

University of Pardubice

Faculty of Arts and Philosophy

Reflection of the 1930's British Society in Graham Greene's Brighton Rock

Iva Nešetřilová

Bachelor thesis

2017

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2015/2016

ZADÁNÍ BAKALÁŘSKÉ PRÁCE (PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Iva Nešetřilová**
Osobní číslo: **H13109**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro odbornou praxi**
Název tématu: **Odraz britské společnosti 30. let v románu Brighton Rock
Grahama Greena**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Studentka bude ve své bakalářské práci analyzovat odraz britské společnosti 30. let v románu Brighton Rock od Grahama Greena. V úvodu bude studentka prezentovat kulturně historickou analýzu daného období a zaměří se především na nižší společenské vrstvy, včetně kriminálního prostředí. Důležitým aspektem, typickým pro toto období, je změna hodnotového systému a odklon od tradičních náboženských hodnot. Dále je v románu důležité prostředí přímořského letoviska Brighton, jehož atmosféru a typologii autorka přiblíží v jedné z úvodních kapitol. Samotná literární analýza se bude věnovat odrazu výše zmíněných aspektů v Greenově románu, který v jeho literární kariéře znamenal určitý zlom především díky hlubšímu pohledu na duchovní hodnoty jeho hrdinů.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: tištěná/elektronická

Seznam odborné literatury:

- Greene, Graham. 1993. Brighton Rock. David Campbell.
Morley, David and Kevin Robins. 2001. British Cultural Studies: Geography, Nationality, and Identity. Oxford University Press.
Šustrová, Petruška. 2003. Ostrovy: dějiny. BB art.
Hazelgrove, Jenny. 2000. Spiritualism and British Society Between the Wars. Manchester University Press.
Morgan, O., Kenneth. 2010. Dějiny Británie. 2., dopl. vyd. Praha : NLN, Nakladatelství Lidové noviny.
Branson, Noreen, and Margot Heinemann. 1971. Britain in the 1930's. Praeger.
Sherry, Norman. 1989. The Life of Graham Greene. New York: Penguin Books.
Diemert, Brian. 1996. Graham Greene's Thrillers and the 1930s. McGill-Queen's University Press.
Munzar, Jiří. 1983. Angažovanost v tvorbě Grahama Greena. Vyd. 1. V Brně: Univerzita J.E. Purkyně.
Gilvary, Dermot and Darren J. N. Middleton. 2011. Dangerous Edges of Graham Greene: Journeys with Saints and Sinners. Bloomsbury Publishing USA

Vedoucí bakalářské práce:

Mgr. Olga Roebuck, Ph.D.


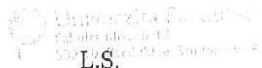
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: 30. dubna 2016

Termín odevzdání bakalářské práce: 31. března 2017



prof. PhDr. Karel Rýdl, CSc.
děkan



doc. Šárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2016

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 17.3.2017

Iva Nešetřilová

Acknowledgements

I would like to thank my supervisor, Mgr. Olga Roebuck, M.Litt. Ph.D. for giving me the opportunity to choose this topic, for her professional help, advice, and, especially, for the time she had spent when consulting my work.

Annotation

This paper examines and analyses the reflection of British Society in the novel *Brighton Rock* by Graham Green. The first part explores the situation in Britain around the 1930s, the period when the book was written and published, and briefly focuses on the changing landscape brought about by the Depression and aftermath of the First World War. The emphasis is confined mostly to how these changes affected the lower classes, and a brief description of what constitutes working class is provided. This is followed by the main part of the thesis, which is centred on the book *Brighton Rock* and how it represents the lower classes, specifically in relation to changing values and deflection from religious beliefs. Further subchapters explore some of the effects of these changes, with emphasis on crime and morality, and the concept of heaven and hell. Brighton is also explored as a setting for the book in relation to its urban atmosphere and typography. In addition, a literary analysis on some of the main characters demonstrates how life choices affect the ability to advance or be led to damnation.

Key words: Crime, Morality, Religion, Society, Class

Anotace

Tato práce se zabývá zkoumáním a analýzou odrazu britské společnosti 30. let v románu *Brighton Rock* od Grahama Greene. Tato část dále popisuje změny, které nastaly po První světové válce, a jaký měly dopad na nižší třídy společnosti. Na první část navazuje stěžejní část práce, která se soustředí na knihu *Brighton Rock*, konkrétně, jak jsou v ní zastoupeny členové nižší třídy, ve vztahu ke změně hodnot a odchýlení od náboženských zvyků. Následující subkapitoly zkoumají vliv těchto změn, s důrazem na zločin a morálku, a koncept Nebe a Pekla. Město Brighton je zkoumáno z hlediska výběru knižní lokace ve vztahu k městské atmosféře a typologii. Vedle těchto popsaných jevů, je dále poskytnut analýza některých postav, která má poskytovat vysvětlení toho, jak životní volby ovlivňují schopnost pokroku nebo cesty do zatracení.

Klíčová slova: zločinnost, morálka, náboženství, společnost, třída

Table of Contents

Introduction.....	5
1. The economic and political situation in 1930s Britain	7
2. Social structure in Britain	10
2.1. Upper Class	10
2.2. Middle Class.....	11
2.3. Working class.....	12
3. Brighton – atmosphere, symbolism and topography in Brighton Rock	14
4. Character of Pinkie Brown	18
5. Elements of revenge, crime and death in Brighton Rock	21
6. Morality and Religion – the concept of Heaven and Hell and deflection from religious values	26
7. Reflection of the society in the novel	32
Conclusion	34
Resumé.....	37
Bibliography	41

Introduction

Britain as a society has been witness to many changes in history, but the commencement of the First World War would alter the British landscape extensively. Class distinction was partially diminished by the war, and a weakening of moral behaviour was brought about by the decline of traditional restraints that were in existence before this period of time. What constitutes moral behaviour is decided chiefly by the common people, and is affiliated with their religious leanings and other societal values. A notion persists that people who are free of any moral restraints may be more inclined to give way to impulses involving crime and other immoral and reckless behaviour. These concepts are examined further in the analysis of *Brighton Rock*.

The decade of the 1930s was a multifarious affair, on the one hand there was high unemployment and its wider implications, and on the other a taste for titillation and pleasure, which can be seen in the peep shows, picture palaces, dance halls and seaside rides portrayed in Graham Greene's, *Brighton Rock*. The economic slump of the Great Depression in the 1930s afflicted the rich and the poor alike, but the industrial poor were hit the hardest, with the highest unemployment levels. Social reforms under the Labour Government, nevertheless, did take place and included such things as providing social housing, although many inner-city and suburban slums still existed in the 1930s and are alluded to in the novel.

Poverty and inequality are also key factors in the novel and play their role in shaping the character's behaviour. Poverty and inequality are often concurrent with lower educational achievements, as is the case with Pinkie and his gang. Becoming disaffected at school often leads to the development of intense antipathy and resentment in later life, leading to bullying and anti-social behaviour. Furthermore, poverty is often deep-rooted in families and frequently passed on from one generation to the next, and for many it is difficult or impossible to break this cycle. Extreme poverty and crime often go hand in hand, particularly crime of a violent nature. Pinkie and his gang slot into all of these pigeonholes, pre-destined to a certain destructive mindset and pattern of behaviour, with a foreseeable outcome. The novel also ties moral values to criminality, but social issues and social bias, which favours a certain class group, have much stronger consequences for the poor. Pinkie, in relation to this notion, is further examined in the thesis.

Brighton as a setting and background for the novel was a prudent choice made by the author. There are conflicting scenes, one is of gaiety and indulgence, “the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour, a race in miniature motors, a band playing, flower gardens in bloom below the front,”¹ The other, the desolate backstreets tinged with decay and depravation, “the houses which looked as if they had passed through an intensive bombardment, flapping gutters and glassless windows.”² The two sides of Brighton, Paradise Piece and Paradise Parade, are discussed further in the thesis. The thesis also examines the topographical features of Brighton, such as the coast and the country, and the general atmosphere and ambience created by these environs.

Crime is foregrounded in *Brighton Rock*, and the novel makes multiple references to the underworld of mobs, racketeering, murder and intimidation. The principle mob leaders are Pinkie Brown, the young and conflicted antihero who inherits his position after the death of the former leader, and Colleoni who truly holds all the power. On the opposite side is Ida, an unlikely hero who happens to involve herself with Hale although briefly. Her decision to avenge his death is propelled by her misplaced sense of right and wrong and her inquisitive and sometimes intrusive nature. A further examination of Pinkie and his criminal undertakings are discussed later in the thesis.

Thus, the aim of the thesis is to look at the general economic, political and social background of 1930s Britain and compare it to the themes in the novel. The novel, published in 1938, mainly focuses on the mindset, behaviour and habits of the lower classes. That is not to say all lower-class people are immoral or corrupt, but how social deprivation and inequality can lead to anti-social behaviour such as criminality. Furthermore, the thesis examines why moral turpitude plays a crucial role in shaping behaviour and how the rejection of societal and religious values can have catastrophic consequences for some individuals. The physical features and socio-economic conditions of Brighton are also examined in relation to their influence on the populace.

¹ Graham Greene, *Brighton Rock* (London: David Campbell, 1993), 9.

² Greene, *Brighton Rock*, 110-111.

