's life at home is described as follows:

'He always arrived there, if he had not telephoned a warning from London, by half past seven. There was just time to say good



night to the boy and have a whisky or two before dinner at eight.

In a bizarre profession anything which belongs to an everyday routine gains great value – perhaps that was reason why, when he came back from South Africa, he chose to return to his birthplace' (p. 17).

Here we attain the first mytheme; in relation to Castle's situation in two different places:

MYTHEME I

	BERKHAMSTEAD	LONDON
Place	Home Security	Work Confusion
Castle	Sheltered to some extent	Unsafe / Anxious

The Castle feels sheltered to some extent at home because the novel starts by the breaking of routine both at work and at home, when one day Sam catches measles and he cannot find the same routine, Castle's feelings of anxiety is described as:

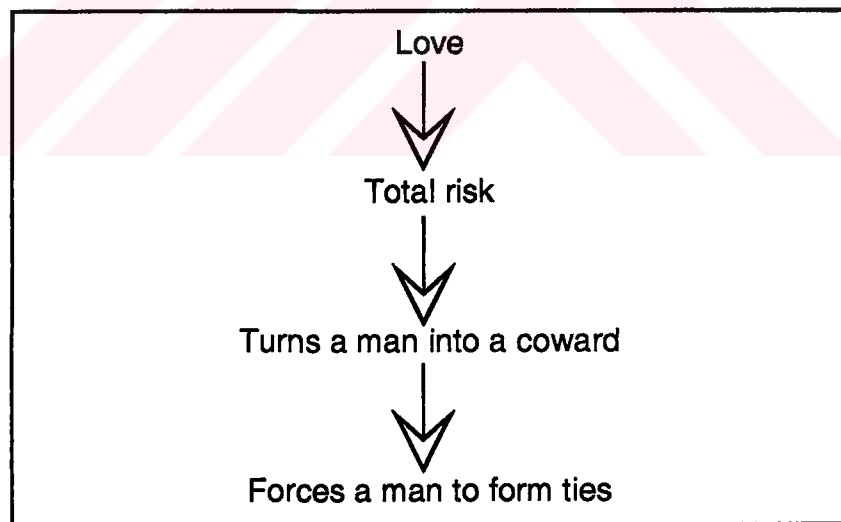
'The familiar scene, with one essential missing –the whisky bottle– he held his breath. He had always, since they came, felt certain that one day a doom would catch up with them' (pp. 18 – 19).

'that future which always appeared to Castle as an unpredictable ambush' (p. 57).

So, although Castle tries to find a sense of calm and security at home, he also knows that the doom will come. His anxiety also causes him to drink heavily which is known only to Sarah and Castle. The depth of Sarah and Castle's love is also a secret because 'love was a total risk' (p. 20) as it caused so much trouble in South Africa (p. 91). Castle 'dreams' of 'security, to be retired with a good pension' (p. 50).

Davis, his assistant 'had the audacity which comes from a sense of complete innocence' (p. 91). But Castle 'had lost both audacity and innocence for ever in South Africa'. He thinks that 'three years of life in South Africa and six months of love for Sarah had turned him, he knew well, into a coward' (p. 96). This evidence gives us a chain of signifiers:

#### MYTHEME II



After meeting with his South African enemy Muller in London, Castle wants to meet his Russian 'control', personally, which is very rare in their profession. His going there reveals more about Castle:

'He found himself again an object on a conveyor belt which moved him to a destined end with no responsibility to anyone or anything, even to his own body. Everything would be looked after for better or worse by somebody else. Somebody with the highest professional qualifications. That was the way death ought to come in the end, he thought, as he moved slowly and happily in the wake of the stranger. He always hoped that he would move towards death with the same sense that before long he would be released from anxiety for ever' (p. 115).

He visits the Russian agent Boris sending an urgent signal beforehand, and tells him that he wants to retire. As Boris does not accept that offer, Castle explains that for seven years he has kept his cool and he is losing it because of Muller. Castle says

'I am worried about what will happen to both of them (Sarah and Sam) if something happens to me. Something always does happen in the end, doesn't it?' (p. 119).

His meeting with Boris ends with:

'Like a manic depressive Castle had had his outbreak, the recurrent boil had broken.'  
(p. 119).

By the evidence given in the novel, we arrive at the third mytheme:

Space	SOUTH AFRICA	ENGLAND
Castle	in love in danger	double agent anxiety/ depression

His assistant Davis is believed to be the leak and is killed by poison in his food, as a result Castle sends his last report to the Russians as a goodbye. If he goes on being a double agent it would be clear that he is the leak. On Davis death, Castle thinks 'Love and hate are both dangerous' (p. 141) because his love for Sarah had led him to Carson, the Russian agent in South Africa, and Carson finally connected him to Boris, thus causing him to become a double agent. Therefore, Castle concludes 'A man in love walks through the world like an anarchist, carrying a time bomb' (p. 141).

Evidently, in Castle's situation, love signifies corruption because in order to smuggle his wife Sarah out of South Africa, from the terror of Muller, Castle gets help from the Russian agent Carson and then agrees to be a double agent out of 'gratitude'. His being a double agent is a hopeless situation as he can get caught easily, which eventually would lead to death or exile:

#### MYTHEME IV

$\frac{\text{signifier}}{\text{signified}} = \frac{\text{LOVE}}{\text{CORRUPTION}} = \text{DEATH}$
--

After sending his last report to the Russians, Castle feels 'relief' for paying his debt to Carson. Still, this 'relief' does not last long. His meeting with Muller

again in London reveals that the 'Uncle Remus' project is about tactical atomic weapons which would bring death to many innocent people in South Africa. By the end of their technical discussion with Muller, Castle puts the originals of the information on the project in his pocket, although Muller warns him that he should destroy it after reading. As it is the most dangerous thing to do in his profession, this act signifies his death sentence. Castle does it deliberately as if committing suicide. About his former goodbye to the Russians and quit being a double agent, he justifies himself that:

'the last encoded report with the final word 'goodbye' had been premature and the passage he had chosen, 'I have lifted my hand and let it fall', was no mark of freedom in the world of Uncle Remus' (p. 175).

