



Article

## The Formation and Expression of Graham Greene's Artistic Style

Marifatkhon Boltabayeva

Teacher of the Namangan State Pedagogical Institute

\* Correspondence: [email@gmail.com](mailto:email@gmail.com)

**Abstract:** In this article, Graham Greene's artistic style is deeply influenced by the socio-political landscape of 20th-century England. While his works have been widely analyzed, a gap remains in understanding how his literary techniques reflect the psychological and moral dilemmas of his characters. This study employs a qualitative literary analysis, focusing on Greene's early novels, *Inside Man* and *The Name of the Movement*, to explore his depiction of human ambivalence and ethical conflicts. By examining primary texts and secondary scholarly interpretations, the research identifies how Greene integrates elements of realism and romanticism to portray the complexities of the "inner self." Findings indicate that Greene's protagonists struggle with moral contradictions, influenced by historical events such as the Ruhr crisis and England's labor movements. The results highlight the interplay between personal conscience and societal pressures in his narratives. Furthermore, the study underscores the implications of Greene's psychological depth in modern literature, demonstrating its relevance in contemporary discussions on morality, identity, and existential struggles. These findings contribute to the broader literary discourse on character development, the evolution of psychological realism, and the socio-historical impact of literature.

**Key words:** The concept of artistic style, revolutions in England, the concept of "inner self" in man, Frances Andrews, Elizabeth, ambiguity in the human mind, smugglers, criminals, goodness and virtue, moral ideal human concepts.

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### Introduction

Graham Greene's work reflects many of the literary processes characteristic of the era in which the writer lived. The writer's first works, the novels "Inside Man" (1929), "The Name of the Movement" (1930) and "Istanbul Express" (1932), are distinguished by their closeness to the romantic tradition. One of the first researchers of G. Green's work, K. Allott, once noted that it would be difficult for anyone familiar with the writer's novels such as "Hitman" (1936) or "England Made Me" (1935), to recognize one of them. , because even in the author's early work one can see "a peculiar phosphorescent romantic sensitivity and an intoxicating passion for "elegant style"[1]. G. Green began work on the novel "Inside Man" in November 1926. This was a time when the events that were common in England took place. The writer witnessed the social disasters that engulfed the entire national country, although he himself was not on the side of the working class, but became a direct

participant in the events.

This was the largest movement of the proletariat in the history of England, which took more than 4 million people. For the government, it was preparing for a clash with the workers, like a battle in a war. All of England was divided into 10 districts, each of which was headed by a civil commissioner who acted on behalf of the government, had powers and had at his disposal a large police force. Hastily formed detachments of volunteer strikebreakers. Secretly, at night, they were taught to drive trains and freight, work on factory machines, and were introduced to the experience of the telephone and telegraph. By the beginning of 1926, there were about 75 thousand people on the list of volunteers ready to work among the workers in the process of work.

Only all these violent events in social life were not included in G. Green's novel. A more important issue for the young author was the "inner self" of man and his struggle with himself. The words of Thomas Brown were taken as an epigraph to the novel: "There is another man inside me, and he is not happy with me." G. Green uses the example of Francis Andrews, a young smuggler who betrayed his comrades to the government, betrayed them, and eventually committed suicide to show what is inside a person and what consequences a conflict with his conscience can lead to. Fearing revenge, Francis flees and finds refuge in the house of his beloved daughter. Under the influence of Elizabeth, the owner of pure and loyal feelings, Francis's psychology is gradually changed, but his struggle with his "self" turns out to be even more painful and difficult than struggling with stable conditions.

### **Methodology**

The methodology of this study is based on a qualitative literary analysis of Graham Greene's artistic style, focusing on the evolution of his narrative techniques and thematic concerns. By employing textual analysis, the research examines Greene's novels, particularly *Inside Man* and *The Name of the Movement*, to explore his depiction of social and political changes in England and Europe. Primary sources include Greene's literary works, complemented by critical interpretations from scholars specializing in 20th-century English literature. A comparative approach is utilized to assess Greene's portrayal of human psychological conflicts, particularly the struggle between the "inner self" and external circumstances, which is a recurring theme in his works. Additionally, the study incorporates historical context analysis, linking the themes in Greene's novels to real-world events such as the Ruhr crisis and England's labor movements. Secondary sources, including literary critiques and historical documents, are reviewed to understand how Greene's writing aligns with or diverges from contemporary literary trends, particularly romanticism and realism. The study also applies psychoanalytic criticism to interpret Greene's characters, particularly through the lens of Freudian theory, to analyze the duality of human nature. By synthesizing literary, historical, and psychological perspectives, this methodology ensures a comprehensive understanding of Greene's artistic style and its significance in modern literature. The findings contribute to ongoing discussions on literary modernism, the impact of political events on fiction, and the psychological depth of character development in 20th-century English literature.