1. The economic and political situation in 1930s Britain

In order to understand the society of the nineteen-thirties, it is necessary to clarify the economic and political situation in Britain at the time. Brown states that in the early 1900s, Britain had a very advanced industrial economy, producing just under one-fifth of the world's total manufacturing output.³ About forty percent of the population were employed in the labour-intensive industries such as coal, heavy metals, cotton textiles, engineering and shipbuilding. Brown also asserts that while manufacturing was wide-spread, it was concentrated in only a few regions of the United Kingdom.⁴ The complacency of manufacturers and inflexible marketing practices meant diversifying into new sectors such as automobiles and electrical engineering were chiefly ignored at the time. A boom in these industries would surface later, chiefly during the 1930s.

According to Brown after the war ended in 1918, there was an economic boom and industries such as coal, steel and cotton prospered. However, by the 1920s both domestic and international demand had declined leading to high unemployment, particularly in these sectors.⁵ Adding to this period of instability was a second crisis; the collapse of the American stock market in 1929. American investors stopped lending money and investing in new foreign businesses. There was a considerable slump in exports, which meant the buying of British goods reached an all time low. Unemployment reached new high levels during the 1930s, with numbers rising to approximately twenty-two percent of the work force.

Politics also had a role to play during this time. In accordance with Cronin's findings the Labour party had adopted a more socialist commitment during and after the war and pressed upon its electorate the need for land nationalisation, a major housing programme, and the nationalisation of the mines, railways, shipping, armaments and the electricity supply industries.⁶ Civil and industrial liberties had been largely suspended during the war; these according to the Labour Manifesto would be reinstated. Cronin further states that "Labour

³ K.D. Brown, „Industry and Services: Employment and Unemployment,“ in *A companion to early twentieth-century Britain*, ed. Chris Wrigley (Oxford: Blackwell Publishers Ltd, 2003), 302.

⁴ Brown, „Industry and Services: Employment and Unemployment,“ 302.

⁵ Brown, „Industry and Services: Employment and Unemployment,“ 310.

⁶ James E. Cronin, *The politics of State Expansion - War, state and Society in Twentieth-Century Britain* (London: Routledge, 2005), 99.

was not to contest a general election for another four years, however, and by that time the context had changed dramatically.”⁷

The ending of the war saw an unexpected upsurge in industrial militancy. This grew because workers in the industrial sectors developed more power due to the post-war boom. The notion according to Cronin that ‘direct action’ could achieve more than electoral tactics was born out of the work-shop based politics that was prominent in Russia and the continent at the time.⁸ This resulted in the Labour party distancing itself from the radicalism of industrial unrest and trying to portray an image of respect and calm, seeking to discredit ‘direct action’ tactics. Cronin argues further that no sooner had Labour and the unions begun to respond to this challenge they were soon to face a different one, that of mass unemployment. The slump began late in 1920 and would continue for nearly two decades.⁹

The 1930s is a decade mostly known for The Great Depression, which happened as a result of ineffective governance, the stock market crash and over-dependence on staple industries. Constantine suggests that the 1930s was seen as a time of unbroken depression, deprivation and decay but that there are also other tantalizing images of interwar Britain, which seems not to go together with sombre portraits of Britain.¹⁰ According to Constantine photographs suggest a people, even a working class, were better dressed than their parents and grandparents before the First World War.¹¹

Not all of Britain was affected in the same way by the Great depression and “the areas affected by the depression were those which had created Britain’s industrial revolution, including Clydeside, Belfast, the industrial north of England and southeast Wales.”¹² Because the effects of Depression were limited only to certain areas, the government did not see it as a serious problem. According to McDowall, the first parts of Britain which started to recover in the 1930s were the Midlands, where the motor industry was growing, and the south of Britain.¹³

⁷ Cronin, *The Politics of State Expansion*, 99.

⁸ Cronin, *The Politics of State Expansion*, 100.

⁹ Cronin, *The Politics of State Expansion*, 100.

¹⁰ Stephen Constantine, *Social Conditions in Britain, 1818 – 1939* (London: Methuen, 1983), 1-2.

¹¹ Constantine, *Social Conditions in Britain*, 2.

¹² David McDowall, *An Illustrated History of Britain* (Essex: Longman, 1989), 165.

¹³ McDowall, *An Illustrated History of Britain*, 165.

Moreover, the wages by 1938 went up by thirty percent more than they were in 1913.¹⁴ In addition to the higher wages, prices also lowered and therefore people were able to afford better food and higher standards of living in general. Later it was clear that the economic situation improved because of the Second World War and the fact that the country had to prepare for the war. That meant more people were needed in the heavy industry in order to produce guns, planes and other war equipment. Miles claims that “the regional, and industry-specific, nature of interwar unemployment meant that, in fact most working-class people were in work throughout the period.”¹⁵ Better living standards, higher wages and less working hours meant more opportunities to participate in mass leisure activities, such as the cinema. Miles also maintains that “some have argued that consumption, either by distraction or via emulation, began to eclipse class-based identities.”¹⁶

¹⁴ Eric Hopkins, *The Rise and Decline of the English Working classes 1918-1990* (London: George Weidenfeld & Nicolson Ltd., 1991), 20.

¹⁵ Andrew Miles, “Social Structure, 1900-1939,” in *A companion to Early Twentieth-century Britain*, ed. Chris Wrigley (Oxford: Blackwell Publishers Ltd, 2003), 346.

¹⁶ Miles, *Social Structure*, 346.

2. Social structure in Britain

One of the well-known facts about Britain is the division of society into classes. George Orwell described England as “the most class-ridden country under the sun” in one of his essays.¹⁷ Since this thesis deals with a book filled with gangs and criminality which is usually linked to people of less wealth, it is necessary to describe social structure in Britain. As Bruce and Yearly say, there is a hierarchy in every society up to a certain point. In some simpler societies, it is based on age or gender; society in India is divided into casts. In contrast, more modern industrial societies are based on a class system.¹⁸ There are several famous sociologists who have described a class system and its division, for example Marx or Webber, but their division always had one thing in common. The class system pays attention to wealth or the lack of it. According to Anthony Giddens, “we can define a class as a large-scale grouping of people who share common economic resources, which strongly influence the type of lifestyle they are able to lead.”¹⁹ Giddens also states that “ownership of wealth, together with occupation, are the chief bases of class differences.”²⁰

Although society has been divided into many classes by the sociologists mentioned above, this paper is going to briefly describe only the main classes: Upper class, Middle class and Working class.

2.1 Upper Class

As was stated above, the social structure in Britain is divided by ownership or lack of wealth and even though that it is not that important for this paper, or maybe because of it, the first class to be described is the upper class. Storry and Childs claim that upper class which is at the top of a social pyramid is usually closely associated with the aristocracy. People of the upper class lived in mansions and attended private schools from a young age. Their wealth, titles and position in society were hereditary.²¹ In addition to that, upper class is also described as “those

¹⁷ George Orwell, *The Lion and The Unicorn: Socialism and the English Genius* (Harmondsworth, 1982), 182.

¹⁸ Steve Bruce and Steven Yearly, *The Sage Dictionary of Sociology* (London: SAGE Publications Ltd., 2006), 36.

¹⁹ Anthony Giddens, *Sociology, 5th ed.* (Cambridge: Polity Press, 2006), 300.

²⁰ Giddens, *Sociology*, 300.

²¹ Mike Storry and Peter Childs, *British Cultural Identities* (London: Routledge, 1997), 208.

who live on earnings from the ownership, control and exploitation of property, such as land, capital, large businesses and share-holdings.”²²

Moreover, the entry of The SAGE Dictionary of Sociology also states that “of all the classes it is probably the upper class that has the clearest sense of its identity as what Karl Marx called a ‘class for itself’. It has a high degree of endogamy, effectively practices social closure by educating its children at expensive private schools and uses family connections to maintain the position of those members who do work.”²³ The upper class could also be described as a small, nearly closed group of people with lot of resources and authority and a capability to transmit their privileges to their descendants.²⁴

2.2 Middle Class

This section is focused on the middle class which is much broader than the upper class since it consists of many working people with different occupations. Constantine states that people from the middle class have usually white collar occupations such as accountants, doctors or teachers. People who worked as shop assistants no longer worked just for single businesses but they started to work for chain stores like Marks and Spencer’s and such.²⁵ According to the *Sage Dictionary of Sociology* “this term identifies non-manual workers: ‘middle’ in the sense of enjoying a wide variety of advantages over most manual workers but clearly subordinate to those whose wealth means they need not work.”²⁶

Although in the one of the previous paragraphs it was stated that class status relies on wealth, this does not apply to the division between middle and working class. Bruce and Yearly assert that this division is based on social and cultural differences not economic ones.²⁷

²² Bruce and Yearly, *The Sage Dictionary of Sociology*, 310.

²³ Bruce and Yearly, *The Sage Dictionary of Sociology*, 310.

²⁴ Giddens, *Sociology*, 313.

²⁵ Constantine, *Social Conditions in Britain*, 4.

²⁶ Bruce and Yearly, *The Sage Dictionary of Sociology*, 196.

²⁷ Bruce and Yearly, *The Sage Dictionary of Sociology*, 196.