At home:

'He went into his study, unlocked a drawer and took out Muller's notes. There was a heading: 'A Final Solution'. Muller apparently had felt no hesitation speaking that phrase into a German ear, and the solution, it was obvious, had not been rejected –it was still open for discussion. The same image recurred like an obsession – of the dying child and the vulture' (p. 174).

Castle knows what he is doing. After sending the project to the Russians he feels that 'Silence was a lack of everything, even trust, it was a foretaste of the tomb' (p. 185). This is the silence of waiting to get caught by the English. He explains everything to Sarah: 'I have become what they call a double agent,

Sarah. I rate a lifetime in jail' (p. 186).

Castle gets safely smuggled to Moscow by the Russians, but they cannot include Sarah and her son Sam. They offer Sarah to leave Sam behind as the two of them would be impossible to disguise (being black) and Sarah rejects to leave her son behind. In Moscow, Castle reads Robinson Crusoe and draws parallels between their situations,

'It seemed to him that all his life after he joined the service in his twenties he had been unable to speak. Like a Trappist he had chosen the profession of silence and now he recognized too late that it had been a mistaken profession' (p. 260).

In Moscow there is regret and no anxiety. Finally, their phone talk with Sarah ends with 'when the spring comes'. He repeats this in a voice which Sarah hardly recognizes. 'It was the voice of an old man who couldn't count with certainty on any spring to come' (p. 265). There is hopelessness in his situation as he would never see his wife again. Sarah says 'Maurice, Maurice, please go on hoping, but in the long unbroken silence which followed she realized that the line to Moscow was dead' (p. 265), and the novel ends with this sentence.

The signification of his exile in Moscow is as follows

MYTHEME V

$\frac{\text{signifier}}{\text{signified}} = \frac{\text{MOSCOW}}{\text{REGRET-HOPELESSNESS-DEATH}}$
--

As to the meaning of Castle's story, the spatial distribution leads us to another mytheme:

MYTHEME VI

Space	SOUTH AFRICA	ENGLAND	RUSSIA
	Love Fear Danger	Birthplace Anxiety Depression	Regret Hopelessness
Castle	In love Happy Fear of Muller	Sheltered to some extent Double agent Traitor Waiting for doom	Exile Death

Action reflected in the story:

1. Castle is an agent.
2. He falls in love.
3. He becomes a traitor.
4. Sacrifices himself –reveals his secret– commits suicide.
5. He becomes an exile in Moscow – death.

It does not fit into Propp's 31 functions for the Fairy Tale as there is a negative aspect that the hero is not rewarded but instead becomes a villain and dies.

Castle decides to be a double agent out of 'gratitude' as Carson smuggles Sarah from South Africa. For seven years Castle lives in a sort of routine life waiting for the doom to come, and he is always anxious. When they suspect a leak and decide on the wrong person, Davis, to kill, Castle sends a last report and retires. After the discussion on the operations called 'Uncle Remus' he

contacts with the Russians again although this time he knows for sure that it will be the revelation of his being a double agent. Castle prepares his own doom as Sarah, the most valuable person in his life, cannot follow him to Moscow. Here, we get the evidence that Castle's gratitude to Carson signifies the breaking of laws:

MYTHEME VII

signifier	GRATITUDE
signified	BREAKING OF LAWS

Castle's breaking of laws is openly admitted by himself and by his mother as being a traitor. Silence also signifies death as it is described like a 'foretaste of tomb' (p. 186) and his profession as a 'profession of silence' (p. 265).

MYTHEME VIII

signifier	SILENCE
signified	DEATH

When we consider Davis and Castle, they form binary oppositions. They are each other's counterparts and this serves to reveal characteristics of Castle more poignantly.

CASTLE	DAVIS
punctual, careful	late, careless
lives in the country	city
married, son	bachelor
double agent	agent
traitor	innocent
betrays himself	murdered
exile	



As Castle's being punctual and living very carefully is a veil over his anxiety, it saves him temporarily. Castle defines it as the 'submerged iceberg life' (p. 93). His thoughts about Davis' death are 'Davis would no longer be under surveillance. He had escaped' (p. 142). Therefore:

CASTLE	DAVIS
Double agent	Agent
careful	careless
guilty	innocent
KILLS HIMSELF	MURDERED

Castle's relations with his mother plays a significant role which helps to further explain the meaning of the novel. The description of his visits to his mother reveals the negative aspect and of their indifference to each other. Castle goes to visit his mother once a month, on his day off, taking Sarah and Sam with him. 'No one ever questioned the necessity of the visit, but Castle doubted whether even his mother enjoyed it' (p. 108). 'Gloom was apt to descend on all of them' (p. 108) as soon as they meet. 'Invariably' is the word that defines every meeting: 'invariably the same supply of vanilla ice-cream', 'Mrs. Castle was invariably standing there on the porch', 'invariably there was a long silence between them' (p. 108) Mrs. Castle 'grants' him the 'privilege of a brief kiss' (p. 108). After lunch, Sarah leaves mother and son for a while which is also a monthly routine. Castle has the impression that his mother is glad when the 'private interview' (p. 108) is over. Even the coffees they drink are 'unwanted'. During the interview, Mrs. Castle proposes a subject for discussion which Castle 'knew had been prepared a long time before just to cover this awkward interval' (p. 109). Mrs. Castle also states that Castle had been a

'nervous' child and had an 'exaggerated sense of gratitude for the least kindness' (p. 109). She explains it as a sort of 'insecurity'. Mrs. Castle never seems to notice that Sam is not Castle's child which surprises Sarah: 'She accepts so easily the fact that Sam's your child. Does it never occur to her that he's very black to have a white father?' (p. 112). As his situation is referred to in the novel earlier, Sarah was already carrying her baby from another black man who died, when Castle met her in South Africa and Castle accepted her as such. Moreover, Castle tells Sarah that he never wanted to have a child:

'I love Sam because he's yours. Because he's not mine. Because I don't have to see anything of myself there when I look at him. I see only something of you. I don't want to go on for ever. I want the buck to stop here' (p. 25).