### **Analysis and results**

The events of the novel "Inside Man" take place in England in the 19th century, but the work cannot be classified as a historical work, since the work does not depict either the spirit or the life of that era. The author's resort to the image of smugglers, criminals, and outlaws seems to be a continuation of the theme of neo-romantic travel books, in which heroism against the background of scientific research, discoveries, or simply exciting adventures served as a vivid illustration of the moral problems of our time.

The plot of the novel "The Name of the Movement" is created from the trends of the time, based on real events that occurred in Germany in the early 1920s. It is about the international Ruhr crisis of 1923, when France sent troops to the Rhineland in response to Germany's non-payment of reparations. Although the author of *The Name of the Movement* does not adhere to a strict

chronology of real events, a certain socio-historical context is still noticeable in his first political fantasy. The fact is that Green's understanding of the real events in Germany was formed partly from newspaper reports, partly from the impressions he received as a result of a trip to the Rhine in 1924, and also from Geoffrey Mauss's book *Defeat*. Mauss's book exposed the shady sides of French diplomacy, in particular, its attempts to create a buffer state between the Moselle and Rhine rivers in order to strengthen its position in Germany. To implement this project, the French brought all the "scum" of German society from prisons in Marseille and other cities to the Rhine Island. According to Green's personal testimony, among them were "collaborators, brothel owners, thieves" [2] and even people involved in criminal activities who were put in charge of state affairs.

#### Literature review

The fact that these same individuals are depicted in the pages of the novel "The Name of the Movement" refutes the claims of a number of Western critics (Price Jones, Allott, Stratford) about the literary origins of the work. It is also worth noting that G. Green was criticized for directly imitating the novels of E. Hope and R. Haggard, as well as the stories of G. Chesterton. An unknown critic of the newspaper "New Statesman" even called "The Name of the Movement" a direct copy of the novel "In Western Views" by J. Conrad[3].

One of the main constant themes of Green's work is the theme of the duality of the human mind. The concepts of the human soul as a battlefield of divine and demonic, spiritual and physical, originating from Christian teachings, are reflected in almost all of European literature. As V. Dneprov rightly noted, "the two-hundred-year history of the novel has provided a truly vast material on the ambivalence of the bourgeois personality, the division of previously unified characters in their inner world. The theme of ambivalence in human character is one of the great themes of the new art. Literature showed how a person hides from himself, how he learns to be hypocritical not only towards others, but also towards himself" [4].

The first to develop this theme were representatives of the romantic movement. These two different worlds for the romantics consisted of two types of the soul, the ambivalence of the consciousness of the romantic hero, which harmed his personality. V.V. Vanslow, studying the aesthetics of romanticism, noted that "... the ambivalence of the human psyche was described by the romantics from the point of view of solving very deep psychological and social problems. The duality of the world from the objective and subjective sides was considered both the subject and the form of romantic criticism. It is depicted as something inherently evil and destructive to man" [5]. Greene takes a step towards realism in his study of the nature of evil. In this respect, he differs from the representatives of romanticism. Speaking about the content of romantic art, researcher Vanslow emphasizes that romantics "did not depict and condemn real evil, but rather depicted a beautiful and sublime ideal, developing it into a reality that can be realized at least in dreams," [6]. Romanticism claims the bright nature of man. In G. Greene, positivity is vague and abstract, and evil is depicted in a peculiarly clear way. For example, let us take the images of Judge Edward Parkin and Prosecutor Henry Merriman in the novel "Inside Man". The author's aesthetic and moral principles are embodied in the description of the appearance of negative characters: Judge Parkin is described as "a very white face, very white hands, a small, plump man." In London, it was rumored that she used powder like a woman.[7]

Goodness and virtue are distinguished by their abstraction. The moral ideal is embodied in the person of Elizabeth and revealed through the means of religious symbolism.