2.3 Working class

The last part of the social structure in Britain discussed in this paper is the lower class also called the working class which included the people who worked manually. According to Bruce and Yearly, the working class are “those who sell their physical labour power: that is, manual or blue-collar workers.”²⁸ The working class is an important part of this thesis; therefore, it will be discussed in greater detail than the previous two. Benson maintains that the type of work that people did, determined most of the other aspects of their lives. The accommodation they lived in, health standards, the nature of their family and how they spent their leisure time and their social and political values.²⁹

Bourke proposes that the people belonging to the working class in the early twentieth-century kept their working-class identities despite their material well-being undergoing impressive improvements.³⁰ In addition to that, Bourke also states that “Marxists, culturalist, and individualist definitions of class all acknowledge that (in general) to be working class means to be less wealthy than middle class which, in turn, trails behind the affluence of upper class.”³¹ The people on the border of poverty were perceived as treacherous since they had to resort to offenses against the law and begging in order to obtain money and survive. Although people from working class were also seen this way so there were not many chances for them to find employment.

As Charles Murray says not only low income is a factor for being a member of lower classes. It is also connected with distinctive behaviour and attitude of people that isolates them from the rest of the society.³² This behaviour includes unexcused absence from school, offenses against the law, failure to keep a job and random violence. Murray also states that when a person leaves school without any skills and barely literate it is more likely to end up with crime career than with a proper job.³³

²⁸ Bruce and Yearly, *The Sage Dictionary of Sociology*, 239.

²⁹ John Benson, *Working Class in Britain, The 1850 – 1939* (London: I.B. Tauris, 2003), 9.

³⁰ Joanna Bourke, *Working Class Cultures in Britain, 1890-1960, Class and Ethnicity* (London: Psychology Press, 1994), 4.

³¹ Bourke, *Working Class Cultures in Britain*, 4.

³² Charles Murray, *Emerging British Underclass* (London: The IEA Health and Welfare Unit, 1990), 19.

³³ Murray, *Emerging British Underclass*, 26.

One of the most visible signs that distinguishes into which class a person belongs is language and person's accent. Accents differ in regions across the UK and usually working class people spoke with regional accents. On the other hand, people from higher social background tend to speak Received pronunciation or with clipped accent.

Furthermore, in order to describe part of the society, it is important to know not only about what kind of work people did but also things that they did in their free time. People belonging to lower classes usually found their entertainment in football, as there was a football club basically in every city in the UK. There was rivalry between some neighbouring cities because of social and religious status of their fans, for example as Morgan says "Everton always attracted Catholics compared to its neighbour Liverpool which was supported mainly by Protestants."³⁴ People stopped attending church sermons mainly because they started to have more money and that meant they could spend their free time more enjoyably. They could afford to go to football matches, see the movies in cinema or travel. Aside of that, religious services also did not keep up with changes of society and its need and sermons became less interesting and not easy to understand. This is supported by Stephen Inwood who quoted opinions of several workers on this topic, "The service is not understandable, and is boring. The social gap between clergy and people is deep, and also Sunday – the day to relax – is not a good choice."³⁵

Aside from football, people also started to spend their free time watching or betting on horse and greyhound races as according to Stevenson, "greyhound racing claimed as many as eighteen million attendances by 1931. As with horses, off-course betting was illegal, but the provision of greyhound tracks in most of towns of any size made on-course betting much easier."³⁶ Another example of entertainment for working class people was radio listening. Although it was not so popular at the beginning, because as Hopkins states the first programmes, after British Broadcasting Corporation was established in December 1926, were dull. This changed by the 1930s because they added programs of dance music, comedy shows and sport commentaries.³⁷

³⁴ Kenneth O. Morgan, *Dějiny Británie* (Praha: NLN, 1999), 425.

³⁵ Stephen Inwood, *Historie Londýna* (Praha: BB art, 2003), 609.

³⁶ John Stevenson, *British Society 1914-45* (Harmondsworth: Penguin books, 1984), 384.

³⁷ Hopkins, *The Rise and Decline of the English Working classes*, 54.

3 Brighton – atmosphere, symbolism and topography in Brighton Rock

Brighton is a seaside resort on the southern coast of England which is popular with day-trippers and pleasure seekers. It offers a colourful and vibrant kaleidoscope of changing scenes and landscapes from Palace Pier to the beaches and the sea, and from inner city slums out to the country. Like any city, it has a varied topography also seen in its architecture, its streets and dwellings, its institutions, its entertainment venues and surroundings. The atmosphere can be one of hope, fear, tension, excitement, anxiety, despair and desire depending on the circumstances.

The novel starts with a vision of Brighton seen through the eyes of Hale who is visiting for the day in his role as Kolley Kibber:

“the early summer sun, the cool Whitsun wind of the sea, the holiday crowd. They came in by train from Victoria every five minutes, rocked down the Queen’s Road standing on top of the little local trams, stepped off into bewildered multitudes into fresh and glittering air.”³⁸

The narrative showcases the charms and delights of Brighton, the atmosphere which is spread around, being one of excitement and expectations. Especially for those that rarely have the chance to visit the coast and experience clean, fresh sparkling air. The masses of people are visiting for the Whitsuntide bank holiday, and while the others anticipate the day ahead of them, in contrast Hale’s day is filled with fear and apprehension. While Brighton is portrayed as paradise for some, it was not for others.

The visitors to Brighton make the most of their day, dragging the day out as long as possible, grabbing any bit of freedom and enjoyment where they can. Even standing in crowded carriages, waiting in long queues for food and the long trip home does not discourage them, “With immense labour and immense patience they extricated from the long day the grain of pleasure: this sun this music, the rattle of the miniature cars, the ghost train driving between the grinning skeletons...the sticks of Brighton rock, the paper sailors’ caps.”³⁹ Brighton offered a diversion and a chance to escape from normal, everyday life, giving the masses, who were

³⁸ Greene, *Brighton Rock*, 9.

³⁹ Greene, *Brighton Rock*, 10.

mostly working class, small grains of pleasure which they would carry home with them until the next opportunity came along.

Palace Pier is the biggest attraction in Brighton and plays a key role in the novel. Palace Pier embodies noise, amusement, exhilaration and enjoyment for the masses. It also represents a vibrant and energetic cultural urban location, with festivals, music and dance events providing entertainment of various sorts to its sub-culture community who share and indulge in its pleasures:

“The long tunnel under the parade was the noisiest, lowest, cheapest section of Brighton’s amusements...a ghost train rattled by carrying courting couples into a squealing and shrieking darkness...All the way along the landward side were the amusements...”⁴⁰

The novel also highlights the decadent nature of Brighton, which provided the visitors with other forms of adult entertainment, “they followed their wives obediently into fishmongers, they carried the children’s buckets to the beach, they lingered around the bars waiting for opening time, they took a penny peep on the pier at ‘A Night of Love.’”⁴¹ The peep shows, the bars and the girls “waiting to be picked up,” were a common commodity for those who wanted to indulge in alternative forms of entertainment.⁴² The atmosphere is generally one of clean family fun and enjoyment, but it was also for those who sought cheap thrills in other ways.

Hidden behind the cheerful visage of the Palace Parade is another world, the one full of urban threat. Away from the glamour and elegance of the pier another type of life exists: the narrow maze of backstreets, which presents a harsher side of life, “The streets narrowed uphill above the Steyne: the shabby secret behind the bright corsage, the deformed breast.”⁴³ Nelson Place where Pinkie grew up is a shabby dwelling offering sub-standard and overcrowded living conditions, which correspond with social exclusion, high crime rates and desolation:

“He could have drawn its plan as accurately as a surveyor on the turf: the barred and battlemented Salvation Army gaff at the corner: his own home beyond in Paradise Piece: the houses which looked as if they had passed through an intensive bombardment, flapping gutters and glassless windows, an iron bedstead rusting in the front garden, the

⁴⁰ Greene, *Brighton Rock*, 215.

⁴¹ Greene, *Brighton Rock*, 98.

⁴² Greene, *Brighton Rock*, 18.

⁴³ Greene, *Brighton Rock*, 170.

smashed and wasted ground in front where houses had been pulled down for model flats which has never gone up.”⁴⁴

The scene is foremost in Pinkie’s thoughts. It embodies his subconscious mind, one that is trapped in the past and cannot grow or move forward in time. His personal ideology was that life in general was cruel and harsh. He could not change his opinion because he lacked the imagination to see it any other way. Rather than change his opinions he held on to them because it was the only constant thing in his life. People’s perception of self-identity change throughout life due to life experiences but Pinkie’s remained somewhat static as he did not have the capacity or intelligence to move past his childhood experiences.

Brighton has a fairly extensive seafront with its pebbled beaches and steep banks. It is frequented by many visitors, just to take in the here and now and enjoy the moment, and that life is ok and this moment in the sunshine, sitting on the beach is all that matters. The sea is mentioned numerous times in the novel and is commonly used to symbolise factors relating to the subconscious or inner conflict among others, “The sea stretched like a piece of gay common washing in a tenement square across the end of the street,” represents something bright, in something that is ordinarily depressing.⁴⁵ “The water washed round the piles at the end of the pier, dark poison-bottle green, mottled with seaweed,” here the sea mirrors Pinkie’s sinister mood and state of mind after just killing Hale.⁴⁶ The sea is an important part of the landscape in Brighton, representing many things to many people. To the many visitors it is an avenue of escape, to know a moment’s freedom and to renew energies and hopes; to Pinkie it represents the final moments of his life, his ultimate demise, to be dragged down into its darkest depths.