It may be concluded that Castle's relation with his mother is negative. The questions that may arise could be: What does Castle's relation with his mother signify? Why did Castle want to go to Russia although he knew that he himself revealed his identity as a double agent? Is it possible to explain his act as an 'individuation' process?

In the Archetypes and the Collective Unconscious Jung states that:

'Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country... can be mother symbols'.<sup>77</sup>

This explains the recurring signifiers as cities and countries in Castle's life. By betraying his motherland, England, he betrays his mother. We have enough evidence that Castle's relation with his mother has never been good enough. Castle's chaotic unconscious leads him to betray his motherland and mother,

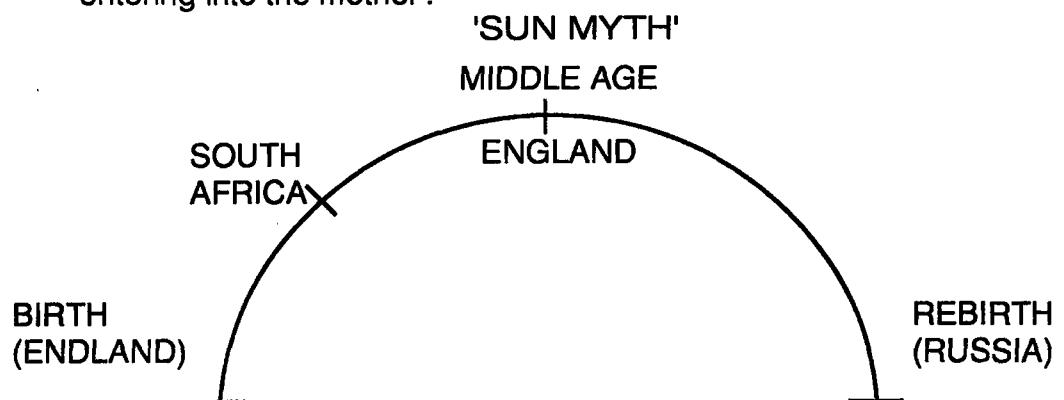
which gives the reason for his regression instead of a positive aspect. He prepares his own end in Russia, waiting for death alone and the reason for this suicide can be clarified with the 'sun myth' Jung mentions in his Symbols of Transformation:

'The meaning of this cycle of myths is clear enough: it is the longing to attain rebirth through a return to the womb, and to become immortal like the sun'.<sup>78</sup>

In order to understand why would such a relation with mother would lead Castle to act as it is signified in the 'sun myth', can be explained as:

'The symbol creating process substitutes for the mother, the city, the well, the cave, the Church etc. This substitution is due to the fact that regression of the libido reactivates the ways and the habits of childhood, and above all the relation to the mother'.<sup>79</sup>

'Moreover it must be pointed out that the basis of the 'incestuous' desire is not cohabitation, but, as every sun myth shows, the strange idea of becoming a child again, of returning to the parental shelter, and of entering into the mother'.<sup>80</sup>



The 'sun myth', therefore, explains that Castle, due to the regression that arises from his problematic relations with his mother, first chooses to betray her and then as signified with the myth, in his middle-age, Castle voluntarily seeks to die as the sun to set, in order to rise again. But why would he choose to unite with his mother again? According to Jung, the need for such a union is because:

'Even now a deep resentment seems to dwell in man's breast against the brutal law that once separated him from instinctive surrender to his desires and from the beautiful harmony of animal nature. This separation manifested itself in the incest prohibition and its correlates (marriage laws, food taboos, etc.). So long as the child is in that state of unconscious identity with the mother, he is still one with the animal psyche and is just as unconscious as it'.<sup>81</sup>

Therefore the unconscious identity of the hero leads him to seek shelter again. Before summing up, it is also necessary to consider Northrop Frye's approach to symbols in narration. According to Frye 'the centre of tragedy is in the hero's isolation'.<sup>82</sup> In this case Castle is isolated from everybody he interacts with. Even his wife Sarah learns about his being a double agent by the end. There is a lack of communication in all his relations. His profession is one of silence. It also signifies his isolation. Castle is lonely as he can never really talk to anyone or express his ideas freely. Frye also states that

'It is a commonplace of criticism that comedy tends to deal with characters in a social group, whereas tragedy is more

concentrated on a single individual'.<sup>83</sup>

Frye also characterizes 'the total mythos of tragedy as binary'<sup>84</sup>, which may explain the surface structure of the novel in which Castle forms a binary opposition with Davis, his colleague. Furthermore, the frequently repeated theme: about the weather as rainy, the sky being gray most of the time, the months of October and November and the approaching of winter, also signifies the tragedy. As Frye claims 'the mythos of autumn is tragedy'<sup>85</sup> and 'the mythos of winter is irony and satire'<sup>86</sup> and also death.