The whole world in the novel is represented in the struggle between ugliness and beauty, darkness and light, good and evil.

The novel "The Name of the Movement" continues the theme of the ambivalent mind that Graham Greene described in "Inside the Man", but it happens in a slightly different way. The protagonist of the novel "The Name of the Movement" Oliver Chant is not as complex as Andrew. But at the same time, he does not resemble an allegorical character. "Despite the author's attempts to present his hero as the owner of contradictory, conflicting feelings and aspirations, Andrew's

inner world often lacks real complexity and depth ... one can feel the author's cold rationalism, while the hero's base and noble impulses and feelings are divided into two sides" [8].

Chant's ambivalence is not so clear and does not carry an ideological burden. The hero's second "I" first appears when he meets Anne-Marie Demasne, the dictator's wife. Chant is obsessed with his appearance, "... observing his paralyzed body, the stains left by the plaster on his clothes, the disgusting yellowness on his fingertips - the result of tobacco, the tense pale face and combed hair," while his inner "I" seems to be separated from him.

The theme of the duality of the human mind finds expression in the mature period of Green's work and becomes even more acute in his later works.

Green's main characters absorb the author's creative energy so much that the characters in later works resemble a continuation or development of the image of the main characters in previous works. For example, Joseph Capper, the leader of the rebels and the author of a cruel political satire directed against the dictator Demasne, represents the emotional principle. The dictator himself appears as an idealistic dreamer, and Anne-Marie occupies an intermediate position of a realist in Chant's inner world.

The roles of these characters are in many ways similar to the relationships of Lucy, Carlyon, and Elizabeth to Andrew in the novel *Inside Out*. However, there are also some differences. For example, Anne-Marie embodies the features of both Elizabeth and Lucy. Like Elizabeth, Demasne's wife is also energetic and has a domineering character, and this similarity is emphasized by a recurring detail in the description of both characters - a raised chin; on the other hand, Anne-Marie has some things in common with Lucy. The characters' similar gestures are also striking, namely, both of them mix the coals in the fireplace with the toe of their shoes. Often, Anne-Marie's image is shown in a mirror image, which is very reminiscent of Mr. Henry's maid looking at herself in the mirror. In the 20th century, philosophical and psychological theories began to have a direct impact on art. V. Dneprov noted that "...the teachings that literally penetrated the everyday life of the West and became popular with amazing speed began to have a direct impact on art, forming not only the artist's worldview, but also the methods of directly conveying the schemes of constructing images, characters, plots" [9].

The teachings of Sigmund Freud also had a special influence on the work of G. Green. Freud's psychoanalysis, which originated as a medical theory of the treatment of neuroses, turned into a worldview that explained all actions and the entire nature of human activity, including its unconscious social activity, as a manifestation of biological (in particular, sexual) instincts. The main problem of Freudianism is the unconscious psychological conflict that determines the behavior of each individual. Freud explained the division of the psyche into conscious and unconscious as the result of the process of "sublimation", which has a sexual origin.

While 19th-century writers tended to consider the interests of the individual in describing the mental process, Freudianism proceeded from his organic needs in this regard. While 19th-century psychological analysis was largely historical in nature, 20th-century analysis of the human psyche took on a symbolic meaning. In seeking ways to deepen and complicate the standardized image of the individual, writers who used Freudianism came face to face with a dark and unsettling truth about man: the morally and sexually illegitimate sexual and aggressive desires that have been unconsciously trained throughout history cannot be re-educated.

Freud's teachings were especially supported in England by the writers of the "lost generation", who declared their commitment to a personal worldliness, which they called "private worldliness".

Green belonged to a different generation of writers, but the influence of Freudianism did not bypass him either. It is known that the writer underwent psychoanalysis at the age of sixteen. Thus, he had the opportunity to test the effectiveness of Freudian theory on himself. The writer did not take this incident seriously either then or later. However, the young Green found certain advantages in the psychoanalytic approach.