The country in the novel represents many things, but not the rural and cosy life of domestic fortitude one would expect; on top the downs sit:

“Little tarred bungalows with tin roofs paraded backwards, gardens scratched in the chalk, dry flower-beds like Saxon emblems carved on the downs...and hundreds of feet below the pale green sea washed into the scarred and shabby side of England. Peacehaven itself dwindled out against the downs: half-made streets turned into grass tracks.”⁴⁷

⁴⁴ Greene, *Brighton Rock*, 110.

⁴⁵ Greene, *Brighton Rock*, 99.

⁴⁶ Greene, *Brighton Rock*, 99.

⁴⁷ Greene, *Brighton Rock*, 108.

Like the sea in the novel, the country is also a symbolic representation of human life and emotions, the half-made streets denotes something unfulfilled and incomplete, and the country can also represent remoteness, to feel cut off from everything else. Urban expansion in the late 19th Century, pushed people out to the suburbs and the country; the slum-like dwellings were not just confined to the inner cities. The surroundings give off an air of neglect, and the dilapidation displays poverty and hardship. The name Peace haven is unquestionably out of place to its surroundings.

The novel depicts various types of settings ranging from the public-school grounds to the Brighton race tracks: beyond the public school's aristocratic turf you could see "the plebeian procession, those whom the buses wouldn't hold." The procession is marching to the race tracks, with its half-crown enclosures, its bookies, its horses, and for the crowd "a day on which life for many people reached a kind of climax."⁴⁸ The mood at the races is one of tension and excitement, hoping the horse will win. Away from the masses, stands the Cosmopolitan Hotel. The atmosphere inside the luxurious Cosmopolitan Hotel is one of lavishness, and extravagance. The interior is richly decorated: "the elegant furnishings of the Pompadour Boudoir," and the "big padded pleasure dome, the long mirror and wardrobe and the enormous bed."⁴⁹

Brighton, in the novel is presented as a city with many facades. Its outward appearance is one of fun and merriment, but lurking beneath this superficial surface a different world exists: one of often extreme poverty and desolation. The novel highlights the effects of growing up in these slums as seen through the eyes of Pinkie. The broken, overcrowded houses give off an air of dejection and the people are often denied the most basic things, such as quality education, if any at all. The children growing up in the slums often have low self-esteem and anti-social behaviour as a consequence of this harmful environment. The way the environment crushes the spirit is very much seen in Pinkie. The sea and the country provide different landscapes and surroundings, and can also affect the mood and atmosphere, depending on the situation. The nature of the novel is fairly dark and sinister and the atmosphere of the places often reflects this, but there are some light moments as experienced by the day-trippers on the pier or at the races.

⁴⁸ Greene, *Brighton Rock*, 122.

⁴⁹ Greene, *Brighton Rock*, 177.

4 Character of Pinkie Brown

Main character of the novel *Brighton Rock* is rather unsophisticated villain Pinkie Brown. He is portrayed as a juvenile with flawed persona, who lacks the conventional characters of a typical hero: courage, morality or purpose. Pinkie is depicted as a ruthless seventeen-year-old boy who takes control of a small-time gang in Brighton's underworld. He takes over as gang leader following the demise of his predecessor Kite, who is unintentionally killed by rival gang members. The gang is involved in extortion and protection rackets among other petty crimes. Pinkie is a violent and sadistic sociopath who kills and maims without accepting any accountability for his actions and is wholly incapable of feeling any guilt or remorse. As claimed by Kulshrestha, "Pinkie is the most powerful embodiment of evil in Greene's novels."⁵⁰

Pinkie's sense of wickedness and immoral behaviour is rooted in his childhood, predominantly from watching his parents have intercourse on Saturday nights, "remembering the room at home, the frightening weekly exercise of his parents, which he watched from his bed," which leaves him as a child feeling invisible and rejected.⁵¹ His feelings of rejection turn into anger and resentment, and as Kulshrestha maintains:

"The effect of the primal scene, the parents in the sexual act, is represented as a major crisis of Pinkie's pre-adolescent emotional life. Since his parents abandoned him to indulge their passion, he abandons everyone and travesties the norms of social and moral life."⁵²

This early introduction to sexual acts scars Pinkie intensely and leaves him with an unnatural, irrational fear and disgust for sexual intercourse, although he is often preoccupied with the notion of losing his virginity:

"He knew the traditional actions as a man may know the principles of gunnery in chalk on a blackboard, but to translate the knowledge to action...one needed help from the nerves. His own were frozen with repulsion: to be touched, to give oneself away, to lay

⁵⁰ J.P. Kulshrestha, *Graham Greene: The Novelist* (MacMillan, 1977), 60.

⁵¹ Greene, *Brighton Rock*, 110.

⁵² Kulshrestha, *Graham Greene: The Novelist*, 60.

oneself open – he has held intimacy back as long as he could at the end of a razor blade.”⁵³

In this passage his thoughts are centred on his imminent marriage to Rose, and what the wedding night will entail. Pinkie is consumed by his contempt for Rose and other women, blaming all of them for all the wrongdoings in the world. He perceives them as weak, damaged, needy or immoral, “that was what they expected of you, every polony you met had her eye on the bed...that was how they judged you: not by whether you had the guts to kill a man.”⁵⁴ He often refers to them as buers, meaning someone who is promiscuous, “She’s just a buer,” referring to Ida. He also talks about them as bitches, “a little bitch sniffed at him and then talked him over with another little bitch on a settee,” in reference to the women at the hotel.⁵⁵ His snide remarks and judgment towards women demonstrates his overtly misogynist position, and his difficulties dealing with what he sees as perceived threats to his masculinity. The novel *Brighton Rock* shows considerable concerns with women, which suggests a prevailing and modernist crisis over a man’s place in the world, rendering women as a potential threat to a man’s power and authority.

Pinkie was born and raised in Nelson Place, a slum area of Brighton. His earlier childhood experiences of poverty, and his revulsion of his parents Saturday night ritual turn him into a bully and sadists who liked to pick on the “soft kids at the council school,” a somewhat predictable course of events for Pinkie.⁵⁶ In the book *Graham Greene: The Novelist*, Kultshrestha uses Starkie’s argument that “what happens to a child in his early life will condition what he will become as a man. Pessimism, despair and violent death follow inevitably on early corruption.”⁵⁷ He takes pleasure in inflicting physical and emotional pain on others and dwells on: “All the good times he’d had in the old days with nails and splinters: the tricks he’d learnt later with a razor blade: what would be the fun if people didn’t squeal?”⁵⁸

Pinkie is referred to by his name by the other characters, “I didn’t come here to give hard words. Lend me a couple of nicker, Pinkie. I’m broke,” but is labelled in the narrative by Greene simply as the Boy, “the Boy didn’t answer,” possibly in reference to his youth and immaturity and the

⁵³ Greene, *Brighton Rock*, 162.

⁵⁴ Greene, *Brighton Rock*, 110.

⁵⁵ Greene, *Brighton Rock*, 32, 77.

⁵⁶ Greene, *Brighton Rock*, 64.

⁵⁷ Kulshrestha, *Graham Greene: The Novelist*, 60.

⁵⁸ Greene, *Brighton Rock*, 65.

fact the book deals with Pinkie's formative years.⁵⁹ He does not fornicate, smoke or gamble, "I don't bet" he answers when Spicer asks "You going to take a plunge?"⁶⁰ Nor does Pinkie drink alcohol, "You know I don't drink Fred."⁶¹ Although he relents and tries some alcohol for the first time later in the story, "his first alcohol touched the palate like a bad smell: this was what people called pleasure – this and the game."⁶² The game is what he refers to as sexual intercourse. This almost virtuous and upright behaviour is certainly at odds with his character, but his obsession with Catholicism and the notion of sin may have had left some impression on his consciousness. This will be discussed further in the next chapter.

What the reader learns of Pinkie in the absence of positive childhood experiences is that his character remains somewhat one-dimensional. His ill-fated effort to advance in Brighton's underworld is met with frustration and disappointment, "do you think I am finished, Dallow?"⁶³ He feels threatened by Colleoni who is muscling in on his patch, his empire: "This was his territory, the populous fore-shore, a few thousand acres of houses, a narrow peninsula of electrified track running to London.....It had been Kite's territory."⁶⁴ The failure of moral development on his part has driven out any sense of maturity of his character, leaving him to a certain extent with a limited range of human qualities and emotions.

"Pinkie the young gangster in Brighton Rock, is typical of a generation that has grown up without roots, without loyalties, the target of false promises that society never fulfils, twisted and embittered by disillusionment before he has become a man."⁶⁵

Although society in some way has failed Pinkie, there is no empathy for his character; he is rightly a victim of his own making. Growing up in Brighton's poor community, with overcrowding leading to families often sharing a single room, is a precursor to the fate that beholds the masses that are not able to escape it. "He thought he had made his escape, and here his home was: back beside him, making claims."⁶⁶ Pinkie and some of the other members of the mob were doomed from the outset, shaped many years ago by their surroundings.

⁵⁹ Greene, *Brighton Rock*, 223.

⁶⁰ Greene, *Brighton Rock*, 125.

⁶¹ Greene, *Brighton Rock*, 12.

⁶² Greene, *Brighton Rock*, 162.

⁶³ Greene, *Brighton Rock*, 73.

⁶⁴ Greene, *Brighton Rock*, 158.

⁶⁵ Raymond Chapman, *The Vision of Graham Greene in Forms of Extremity in the Modern Novel*, ed A.Scott jr. (Richmond: John Knox Press, 1965), 80.