If we combine the archetypal symbols suggested by Frye, with the reconstruction attained by Jung, we may reconstruct the novel in terms of the signifieds. As a text based explanation home is where there is security and Castle's home, England, represents his shelter and therefore his mother, together with his conscious state. Outside, represents the menace that an individual has to encounter with, which is also the chaos and the unconscious. As the individual cannot form the harmony that is necessary between the conscious and the unconscious, signified in home versus the outside world, regression arises. Regression may end in suicide or the destruction of the individual in order to be born again as signified in the 'sun myth'. The hero in this novel, therefore cannot obtain the necessary balance between his conscious and the unconscious and it leads to regression instead of individuation.



**THE TENTH MAN**

## **2.2 THE TENTH MAN**

Graham Greene's third and last novel that is analyzed by means of structural analysis is The Tenth Man. It is about a French lawyer called Chavel who is taken hostage and put in prison by the Germans, along with twenty-nine other men, during the occupation of France in World War II. One day a German officer announces that one man in every ten would be shot in the camp and as there are thirty prisoners in Chavel's cell, their allotment is three men. The prisoners decide to draw marked papers in order to find the three men to be shot, the next day. Everybody picks up a piece of paper, according to their last names in the alphabetical order from Z–A. Chavel becomes the third man from the last draw, and picks up the marked paper. The rich Paris lawyer Chavel gets hysterical and offers all his money and property for the man who will take his place. Janvier, the tenth man to draw, accepts the offer to die, in order to leave the money and the property to his mother and sister Thérèse. When after a few years Chavel is released from prison, he changes his name to Charlot, penniless and jobless, he goes to see the new owners of his house. He introduces himself as a friend of Janvier, so Thérèse accepts Charlot as a servant. Charlot falls in love with Thérèse. During Charlot's stay with Thérèse and her mother, an actor called Carosse intrudes. Carosse introduces himself as the Chavel in prison and although Thérèse hates the Chavel who caused her brother's death, Carosse manages to turn her hatred into liking the 'pseudo' Chavel. His purpose is to be able to marry her, so that he can become rich. Chavel prevents this by telling the truth to Thérèse and getting killed by Carosse.

Situation reflected in the novel:

As to his function in the novel, Chavel is the main character who interacts

with the other characters. In the German prison cell there is Janvier (the tenth man) and in Brinac, there is Janvier's sister Thérèse who lives with her mother, and Carosse, the actor. Janvier causes a change in Chavel's situation as a helper, so he forms a separate category. Thérèse is Janvier's sister and Chavel loves her, therefore, she also forms another category. Carosse on the other hand acts as a villain and kills Chavel in the end. As a result, we have all the four major characters in different categories:

I	II	III	IV
Chavel / Charlot	Janvier	Thérèse	Carosse

The distribution of these characters in space is important for the revelation of significant clues in determining the meaning of the novel.

In the prison cell, there is Janvier who brings about a change in Chavel's situation, by saving Chavel from certain death and obtaining all his property and money, in return.

In Brinac, where Chavel's home is, there is Thérèse, who is Janvier's sister, and also Carosse who joins them later. Thus, the distribution of characters in terms of space can be as follows:

Space	Prison Cell	Brinac
Characters	Chavel Janvier	Chavel (Charlot) Thérèse Carosse

Chavel is a Paris lawyer and he is in a prison cell together with 29 other people. Chavel finds it 'impossible to adjust himself to the new point of view' (p.



37). He is in a situation where there is no law. It is alien to him. So, we may consider the cell as outside, and there, he exchanges his death sentence with all he possesses. After being released from prison he goes back to his home in Brinac and introduces himself as Jean-Louis Charlot. Thérèse accepts him, but after a while Carosse, the actor comes and introduces himself as Chavel.

MYTHEME I

Space	Prison Cell	Brinac
	OUTSIDE	HOME
Characters	Chavel Janvier	Chavel / Charlot Thérèse Carosse

In the prison cell Chavel is described as 'a lonely fellow who made awkward attempts from time to time to prove himself human. Most of the other prisoners regarded him as an oddity, even a joke' (p. 35). He was 'a grand doll who was taken out on particular occasions, and now he had lost his black robe' (p. 35). He talks 'sharply as though from habit' (p. 36). He seldom speaks. He has got no friends. He has a 'strained unhappy look that was habitual to him' (p. 37).

'His tentative approaches to his fellows failed because he always thought of them as natural prisoners who would have found themselves prisoners in any case sooner or later because of theft, a default or a crime of sex- while he himself was a prisoner by mistake' (p. 37).

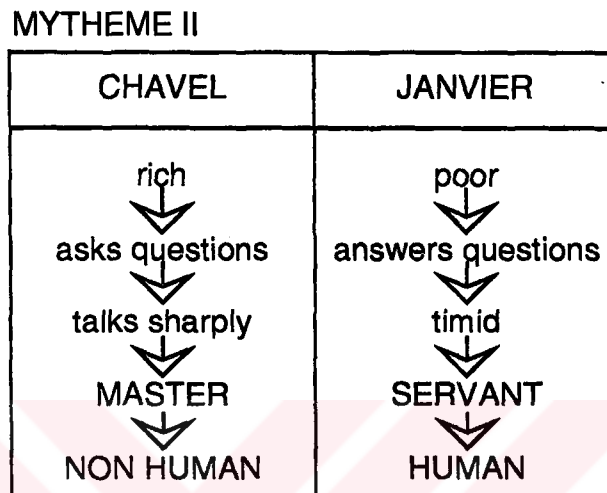
In the prison cell, there is also a mayor, the Mayor of Bourge. He has a watch and fails to wind it one day. As they 'had no means of telling the time exactly' and he is the only one with a watch apart from an alarm clock, belonged to an engine driver called Pierre. Each man defends his own time 'with a passion'. As one day when the mayor forgets to wind his watch, he tries to conceal it with shame and tells the time by 'a rapid calculation by the gray light through the bars' (p. 35). Chavel contradicts him and the mayor hates Chavel for that, as they are the only men 'of position' in the prison. He thinks that 'never would he have left Chavel down in that way' (p. 35). Chavel never understands why the mayor hates him. As a proof of his weak understanding of human nature his ideas about the mayor are described as follows:

'The mayor under these circumstances was obvious companion: he recognized that the mayor was not a natural prisoner although he remembered clearly a case of embezzlement in the provinces in which a mayor had been concerned: he made awkward advances and he was surprised and mystified by the mayor's dislike' (p. 37).