The influence of Freudianism is clearly visible in the novel *"Inside Man"*. Green uses psychoanalytic theory to explain the tragedy of the main character, who, unable to cope with his

hesitations, commits suicide. Andrew's hesitations, his struggle with his "I" can be viewed not only from the perspective of romanticism, but also from the perspective of Freud's idea of egoism. According to Sigmund Freud, egoism is the psychological emanation of everything emotional, physical and biological in a person. Andrew is not only a coward by nature, but also an egoist. Moreover, he combines two types of egoism: the egoism of interests and the "libidinal" egoism. The first type of egoism represents the instinct of self-preservation, it is the fear that drives many of the hero's actions. The second type of egoism is based on the instinct of pleasure. Lust is the second strongest feeling that Andrew experiences[10]. From egoism, as from the root, a psychological personality grows, sharply different from the rational-active personality (Elizabeth). However, there is more deceit in Elizabeth's determination than in Andrew's weakness. Although his image is far from artistic perfection, from the point of view of psychological theory it seems more perfect.

Andrew's feelings for his father are formed in his mind throughout the novel. The first mention of his father appears in the undifferentiated "stream of consciousness" when the hero escapes from smugglers. "How dare you teach my son this?" - and beat him. His father always called him "my son", as if it was not his mother who gave birth to him in pain, but his father. Damn the old hypocrite. - "God, give me strength." One can only guess about some facts from Andrew's life[11], which indicate his negative attitude towards his father. First, the boy was very attached to his mother and could not stand his father's beatings. This passage shows that the mother tried to instill religious feelings in the child, which caused a sharp disapproval of the father. That is why Andrew loved the pious Elizabeth very much, because in her image he wanted to see his mother.

Freudianism in the novel is closely connected with religion. In the immortality of the human soul, Andrew saw an opportunity to take revenge on his father: "... then," he hesitated for a moment, "if people do not die completely, when we bury them we can harm them, we can torment them" [12]

Green's hero feels only hatred for his father, which does not fully correspond to Freud's law of this relationship. According to Freud, "the child's attitude towards his father... is two-sided. In addition to the hatred that wants to destroy his father as a rival, there is usually a certain amount of affection for him. Both attitudes are united in identification with the father: I wanted to take my father's place, because he was amazing; I wanted to be like him, so he must disappear." In G. Green, such a dual attitude is extrapolated to another character - the character of Carlion, the protagonist's friend, whom Andrew both loved and hated. Carlion, who took the boy under his protection after his father's death and turned him into a smuggler, strangely embodied the traits of Andrew's father and mother. Carlion is a clever and cunning smuggler, he is brave, sometimes cruel, but he is also an aesthete, for whom moral issues are nothing more than an opportunity for a romantic gesture[13]. Carlion's sensitivity to beauty, his love of poetry attract Andrew to himself. In the fate of the protagonist, Carlion plays the dual role of friend and enemy at the same time. Later, the friend crushes the enemy, and Andrew realizes that his confrontation with Carlion takes place only in his mind: "There was no battle with Carlion, only a fight with his father. His father betrayed him, his father killed Elizabeth, his father is dead and unreachable[14]. He was out of reach. Isn't that right? His father's soul did not wander. It settled in the body of the son he created. "I am my father," he thought, "and I killed him." Thus, the writer, departing from Freud's scheme, brings his hero to an important conclusion: the source of evil should be sought not outside, but within[15].

### Conclusion

In conclusion, Graham Greene was working on the novel "Inside Man" at the time of the general strike in England. The writer witnessed the social disasters that swept the whole country, although he himself was not on the side of the working class, but became a direct participant in the events. However, G. Green could not include all these violent events in social life in his novel. A more important issue for the young author was the "inner self" of man and his struggle with himself. The events in the work change very dramatically, and the struggle with the "inner self" in man is very difficult for the heroine of the work, Francis, through his beloved daughter, his worldview changes slightly, but due to his inability to overcome himself, his frivolous view of life, he commits suicide.

The events in the novel "Inside Man" cannot be classified as historical works, since the work does not depict either the spirit or life of that era. The author's resort to the image of smugglers, criminals, and outlaws seems to be a continuation of the theme of neo-romantic travel books, in which heroism, that is, the moral problems of our time, are vividly depicted against the backdrop of scientific research, discoveries, or simply interesting adventures.

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