⁶⁶ Greene, *Brighton Rock*, 111.

5 Elements of revenge, crime and death in Brighton Rock

In the Beginning of the novel, Charles 'Fred' Hale is murdered during a public holiday on account of aiding in the inadvertent killing of Kite. The opening lines, "Hale knew, before he has been in Brighton three hours, that they meant to murder him," gives an indicator to the nature of the novel.⁶⁷ It is known later in the story that Pinkie is responsible for Hale's death as an act of retribution for his involvement in the killing of Kite. The foregrounding of 'murder' in the first two sentences sets the scene for the background of the novel. While *Brighton Rock* is not a typical crime thriller it does, however, have a perpetrator, a vicious and sociopathic killer in the form of Pinkie, and a courageous, self-appointed detective in the form of the Ida. However, the novel delves much further than violent crime and the pursuit of a killer; it also looks at religion, which is tied in with the morality of its main characters. These two concepts become interconnected as the narrative develops.

Criminal gangs in 1930s Brighton were not an uncommon feature and Greene got his inspiration for his novel from them. Brighton's underworld heavily emerges as a place of violence and brutality in the novel. Everyday life for the gangs that roam through the backstreets involves open conflict, murder and intimidation. The two faces of Brighton surfaces throughout the novel; on one side, there is the seafront, which is a bright haven for visitors and holiday makers, and the other the sinister and squalid face of the underworld, with its razor gangs, protection rackets and inter-gang fights. The depiction of Colleoni, Pinkie's rival, however paints a different picture, that of a crime lord who resides in the luxury and prestige of the Cosmopolitan Hotel, and from there he runs his criminal empire, "The arm chairs, stately red velvet couches stamped with crowns in gold and silver thread, faced the wide seaward windows and the wrought-iron balconies."⁶⁸ The gaiety and frivolity of the Brighton piers acts as a front to the real drama and travesty that unfolds in the backstreets of the Brighton slums.

The murders in the novel are of a sadistic nature, starting with the murder of Hale. Hale previously had written a piece of journalism in regards to a slot machine scam, implicating Kite, which results in his accidental killing. Kite's death precedes the event of Hale's death and is a trigger for the revenge killing of Hale. Kite is razored by Colleoni's gang at St. Pancras Station.

⁶⁷ Greene, *Brighton Rock*, 9.

⁶⁸ Greene, *Brighton Rock*, 78.

Jim Tate, the bookie discusses with Ida the killing of Kite; he tells Ida that Kite “got croaked at St Pancras,” and “I don’t suppose they meant to do it,” he went on “They just meant to carve him up, but a razor slipped.”⁶⁹ Razors are highlighted several times in the novel and are synonymous with gang violence during this period of time. The first chapter of the novel showcases Hale trying to evade the gang, but whilst travelling in a taxi with Ida he glimpses the gang in pursuit, he “saw in the driver’s mirror the old 1925 Morris following behind, with its split and flapping hood and cracked and discoloured windscreen,” at this stage he is terrified and exclaims, “I’m going to die. I’m scared.”⁷⁰ Hale attaches himself to Ida for protection, but he later disappears and his body turns up in a shelter on the front, in Hove.

Hale’s murder is inferred rather than referred to directly, and the first inference to it is when Pinkie asks, “did it go alright,” and Dallow replies, “It was beautiful,” and adds, “Me and Cubitt planted him.”⁷¹ Dallow is talking about ‘planting’ Hale’s body in the shelter after the gang had killed him. Pinkie tried to set himself up with an alibi by asking several people the time and gets Spicer to plant cards, this highlights his calculating and scheming nature. The death is later ruled as a result of natural causes, but while Pinkie has no problem in accepting this verdict, Spicer is troubled with the killing and it plays on his mind:

“When the races began again he wouldn’t feel so bad, he wouldn’t think so much about Hale. It was the medical evidence which upset him: ‘death from natural causes,’ when with his own eyes he’d seen the Boy...”⁷²

Further details emerge later in the story; nevertheless, what remains ambiguous is the manner in which Hale meets his death and the cause remains a mystery.

Ida Arnold does not accept the coroner’s verdict that Hale’s death was as a result of natural causes, and later visits the police. On reading the autopsy report Ida notes that there were bruises found, “He does mention everything, this doctor of yours, doesn’t he? Bruises, superficial whatever that means, on the arms.”⁷³ This anomaly and the fact Hale retraces his steps and other

⁶⁹ Greene, *Brighton Rock*, 87.

⁷⁰ Greene, *Brighton Rock*, 25.

⁷¹ Greene, *Brighton Rock*, 32.

⁷² Greene, *Brighton Rock*, 99.

⁷³ Greene, *Brighton Rock*, 97.

signs, arouses Ida's suspicion and motivates her to investigate the death further, "Ida was going to begin at the beginning and work right on. She was a sticker."⁷⁴

Hale is murdered during the day time at a sweet stall selling Brighton rock, in reference to the name of the novel. Rose unconsciously chooses to go to the murder scene "the covered walk under the pier" on their wedding day.⁷⁵ Pinkie asks Rose if she wants 'winkles' or 'Brighton rock' and she answers the latter. This has a special significance to the story as she chooses the very place where Hale was murdered, Pinkie "looked around the little pink barred cell as if he owned it, it was stamped with footmarks, a particular patch of floor had eternal importance."⁷⁶ As a killer Pinkie is single-minded and expresses no remorse over the death; his pride is a motivating factor in the killings, "If only one could boast of one's cleverness, relieve the enormous pressure of pride...,"⁷⁷ Pinkie's sense of self-importance and conceit is a disturbingly familiar theme and is seen earlier when he is turned away from the hotel, "he had an insane impulse to shout out to them all that they couldn't treat them like that, that he was a killer, he could kill me and not be caught."⁷⁸

Spicer, soon after, represents trouble for the others and becomes Pinkie's next victim. He makes several slip-ups which puts the gang at risk of being caught. He places a card at Snow's restaurant, which then inexplicably places Rose as a witness. Spicer is then betrayed by Pinkie who arranges for Colleoni's mob to finish him off. However, Colleoni's mob double-crosses Pinkie and they also carry out a brutal attack on him:

"The men with one accord came round them. He heard Spicer's scream, 'Pinkie,' and saw him fall: a boot with heavy nails was lifted, and then he felt pain run like blood down his own back."⁷⁹

Pinkie escapes the gang and later returns home. On hearing that Spicer is still alive, "he felt the skin of his face contract as if something repulsive had touched him."⁸⁰ Pinkie then finishes Spicer off himself by pushing him over the banister, "The Boy looked down

⁷⁴ Greene, *Brighton Rock*, 47.

⁷⁵ Greene, *Brighton Rock*, 214.

⁷⁶ Greene, *Brighton Rock*, 215.

⁷⁷ Greene, *Brighton Rock*, 215.

⁷⁸ Greene, *Brighton Rock*, 210.

⁷⁹ Greene, *Brighton Rock*, 129.

⁸⁰ Greene, *Brighton Rock*, 147.

at the body, spread-eagled like Prometheus, at the bottom of Frank's stairs."⁸¹ The violence, fear and intimidation are very real in the novel, and serves to create anticipation and suspense in the narrative.

Other crimes involve the assault on Brewer for failing to pay his subscriptions, "The Boy suddenly drew his hand back and slashed with his razored nail at Brewer's cheek. He struck blood out along the cheek bone."⁸² Brewer is threatened by Pinkie to hand over his protection money. Protection racketeering was common during the 1930s, where gangs worked outside the law to provide protection to their clients through intimidation and violence. Pinkie also carries a bottle of vitriol in his pocket, "I don't need a razor with a polony, it's a bottle."⁸³ He adds further that it scares women more than a knife. He means to use the vitriol to threaten Rose if needed. Pinkie only relates to women in terms of hostility and violence, and at the same time he fears them. He recalls the death of Annie Collins and her death on the railway track after she commits suicide, and Peggy Baron's disfigurement with acid. His hatred towards women is linked with his repulsion and fear of intimacy, which may stem back to issues with his mother. His final line of attack is to rid himself of the unwitting Rose, by ensnaring her into a suicide pact, even though he has no intention of killing himself.

Like all crime novels there is an avenger, seeking justice. This is played out by the robust Ida Arnold. She learns of Hale's death when she returns back to her home in London. While her acquaintance with Hale is short-lived, it does not stop her, however, from involving herself in his death, "Vengeance was Ida's just as much as reward was Ida's."⁸⁴ Ida is determined to seek retribution for her friend, and wants to see the person responsible for Hale's death punished. Not only does she uncover the fact Pinkie is responsible, but she also intervenes in his plot to rid himself of Rose. In doing so she makes an opponent of Pinkie. Pinkie is terrified of getting caught as capital punishment is something he would face if he is caught. He tries to find the card left by Spicer underneath the tablecloth at Snow's and he realises one slip-up "might hang him if he was observed."⁸⁵ Furthermore, he knows Rose can give evidence against and get him hanged, so he makes sure he takes care of her, "I'm looking after the girl. She won't talk."⁸⁶

⁸¹ Greene, *Brighton Rock*, 150.

⁸² Greene, *Brighton Rock*, 72.

⁸³ Greene, *Brighton Rock*, 58.

⁸⁴ Greene, *Brighton Rock*, 47.