Chavel is capable of recognizing hate but he is described as 'surprised and mystified' by it. His efforts to have at least one human contact with Janvier is stated as though 'he were addressing a witness' (p. 39). 'It sounded like the false bonhomie of a cross examiner who wishes to catch the witness in a falsehood' (p. 40). So, Chavel gives up conversing hopelessly. On the other hand Janvier is one of the clerks, 'a thin silent youth who was known for some reason to his companions by the odd sobriquet of Janvier' (p. 39). He has a long

dry cough which sounds as though 'dry peas were being turned in a pan' (p. 40), which indicates that he is seriously ill.

These are the indices that are given about the two characters; Chavel and Janvier before Chavel gets the marked paper, that causes his hysteria.



What brings a change in Chavel's situation is the death slip. We have the first two men, to compare Chavel's behavior against. The first man who picks up the marked paper is a lorry driver called Voisin. He gazes at it with astonishment. He says 'This is it' (p. 45). He sits down and tries to light a cigarette. The second man who gets the death slip is an elderly clerk, Lenôtre. After making sure that he is not mistaken, he says 'Ah, Monsieur Voisin, may I join you?' (p. 45).

When Chavel's time comes, there are only three slips left as they agreed on the alphabetical order of last names. But Chavel considers it as 'a monstrous injustice that there were so few choices left for him' (p. 46). His first reaction after picking up the marked slip is 'No' (p. 47). He throws the slip upon the ground and cries 'I never consented to the draw. You can't make me die for the rest of you...' (p. 47).

The other prisoners watch him with astonishment but without enmity. As he is a gentleman, they do not judge him by their own standards. He belongs to an 'accountable class and they didn't at first attach the idea of cowardice to his actions' (p. 48). He is clearly not a gentleman as he seems to be and his reaction slowly reveals his true self:

'You can't', Chavel said 'It's nonsense. The Germans won't accept me. I'm a man of property. I will give a hundred thousand francs to anyone who will take this'. 'He was beside himself. It was as if some hidden calmness in him stood apart and heard his absurd proposition and watched his body take up shameful attitudes of fear and pleading' (p. 47). He took little rapid steps from one man to another showing each man the bit of paper as if he were an attendant in auction. 'A hundred thousand francs. I'll give you everything I've got.' Chavel said, his voice breaking with despair, 'money, land, everything, St. Jean de Brinac...' (p. 48).

Janvier accepts his offer. This brings about a change in their situation. The others think that is not fair. The first change takes place in Janvier's manners:

'I see my chance and I take it. Fair, of course it is fair. I'm going to die rich and anyone who thinks it isn't fair can rot.' 'Already he had the manner of one who owned half the world:

their standards were shifting like great weights. The man who had been rich was already halfway to being one of themselves and Janvier's head was already lost in the mists of obscurity of wealth. He commanded sharply, 'Come here. Sit down here.' And Chavel obeyed, moving a little bent under the shame of his success' (p. 49).

A complete reversal in Janvier and Chavel's situation takes place very fast; Janvier asks questions, he talks rudely, Chavel on the other hand talks to him 'as humbly as if it were he who was the clerk' (p. 51). Janvier calls Chavel 'as if he were calling a servant' (p. 52) and Chavel obeys.

Here we arrive at the third mytheme.

#### MYTHEME III

CHAVEL	JANVIER
master ↓ servant	servant ↓ master

#### MYTHEME IV

$\frac{\text{signifier}}{\text{signified}} = \frac{\text{DEATHSLIP}}{\text{TRANSFORMATION}}$
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This reversal in the situation starts to bring about human qualities in Chavel. He stays in prison for four years and when he comes out he cannot find any jobs. He is very poor. He is called Jean-Louis Charlot now. He goes back

to his birthplace and to the house he was born, at St. Jean de Brinac. He is now a bearded man and goes around the house like a stranger. He describes Brinac as a 'quiet cave of dusk and silence' (p. 72). He talks humbly to Thérèse, who at first thinks that he is a beggar. When he realizes that she hates Chavel he goes on pretending as if he is somebody else. When he sees how sad Thérèse is about her twin brother's death he talks gently for the first time and wants to 'convince himself that he wasn't responsible for two deaths' (p. 77).

Chavel starts to live in his own house as an odd job man. His views start changing and he thinks 'If a man loves a place enough he doesn't need to possess it' (p. 80). He sleeps at the top of the house in 'what had once been the best servant's bedroom... This was the only part of the house he hadn't known; as a child he was forbidden the top floor' (p. 85). During his contact with Thérèse, he realizes that he loves her. This is the first strong emotion except the despair he feels when he watches Thérèse who feels herself like a ruin. With his love 'He had something to live for, but somewhere at the back of his mind the shadow remained' (p. 98). He watches her 'avidly, just as a murderer might wait with desperate hope for a sign of life to return and prove him not after all guilty' (p. 98).

Carosse comes and introduces himself as the Chavel, who bought his life, an occasion for Thérèse to show her hatred. Actually, Carosse is an actor who had heard about the story and needs some shelter. Chavel gives him shelter and shares his room with him secretly for one night, as Carosse is a tramp. With Carosse, Chavel regards himself as 'two middle aged ruined men discussing a young girl. Never before had he been so aware of his age' (p. 115). In fact Carosse has killed a man and is hiding, Chavel wonders 'Why couldn't all those who have killed a man sleep as soundly' (p. 117). Chavel accepts the

change in himself thinking 'How strange it would feel to be himself again, if only to one man' (p. 119).

Carosse manages to convince Thérèse and makes her forgive him as Chavel, but instead provokes her against the real Chavel called Charlot, and manages to make her angry with him. Carosse also informs Chavel about the Decree of 17th. The Decree which 'makes illegal all change of property that took place during the German occupation if denounced by one party' (p. 130). The chance arises for Chavel to be rich again.

#### MYTHEME IV

Place	Prison	Brinac
	OUTSIDE	HOME
Chavel	master ↓ servant	servant (master)

When Carosse tells him about the decree and his plans for taking both Thérèse and the house Charlot stares back at Carosse with horror. He regards the actor's laugh as 'welcoming him to the company of the Devil' (p. 131). The actual words make no impression on Charlot's mind, behind them he hears the 'enemy'. On the other hand Carosse plans to marry Thérèse as he needs money. It gives Carosse a chance to fulfill his plans. When Chavel sees Carosse kissing Thérèse, what he feels is not jealousy. He realized then how young she was and how old they both were. He no longer felt the desire at all: only an immeasurable tenderness' (p. 138). Chavel reveals his own identity to both of them, together with Carosse's true identity. 'He no longer cared about anything in the world but building an indestructible barrier between them— at

whatever risk' (p. 139). Carosse shoots him but his wound is not visible yet. This also gives a final opportunity to show the change in Chavel's personality. He denies that he has a fatal wound and sends Thérèse away to fetch the police. 'There was nothing left of his love – desire had no importance: he felt simply a certain pity, gentleness, and tenderness one can feel for a stranger's misfortune' (p. 143). 'You'll be all right now' he tells her 'just run along', he says with 'slight impatience, as to a child' (p. 143).

He finds it 'oddly satisfactory' to die in his own home alone. He thinks 'Poor Janvier' and dies while he is trying to sign the note that states he leaves everything he owns to Thérèse, to save her from the trouble of Decree of 17th.

#### MYTHEME V

Space	OUTSIDE Prison Cell	INSIDE Brinac
Chavel	non human ↓ no feeling for others	human ↓ cares for others

Action reflected in the story:

1. Chavel is in prison.
2. He gets the death slip.
3. He buys his life with everything he owns.
4. He works as a servant.
5. He falls in love.
6. He dies.



As the course of actions clearly indicate, the novel does not fit into any of Propp's functions for the fairy tale.

Due to the signifiers and the signifieds in the novel, the hero is a rich man who acts like a master, inconsiderate of others and non human. A death slip causes a reversal in his situation. He behaves like a coward and buys his life, selling the death slip to everything he owns. The death slip signifies a transformation in him and he becomes a servant to the man he sells the death slip to. Yet, this transformation is not sufficient of his becoming human. It is of the master – servant relation, only. The outside which is signified by the prison cell also signifies his chaotic unconscious. The hero comes outside the prison and goes back to his birthplace, or home in Brinac which signifies his conscious. There, he gradually becomes human, first by falling in love and then by causing his own death to save an innocent girl from trouble. Moreover, he dies with a feeling of gentleness and tenderness towards the girl. Chavel does that, though he gets a chance of a life-time, the opportunity of the Decree of 17th, which would enable him to deny the agreement he made in prison and claim back everything he owns. Therefore, his final act signifies his humanization. According to the signifiers, there is no regression in the hero's situation as the chaotic unconscious, which is signified by the outside world, has a chance to come out by the death slip and the conflict takes a positive course. The final reconstruction for the deep structure is attained by Jung's 'individuation' process, as mentioned earlier in Loser Takes All. The suppressed unconscious clearly shows itself when Chavel picks up the death slip. Consciousness also defends itself by the way the hero becomes human again and, as a result what is signified in the novel is Chavel's course of development, which is his individuation.

## CONCLUSION

In his Structuralist Poetics, Jonathan Culler states that the approaches to structuralism are extremely varied, both in their conception of criticism and in their use of linguistics.<sup>87</sup> There are three distinct ways in which linguistics has affected French criticism. Firstly, as an example of a scientific discipline, it suggested to critics that an element can be explained by its place in a network of relations rather than in a chain of cause and effect. The linguistic model, therefore, helped to abandon literary history and biographical criticism and showed that literature can be studied as a system with its own order. Secondly, linguistics provided a number of concepts which can be used in discussing literary works, such as: signifier, signified, langue, parole, syntagmatic and paradigmatic relations and binary oppositions. These terms may help one to identify relations of various kinds which help to derive meaning. Thirdly, linguistics shows one can go about studying systems of signs.<sup>88</sup>