⁸⁵ Greene, *Brighton Rock*, 35.

⁸⁶ Greene, *Brighton Rock*, 67.

This fear of being caught precipitates all his exploits to cover his tracks. Although in the end it is not the Police that catch up with Pinkie, despite the extreme lengths he goes to, to avoid capture, it is Ida who finally sees retaliation for the murder of Hale. Pinkie falls to his death over the cliff after accidentally burning himself with the vitriol.

6 Morality and Religion – the concept of Heaven and Hell and deflection from religious values

The novel, *Brighton Rock* has an overtly Catholic theme running through it. It depicts how religious doctrine is tied in with the perceptions and beliefs of its characters, and the way it can ultimately mould their behaviour and influence their moral choices. The struggle between good and evil are often found in many novels from all periods of history and genres, but what makes this novel relatively distinct from some of the others is that the main character Pinkie has a distorted view of morality despite the dominant factor religion plays in his world. Kulshrestha asserts that “He believes in Hell, Flames and Damnation, but about Heaven he can only say, ‘Oh may be’. ‘The certainty of damnation does not terrify him, and he accepts it with an almost self-satisfied air.”⁸⁷ Pinkie acknowledges the teaching of the Roman Catholic faith, but appears to follow it in a rather distorted way. His moral compass is rather skewed and while his perception of heaven is questionable and lacking, he openly rebukes the notion of atheism, “it’s the only thing that fits. These atheists, they don’t know nothing.”⁸⁸

Pinkie is raised in the Roman Catholic faith, or as he refers to it Roman, “You a Roman?” Pinkie asks Rose on their first meeting after she shows him her Rosary beads. Rose replies that she is and he replies “I’m one too.” He then boasts about being in a choir “Why I was in a choir once,” and proceeds to sing in Latin “Agnus dei qui tollis peccata mundis, dona nobis pacem,” which translates to Lamb of God, you take away the sins of the world, grant us peace.⁸⁹ Pinkie is an uneducated, simplistic boy who spouts bits of Latin here and there, which is merely a platform to demonstrate his primitive and unsophisticated grasp of religiosity. Both Pinkie and Rose share a child-like knowledge of religion, and they discuss it in terms of ‘good’ and ‘evil.’ They accept these concepts as truths, without speculating other possibilities. While Rose has a more balanced view of these terms, Pinkie’s view is more one-sided and evil and damnation are at the very centre of his existence, “I don’t take any stock in religion. Hell – it’s just there. You don’t need to think of it – not before you die.”⁹⁰ Ironically, Pinkie does think of hell quite a lot, and sees it as an earthly entity, one that he lives in every day.

⁸⁷ Kulshrestha, *Graham Greene: The Novelist*, 62.

⁸⁸ Greene, *Brighton Rock*, 66.

⁸⁹ Greene, *Brighton Rock*, 65.

⁹⁰ Greene, *Brighton Rock*, 111.

Imagery such as music also plays a central role in the novel, “In his voice a whole lost world moved – the lighted corner below the organ, the smell of incense..., and the music. Music – it didn’t matter what music.”⁹¹ Pinkie is surprisingly moved by the music which takes him back to the time he was an altar boy, which seems strangely ironic considering his past is usually something he wishes to remove from his memory. Imagery also comes in symbolic forms:

“he wasn’t made for peace, he couldn’t believe in it. Heaven was a word: hell was something he could trust. A brain was only capable of what it could conceive, and it couldn’t conceive what it had never experienced; his cells were formed of the cement school playground ...his bed at Frank’s and his parents’ bed. An awful resentment stirred in him – why shouldn’t he have had his chance like all the rest, seen his glimpse of heaven if it was only a crack between the Brighton walls.”⁹²

Pinkie sees it as destiny that he is marked for damnation, heaven has eluded him and past experiences have led him to his current circumstances. He feels he has been unfairly denied any opportunity to be happy, but what he fails to realise is that he has had chances to redeem himself, but he only knows one way to think and that is to loathe and distrust everything and everyone, “he his bound in a habit of hate.”⁹³

Pinkie pursues the innocent and naive Rose, in order to make sure she doesn’t incriminate him in the murder of Hale. He is aware that if he marries her she cannot give evidence against him. His ruse to silence Rose, ultimately leads to him perpetrating an even worse moral sin and that is to corrupt the innocent Rose. He used the fact that Rose has fallen in love with him to easily persuade her to marry him illegally outside of Catholic Church. She recognises the fact she is about to commit a mortal sin so she goes to confession, “I wanted to be in a state of grace when I married you...but then I remembered ...we’re going to do a mortal sin.”⁹⁴ Pinkie feels he has paid a heavy price for murder, he now sees his future as one of domestic drudgery and the sexual intimacy he has tried to avoid thus far. It has now trapped him into a downward spiral into the eternal fires of hell and damnation:

⁹¹ Greene, *Brighton Rock*, 65.

⁹² Greene, *Brighton Rock*, 275.

⁹³ Greene, *Brighton Rock*, 156.

⁹⁴ Greene, *Brighton Rock*, 201.

“He had escaped from Nelson Place to this, ...The ugly bell clattered, the long wire humming in the hall, and the bare globe burnt above the bed – the girl, the washstand, the sooty window, the blank shape of a chimney, a voice whispered, “I love you, Pinkie.” This was hell then; it wasn’t anything to worry about: it was just his own familiar room.”⁹⁵

Pinkie, however, does find some goodness in Rose, “He was aware that she belonged to his life, like a room or a chair: she was something which completed him...What was most evil in him needed her: it couldn’t get along without goodness.” He declares that he will never be anything but good, and boasts to Rose, “It’s in the blood. Perhaps when they christened me, the holy water didn’t take. I never howled the devil out.”⁹⁶ Later when Rose asked if he hated her, he replies that he did not, “he hadn’t hated her. He hadn’t even hated the act. There had been a kind of pleasure a kind of pride, a kind of – something else.”⁹⁷ Pinkie feels Rose completes him, opposite forces that somehow interrelate and complement each other – good and evil.

While Rose believes in the concept of Heaven, Pinkie only acknowledges all the bad in the world but with one solace “that you could be saved between the stirrup and the ground, but you couldn’t be saved if you didn’t repent, and he hadn’t time.”⁹⁸ This notion is pivotal in the closing chapters of the novel that while Pinkie is in no doubt convinced of his own damnation, he accepts as truth that as a Catholic he might be saved if he asks for forgiveness prior to death. The course of events after he is attacked at the race course however, takes a different turn, he believes death is imminent and tries frantically praying but finds there is no absolution or salvation. His struggle then becomes about survival and his impending humiliation “And when a long while later the danger seemed to be over ...it wasn’t eternity he thought about but his own humiliation. He had wept, begged, run: Dallow and Cubitt would hear of it.”⁹⁹

Later, when he has time to collect his thoughts he finally remembers Spicer, “the Boy’s thoughts come back with a sense of relief, “they’ve got Spicer.” It was impossible regret something which made him safe.”¹⁰⁰ Pinkie thinks he has eliminated Spicer as a witness, but there is no

⁹⁵ Greene, *Brighton Rock*, 220.

⁹⁶ Greene, *Brighton Rock*, 154-155.

⁹⁷ Greene, *Brighton Rock*, 289.

⁹⁸ Greene, *Brighton Rock*, 130.

⁹⁹ Greene, *Brighton Rock*, 131.

¹⁰⁰ Greene, *Brighton Rock*, 133.

mercy or remorse for Spicer's death, it is only a means to an end. His thoughts turn to Rose, and when he has dealt with her and when he was thoroughly secure:

“he could think about making peace, of going home, and his heart weakened for the tiny dark confessional box, the priest's voice, and the people waiting under the statue...., to be made safe from eternal pain.”¹⁰¹

Pride and egocentricity are powerful and dominant features in Pinkie's conscience and frequently a trigger for his anger and resentment. He loathes the thought that anyone would laugh at him. There seems to be no middle-ground between defying God and what is sacred for Pinkie. The novel juxtaposes both murder and religion in the same vein and Pinkie, in his childish manner, touches on both of these concepts. Greene plays with the idea that redemption is possible for Pinkie, but Pinkie rejects it time and again.

Pinkie's final transgression is to persuade Rose to commit suicide, one of the worst sins of all for Rose, a Roman Catholic. He lets her believe it will be a double act, but his real plan is to let Rose kill herself first, “Trust me, I'll manage things if the worst comes to the worst – so it won't hurt either of us.” Rose is dismayed by the idea, and does not have time to finish “it's a mortal sin” before Pinkie interrupts, “Just one more...What difference does it make? You can't be damned twice over, and we're damned already – so they say.”¹⁰² Later on he gets her to write a suicide note, “We ought to write something so people will know.”¹⁰³ He aims to hand the note to the Police after she dies, thinking it will let him off the hook and he will be free from her. Rose eventually becomes wholly complicit in Pinkie's plans. Rose's infatuation and devotion to Pinkie has drawn her into his world, one of despair and damnation, which she seems to readily accept, “What was the good of praying now? She'd finished with all that: she had chosen her side: if they damned him they'd got to damn her, too.”¹⁰⁴ She slowly loses sight of herself and in turning her back on her faith, and siding with a murderer; she loses some of her integrity.

Pinkie's final act to deceive and betray Rose brings the novel to its climax. Rose's complete trust in Pinkie means that she does not doubt him when he says he will use the gun to kill himself after her, so she willingly takes the gun. Rose has some momentary doubts, “She hadn't been afraid to commit mortal sin – it was death not damnation that was scaring her.”¹⁰⁵

¹⁰¹ Greene, *Brighton Rock*, 133.

¹⁰² Greene, *Brighton Rock*, 249.

¹⁰³ Greene, *Brighton Rock*, 278.

¹⁰⁴ Greene, *Brighton Rock*, 229.

¹⁰⁵ Greene, *Brighton Rock*, 292.

It was one thing for Rose to damn herself in the eyes of God, but another thing entirely to pull the trigger. However, due to her faith and trust in Pinkie she places the gun back in her ear when unexpectedly Ida and her followers materialise, and intervene with Pinkie's plans. In the struggle that follows, Pinkie is badly burnt with the vitriol, Rose hears him scream and in the confusion "she saw his face – steam...it was as if the flames had literally got him and he shrank." He went over the edge, into the water "as if he'd been withdrawn suddenly by a hand out of any existence – past or present – whipped away into zero – nothing."¹⁰⁶ It seems mercy and any form of redemption were beyond Pinkie now, the hell fire in the form of the vitriol and the hand that reached down for him justly finished him off.

After Pinkie's death Rose goes to confession, she doesn't ask for nor does she want redemption, she repeats many times, "I wished I'd killed myself," and that she wants to be damned like Pinkie. The priest tells her that God in his strangeness will find mercy and that Pinkie loved her. Rose does not believe that Pinkie will have mercy and that he was damned, and he was a Catholic too, the priest replies, "a Catholic is more capable of evil than anyone...we are more in touch with the devil than other people."¹⁰⁷ On her way back to Frank's later to retrieve her record she suspects she might be pregnant, which gives her some comfort, but her comfort is short-lived as she walks rapidly towards, "the worst horror of all."¹⁰⁸ Rose will eventually listen to the record Pinkie had made on their wedding day, "God damn you, you little bitch, why can't you go back home for ever and let me be."¹⁰⁹ Pinkie although dead, has the final 'vicious' words and Rose will finally learn the very ugly truth about him, that he never loved her.

In contrast to Pinkie, Ida takes no stock in religion, "She wasn't religious. She didn't believe in heaven and hell, only in ghosts, ouija boards, tables which rapped....to her death was the end of everything."¹¹⁰ Life for Ida is a serious business; it was to be enjoyed and to be made the most of without shame. Ida's world of 'right' and 'wrong' offsets Pinkie's evil. While Pinkie is dragged further and further over the edge:

"he had the sense that he was being driven further and deeper than he's ever meant to go. A curious and cruel pleasure touched him – he didn't really care so very much – it

¹⁰⁶ Greene, *Brighton Rock*, 293.

¹⁰⁷ Greene, *Brighton Rock*, 298.

¹⁰⁸ Greene, *Brighton Rock*, 299.

¹⁰⁹ Greene, *Brighton Rock*, 213.

¹¹⁰ Greene, *Brighton Rock*, 46.

was decided for him, and all he had to do was to let himself easily go. He knew what the end might be – it didn't horrify him: it was easier than life.”¹¹¹

Ida draws everything back to a more earthly context. Ida only believes in the here and now, and while she is superstitious, “She believed in ghosts, but you couldn't call that thin transparent existence life internal,” she didn't believe in the concept of heaven and hell.¹¹² Life for Ida is of a tangible nature, one you can see and experience, with all of its material desires. She sees it as a sense of duty to investigate Fred's death, to honourably do what is right by him. Later, she tends to forget who he is, and the pursuit of Pinkie becomes a game for her, nevertheless, she is a kind and sensitive soul, which puts her in complete contrast to Pinkie.

Ida's own morals, in the eyes of some are questionable. She is free and easy with the men, whether they are married or not, “But it did no one any harm, it was just human nature, no one could call her really bad – a bit free-and-easy perhaps, a bit Bohemian. It wasn't as if she got anything out of it, as if like some people she sucked a man dry...”¹¹³ Ida's character brings human nature back to its very core, driven by desires and needs that must be satisfied at all costs, as long as it does not involve harming someone else.

Unlike Pinkie, Ida's secular world view she sees humans as essentially good or essentially bad, and her thoughts run only in this vein. She believes humans do not possess the capacity to change, “Look at me. I've never changed. It's like those sticks of rock: bite all the way down, you'll still read Brighton. That's human nature.”¹¹⁴ She puts herself in the role of saviour, and her next venture focuses on saving Rose from human badness, “I only came here for your sake, I wouldn't have troubled to see you first, only I don't want to let the Innocent suffer.”¹¹⁵ Her role as saviour is somewhat ridiculous, it is not just that she sees the need to serve justice; she becomes obsessed with the need to hunt Pinkie down, it becomes a charade, more for entertainment than anything else, “I never give in. They didn't know what a packet of trouble they were stirring up.”¹¹⁶ Ida deflects the spotlight away from Pinkie and denies him the role as a victim, the bad boy who was led astray by his circumstances.

¹¹¹ Greene, *Brighton Rock*, 250.

¹¹² Greene, *Brighton Rock*, 46.

¹¹³ Greene, *Brighton Rock*, 183.

¹¹⁴ Greene, *Brighton Rock*, 240.

¹¹⁵ Greene, *Brighton Rock*, 241.

¹¹⁶ Greene, *Brighton Rock*, 175.

7 Reflection of the society in the novel

This part of the thesis describes how the society of the thirties in the UK is portrayed in the novel. As was stated in one of the earlier chapters regarding the working class, people belonging to this part of society were either working people or unemployed people on the border of poverty. It is also stated that life in poverty can lead to criminal activity in order to survive. This is also connected to lack of education, because people without proper primary education often tend to forge a criminal career, which seems an easier choice for them than search out work, which was not always available for them. All the features mentioned earlier can be found in the character of Pinkie. Pinkie was raised in a slum part of Brighton and escaped that life as a young boy when he joined Kite's gang. Moreover, Pinkie's lack of worldly knowledge is also obvious in the novel. He is ignorant of human nature and has a simplistic view of life. He can differentiate only between good and evil and his lack of imagination does not allow him to question alternative ideologies. Although Pinkie was raised as a Roman Catholic, he turned his back on religion and headed towards damnation.

In the 1930s the Church on Sunday was a regular habit among some of the working class, "People coming back from seven-thirty Mass, people on the way to eight-thirty Matins."¹¹⁷ Although a surge in religious apathy was felt after the war, with the industrial unemployed less inclined to attend Church that did not necessarily mean a drop in standards of good behaviour. The novel demonstrates that people with a more secular outlook of the world, such as Ida can still be relatively decent people. While Religious doctrine can be deep rooted in someone's character, people can make other moral choices.

It was not that common for writers from that period to concentrate on topics connected to religion. In addition to Greene, Evelyn Waugh can be listed as a writer of so called Catholic novels. Other than that, writers of the period focused mainly on other themes such as class division.

The notion of gangs in the novel comes from reality as there were gangs in Brighton not long before the time Greene visited there while doing research for the novel. In the *Ways of Escape*, he says, "The Brighton race gangs were to all intents quashed forever as a

¹¹⁷ Greene, *Brighton Rock*, 234.

serious menace at Lewis Assizes a little before the date of my novel.”¹¹⁸ An additional issue related to gangs is protection racketeering, which is also mentioned in the novel, where Pinkie’s gang threatens and intimidates people with the intention of profiting from their fears. Violent and brutal behaviour was often par for the course for the gangs.

As was stated earlier in the chapter regarding the working class, a common way to entertain people was the horse races, which of course also takes place in the novel. Greene describes his experience from the horse race track, which he visited in Brighton, in that he was deeply moved by the atmosphere at the races and he tried to absorb every detail.¹¹⁹ And it can be seen in the novel where he described that the crowds “stood packed deep on the tops of the trams rocking down to the Aquarium, they surged like some natural and irrational migration of insects.”¹²⁰

The majority of people during the 1930s did not travel because they did not have the means or opportunity to do so; taking a train and going out to the Brighton seaside was equated to having a holiday for many. Brighton was a popular destination for day or weekend trips, because it is on the southern coast of England it was near to the sea. The biggest attraction in Brighton is the Palace Pier swarming with people enjoying their days out in the amusing, noisy and exhilarating surroundings.

In contrast to people enjoying their day out, there were also many homeless and disadvantaged people, “A man stood by the kerb selling objects on a tray: he had lost the whole of one side of his body: leg and arm and shoulder,” who were without any means of making a decent living; people who were living in the slum parts of Brighton often lived in abject squalor with no hope for the future.¹²¹ This was partly caused by the effects of Great Depression and its poor handling from the government who ignored this problem for a long time before they started to act.

¹¹⁸Graham Greene, *Ways of Escape*, Penguin, 1981) 62.

¹¹⁹Sherry, *The life of Graham Greene*, 629.

¹²⁰Greene, *Brighton Rock*, 129.

¹²¹ Greene, *Brighton Rock*, 17.