Therefore, within the general perspective, there has been different ways of interpreting the linguistic model and applying it to the study of literature. According to Culler, the alternatives may be divided into four different positions.<sup>89</sup> The first group claims that linguistics provides a discovery procedure which can be applied directly to the language of literature. Jakobson's distributional analysis is considered in this position. Greimas, on the other hand, studies by assuming that linguistics, and particularly semantics, has to be able to account for meaning of all kinds, including literary meaning, and this might be considered as a second position, which is also a direct application of linguistic modes like the first. The other two applications are the indirect application of linguistic models. The third group, having their point of view from the indirect application, assumes that linguistics provides discovery procedures which can

be applied to any semiotic data. This view is discussed in Barthes' System de la mode and also in Todorov's Grammaire du Décaméron. according to this view, if one applies linguistic categories, one will produce results which are as valid as an account of a linguistic system.<sup>90</sup> The fourth position is where linguistics is used not as a method of analysis but as the general model for semiological investigation. It shows how one can go about constructing a poetics for literature like linguistics to language. According to Culler, this is the most appropriate model for structuralism and it also has the advantage of making linguistics a source of methodology.<sup>91</sup> This view indicates that the role of linguistics is to emphasize that one must construct a model to explain how sequences have form and meaning for experienced readers. To attain that meaning one starts by isolating a set of facts to be explained. The role of structuralist poetics in this sense is not to propose startling interpretations or resolve literary debates but is aimed to be the theory of the practice of meaning.<sup>92</sup>

The attempt to understand how we make sense of a text enables one to think of literature as a series of forms which comply with and resist the production of meaning. Therefore, structural analysis does not discover the secret of a text as Barthes says, the work is like an onion,

'a construction of layers (or levels, or systems) whose body contains, finally no heart, no kernel, no secret, no irreducible principle, nothing except the infinity of its own envelopes— which envelope nothing other than the unity of its own surfaces'.<sup>93</sup>

Culler claims that there is no structuralist method that by applying it to a text one automatically discovers its structure, however, there is a kind of

attention which one might call structuralist.<sup>94</sup> The structuralist attitude therefore, is defined as a desire to isolate codes, to name the various languages within the text and to go beyond the content to a series of forms, oppositions or modes of signification. From there, structuralism moves to read the text as an exploration of writing. Fiction may contain a variety of languages, levels of focus, or points of view, which would be contradictory in other kinds of discourse. The reader learns to cope with these contradictions and becomes the hero in the adventures of culture.<sup>95</sup>

Under the light of all these ideas about structuralism in general, the purpose of this thesis has been to apply structuralism to three novels by Graham Greene.

In Loser Takes All, the first novel that has been handled, the first thing that strikes the reader is that it is a comedy and has a happy ending accordingly. The hero is a middle-aged, middle class man, who becomes very rich by the act of fate and loses his newly wed wife in the process. On the surface structure the novel is not very complicated as it is a comedy. It is clearly found that the action in the novel fits into Propp's thirty-one functions for the fairy tale. However, the questions that arise in the reader's mind find the answers, when the novel is reconstructed by Jung's theories of the individuation process. By what the signifiers signify and the reconstruction supplied by Jung the meaning of the novel appears to have been of a quest for attaining psychological unity, displayed by the hero.

In the second novel, The Human Factor, the signified is more complex. By the help of the signifiers, the detective novel signifies the regression of the hero on a different level, which is found in the deep structure. There are many details in the novel that make the signifiers more complicated, when compared to the

first novel. The theme of corruption, for instance, gives the idea of corruption in the sense of betraying the country on the surface structure. Whereas, in the deep structure, when the signs are read on a different level, the theme of corruption is revealed as the corruption in the hero's relations with his mother, and the 'sun myth' supplies another universal theme. The signifier of the weather as cold, rainy and gray also evaluated as the signified in Northrop Frye's terms. Therefore, when we compare the two novels in terms of their deep structure, the quest for individuation in the first, becomes a regression in the second.

The last novel, The Tenth Man, has been more difficult to determine what the signifiers signify. It is different from the first novel as it does not have a happy ending but it is also different from the second as the conditions of death are different. On the surface structure, the hero seems to be punished by his own death in the end, but the reconstruction attained by Jung's theories give us the signified as the individuation process of the hero. It is signified in much more complicated way than the one signified in the first novel, as in the last novel, the gradual process of his becoming a human again signifies his individuation process despite his death, which could have been termed as tragic, but is not.

Structuralism enables one to see the different aspects of a literary work, which in this case has been three novels. As indicated earlier, there are various different ways of applying structuralism as a means of literary criticism. As it is a text-based approach it also enables one to concentrate on the signifiers and the signifieds, in order to find relations and binary oppositions within the text. As previously stated, there has been no further survey about other kinds of criticism and no other kinds of criticism has been observed in order to reach the conclusions about the novels.

Throughout the analysis of the novels, the mythemes are found within the author's writing technique. The surface structure of the novels give us the signifiers and they are determined within the framework of the narration. The signifieds, on the other hand, are attained by the relations of the signifiers as the hero's condition in space and the binary oppositions he forms with the other characters of functional importance.

In structuralist activity, in order to arrive at the signifieds, the state of actions which the utterance (the literary text) is about the reader must decode the sign system (langue) of the writer's utterance (parole). Structuralist activity involves going beyond the surface. Each sign enables one to go beyond the signified, uncovering different levels of meaning. When the reader proposes that a text means something other than what it appears to say, the reader applies his knowledge about reading literary text which are the conventions that enable him to make sense. This knowledge is attained by what Jung calls the collective unconscious, which is an impersonal unconscious that is attained by the accumulation of historical and hereditary modes of all people. They reveal themselves in dreams, myths, and magic and their repetition leads to the understanding of human condition. In this sense, myth functions as a clue to human psyche and as a link with the individual.<sup>96</sup> Therefore, the signs present in every mind serve as a common signification system for the unconscious. Thus the writer and the reader seem to share the same language of signs called archetypes. So, the decoding of the ultimate level of meaning in a text is achieved by the readers' ability to find what certain signifiers signify.

In this study, the meaning of signs produced by the writer has been decoded by considering their relations to other signs in the novel. Each novel has been treated as a closed system, as applied by the formalist attitude.

As a result, by analyzing novels within the perspective that structuralism supplies us, we attain new dimensions that might have gone unnoticed, unless the reader is an experienced one. Structuralism enables one to notice the signifiers by means of mythemes and reconstruct the signifieds through the psychology of the unconscious that is archetypal. As a method of criticism, it enables the common reader to notice different things and as a scientific approach, it brings new dimensions to literary criticism.

I truly enjoyed my studies and it has really contributed to my understanding of the novels, through the signposts which directed me to read the novels on a different level. I believe that structuralism, which had been a striking development of the last twenty years has been worth trying as an application. It would have been irrelevant to claim that structuralism can be the only possible literary criticism, but in my point of view, it enables the reader to analyze novels with a highly interesting new dimension, attained by the universality of the human mind.



## ÖZET

Bu tez yapısalcılık ve yapısalcı eleştiri yönteminin Graham Greene'in üç romanına; Loser Takes All, The Human Factor, The Tenth Man, uygulanmasıyla hazırlanmıştır.

Yapısalcılık, yirminci yüzyılın ortalarına doğru oluşan ve İkinci Dünya Savaşı'ndan sonra, özellikle Fransız kuramcı ve uygulamacılarının ortaya koydukları çalışmalar sonucu etkinlik kazanan düşünce akımının adı olarak kullanılmaktadır. Tezin Giriş bölümünde de belirtildiği gibi bu tezin amacı yapısalcı eleştiriye bir eleştirel yöntem olarak Graham Greene'nin üç romanına uygulamak olmuştur. Burada yapısalcı yöntemin eleştirisinden çok, yapısalcılığın nasıl uygulandığı hedef alınmıştır. Bu amaçla, Birinci Bölüm'de yapısalcı eleştirinin gelişmesi, dilbilimden yola çıkılarak anlatılmış ve çeşitli oluşumlarından söz edilmiştir. Yapısalcılığın bugün çeşitli uygulama alanlarında yansıyan genel tarihsel oluşumunda belirleyici etken olan kişiler, Saussure, Lévi-Strauss, Propp, Todorov, Greimas, Jakobson ve Barthes ayrı ayrı ele alınmış ve ayrıca Rus Biçimselcileri ve Prag Okulu'nun çalışmalarından da söz edilmiştir.

İkinci bölümde ise, Graham Greene'in adı geçen romanları yapısalcı yaklaşımla çözümlenmeye çalışılmıştır. Romanlar incelenirken içerik ve biçime ilişkin ögeler, yazarın benimsediği yazma ilkelerinden yola çıkılarak değerlendirilmiştir. Bu işlem yapılırken eserler kendi içlerinde birer bütün olarak ele alınmış, ve gösterenler (signifiers) arasındaki ilişkilere dayanarak her roman için ayrı bir söyleşim düzeni ve buna bağlı olan bir mesaj araştırılmıştır.

Bir mesajı oluşturan birimler tek başlarına anlamdan yoksundurlar. Bu



birimler yalnızca birbirleriyle olan karşılıklı ilişkileri içinde anlam kazanırlar. Anlamlandırma temel ögeler arasındaki bağlantıların saptanması ile gerçekleşebilir. Bu bağlantılar da okurun beyininde var olduğu söylenen belli şemalar yardımı ile kurulabilir. Mesajın yüzeysel yapısında bulunan birimler okuyucunun soyut kavramlara varma yetisini harekete geçirirler. Bu aşamada, romanı anlayabilmek, C.G. Jung'un insanın insan olma savaşında geçirdiği bireyselleşme sürecini bilmeye bağlıdır. Jung'a göre, insanın birey niteliğine kavuşabilmesi, ruhsal yapısını oluşturan iki karşıt gücün, yani bilinç ve bilinç dışının bir dengeye ulaşması ile olasıdır. Bu dengeye ulaşabilmek ise anne imgesinden kopmaya bağlıdır. Anne kucağı rahatlığı, güveni ve korunmayı sağlar. Ancak bu varoluş biçimini seçen kişi hep çocuk kalmayı, asla büyümeyi seçmiş olur. Dış dünya tehlikelerle dolu olduğu, yalnızlığı ve acı çekmeyi gerektirdiği için kişi hep anne rahminin sıcaklığına geri dönmeyi (regress) arzular. Bu nedenle anne imgesine bağlılık yetişkin için onun ruhsal gelişimini sakatlayan bir engeldir. İntihar ise anne rahmine dönüş arzusunun kesin bir ifadesidir. Bu bağlamda ensest arzusu, anne rahmine geri dönerek yeniden doğma arzusu olarak belirmektedir.

Sonuç olarak tez konusu olan romanlarda anlam bu bağlamda incelenmiştir. Elde edilen bulgular ışığında Loser Takes All'un anlamı roman kahramanının bireyselleşme süreci olarak ortaya çıkmaktadır. İkinci roman The Human Factor ise yukarıda adı geçen geri dönmeyi (regress) vurgulamaktadır. Üçüncü roman The Tenth Man yine bireyselleşme sürecini bir başka açıdan ele almaktadır; kahramanın ölümüyle sonuçlanmasına rağmen romanın anlamı bireyselleşme sürecinin gerçekleşmesi olarak bulunmuştur. Böylece, yapısalcı bir yaklaşımla, okuyucu eğer kendine ulaşan malzeme, zihninde varolan şemaya oturuyorsa anlam çıkarma işlemini yerine getirmiş olmaktadır.

## **BACKGROUND**

The presenter of this thesis received her BA in English Linguistics and Literature from Boğaziçi University, Istanbul in 1979. She has been teaching English in the Foreign Languages Department at Ege University, Izmir, since 1986.



## NOTES

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