Conclusion

The economic situation in Britain after the First World War was unstable. There was a after war economic boom due to coal, steel and cotton industries prospering, however by 1920 demand declined and it lead to high unemployment in those sectors. This was followed by another crisis, in 1929 the American stock market crashed, which resulted in a slump in exports and unemployment reached new high levels at the beginning of the 1930s. Politics also played an important part during that time. During and after the war the Labour party adopted a more socialist commitment and pressed for land nationalisation, a major housing programme and the nationalisation of the mines and railways. There was an upsurge in industrial militancy and workers in the industrial sectors demanded better working conditions and higher salaries but the Labour Party distanced themselves from solving this problem and they soon had to face a different problem as The Great Depression began in the late 1920s, and the economic downturn resulted in wide-spread social problems.

There is a social hierarchy in every society, but Britain as one of the most prominent where societies are divided based on a long-standing and ingrained class system. The class system pays attention to wealth or the lack of it, to the sort of lifestyle that people are able to lead and what occupation they have. The Upper class is usually closely associated with the aristocracy and a comfortable way of living. Furthermore, the family wealth, titles and position in society are often hereditary. The Middle class consists of more people that the Upper class as it involves working people with different occupations. Those people are usually white collar workers such as accountants, doctors or teachers. The most important part of the social class division for this thesis is the working class. The Working class includes manually working people or blue collar workers. However, it is not only working people who belong to this class but also the unemployed and people on the border of poverty. These kinds of people were sometimes seen as unreliable and it was nearly impossible for them to find a job. Working class people are also connected with distinctive behaviour patterns, which starts with low education, use of slang language or regional accents and offenses against the law. Typical entertainment for working class people were football matcher, horse racing or betting on those sports. As sermons became less interesting and people could afford more enjoyable way to spend their time, they stopped going to church.

The main character in the novel *Brighton Rock* is Pinkie Brown who is rather unsophisticated hero. He is a ruthless seventeen years old, who establishes himself a leader of a small local gang in Brighton. Pinkie kills and maims without accepting any accountability for his actions and is incapable of feeling guilt or remorse. He does not drink, smoke or bet and is disgusted with sex or any relationship for that matter. His depravity and immoral behaviour comes from his childhood, which he spent in living in poverty, and having to watch his parents engage in sexual intercourse as they had just one room where they slept together. This left him feeling rejected, and those feelings manifested into anger and resentment basically against everything and everybody. Even though Pinkie believes in damnation he does not believe in redemption.

One of the important parts of the novel are elements of revenge, crime and death. Right at the beginning, Fred Hale is murdered by Pinkie's gang and several more murders follow this act. In contrast to this there is the character of Ida, who tirelessly tries to avenge Hale's death even though she just knew him for only a few short hours. In her determination to get to the truth, she hunts down Pinkie's gang. In the end, she manages to uncover Pinkie's plot and interfere with his plans for getting rid of his wife Rose.

Brighton Rock has a Catholic theme going through the whole novel. It shows how religiosity can affect one's behaviour and influence moral choices. Although Pinkie was raised as a Roman Catholic he turned away from religion and pursued a criminal career because his lack of education and his child-like perceptions of religion made it easier for him to believe that he is destined to be damned than for his chances of redemption. Conversely, Ida Arnold is not religious and does not believe in heaven and hell. For her life ends with death and before that it should be enjoyed as much as it is possible.

It is clear, that there are several similarities between reality and the novel. The novel does not really allude to class, with the exception of Hale, whose job as a journalist puts him into the middle-class bracket and Ida who was a woman of her own means. Assumptions are made to the rest of the characters; whose actions are representative of the working class. People from lower classes usually did not have proper education which led to poor choices in their life for example criminal activity. Those that grew up started to deflect from religion as they found better ways to spend their time, and example of this is in the novel is the horse racing which is also connected with betting. Also, connecting the novel with reality were the gangs in Brighton, which Greene encountered while doing his research. Holidays were usually beyond the means

of the working class, so they grabbed hold of any small pleasure they could; a day in Brighton filled with enjoyment and pleasure, was a small reward and a means of escape from normal life. The novel showcases the many sides to Brighton, from the fun-filled atmosphere of the pier, to the more sinister atmosphere of the backstreets.

Poverty and hardship is caused by various socio-economic factors, and forces outside of people's control can lead to wide-spread problems, and while it is not mentioned in the novel at the time it was written, Britain was undergoing a severe economic slump due to the aftermath of the war and the Great Depression. There was a very inadequate social system at the time, and people with no prospects had to try and survive any way they could, and crime for many was an only option. The novel does, however, reflect the typical behaviour of a society when faced with these challenges and also the distinctive habits of the people in this period of history, but it also looks at the darker side of human nature, and all its complexities.

Resumé

Předmětem této bakalářské práce je ukázat odraz britské společnosti třicátých let v románu *Brighton Rock* od Grahama Greenea. Součástí této práce je také analýza hlavní postavy, Pinkieho, který se v románu vyskytuje, topologie Brightonu a prvky zločinu a náboženství. Román *Brighton Rock* byl vydán v roce 1938 a je to detektivní thriller položený do přímořského letoviska Brighton během třicátých let.

Teoretická část této práce se dělí na dvě kapitoly, které popisují politicko-ekonomické pozadí a společnost dané doby. V první kapitole je popsána ekonomická situace v Británii, jako například rozvoj automobilového průmyslu třicátých let, což znamenalo více pracovních pozic. Významnou událostí na počátku třicátých let byla Velká hospodářská krize, která nastala po pádu americké burzy v roce 1929. Toto vedlo k velkému poklesu vývozu a také ke zvýšení nezaměstnanosti až na úroveň přibližně dvaceti dvou procent, což přímo ovlivnilo i Britskou společnost. Avšak ne celá Británie byla rovnoměrně postižena touto krizí. Nejvíce postižené oblastí byly průmyslové regiony kolem Belfastu, jihovýchodního Walesu a sever Anglie. Možná i proto, že Británie nebyla zasažena rovnoměrně, si vláda dlouho neuvědomila rozsah této krize a z počátku na ni nereagovala.

Dále je v této kapitole popsána politická situace v Británii. Dělnická strana se po válce dostala k moci se socialistickým přístupem a snažila se, aby všechno bylo pod kontrolou státu. Prosazovala znárodnění pozemků, železnic a zároveň se snažila omezit svobodu lidu. Na druhou stranu začaly vznikat nepokoje v průmyslu, protože lidé po válce začali požadovat vyšší plat a lepší pracovní podmínky. Kromě tohoto musela Dělnická strana později řešit jiný, vážnější problém. Tím byla vysoká nezaměstnanost, která byla důsledkem velké hospodářské krize.

Druhá kapitola obsahuje popis struktury společnosti v Británii a její dělení do sociálních tříd. Británie je jednou ze zemí, které jsou velice známé tím, že jejich společnost je dělená do tříd. Existuje mnoho dělení společnosti do tříd, avšak pro účely této práce bylo použito pouze základní dělení. Britská společnost je tedy rozdělena na vyšší třídu, střední třídu a dělnickou třídu. Tyto tři kategorie jsou blíže popsány ve třech podkapitolách, s hlavním zaměřením na dělnickou třídu, která má pro tuto práci hlavní význam. Vyšší třída se skládá z bohatých, většinou aristokratických rodin, ve kterých se majetek i tituly dědí. Tyto rodiny jsou zvyklé žít

v panských sídlech obklopeny blahobytem. Do střední třídy patří většinou lidé pracující na úřednických nebo lékařských pozicích. Dělnická třída se skládá z manuálně pracujícího lidu, ale zahrnuje také nezaměstnané a chudé lidi na pokraji společnosti. Jak chudí lidé na pokraji společnosti, tak ale i pracující lidé z dělnické třídy, byli viděni jako nebezpeční a nedůvěryhodní. Proto měli menší šanci na získání práce a aby přežili, tak se často museli uchýlit ke zločinu nebo žebrání. Další věcí, která odlišuje lid z dělnické třídy je fakt, že tito lidé většinou používají slangové výrazy nebo mluví s regionálním přízvukem. Oproti tomu lidé z vyšších vrstev většinou mluví britskou výslovností zvanou RP nebo s přízvukem, který zní spíše upjatě. V poslední části této kapitoly je popsáno, jak lidé dělnické třídy trávili jejich volný čas. Přestali chodit do kostela, protože bohoslužby se byly nudné a monotónní a začali mít peníze na příjemnější trávení volného času. Jako například sledováním fotbalu, dostihů nebo posloucháním rádia, které se ve třicátých letech v Británii získalo oblibu i u dělnické třídy.

V následující kapitole je popsáno místo, kam je román zasazen, tedy přímořské letovisko Brighton a jeho atmosféra. Greene zde mistrovsky vytvořil kontrast mezi veselým prostředím přímořského letoviska a podsvětím Brightonu plného zločinů a gangů. Jak bylo zmíněno, přímořské letovisko Brighton má v románu dvě tváře, a to jednu veselou, plnou slunce a zaplavenou turisty užívajícími si dovolenou na nábřeží a druhou v temných postranních uličkách, kde se pohybují místní gangy. Součástí temné strany Brightonu je chudá část Brightonu, kde lidé žijí v rozpadu a chudobě. Také moře okolo Brightonu má svůj symbolismus. V románu je zmíněno několikrát a slouží jako symbol vnitřního nebo podvědomého konfliktu.

V další části práce je analyzována hlavní postava z románu *Brighton Rock*. Hlavní postavou románu je sedmnáctiletý Pinkie Brown, také přezdíváný The Boy, který se po tom, co je předchozí vůdce gangu Kite zabit, pasuje na vůdce gangu. Tento gang je zapojen do placení výpalného a dalších zločinů. Postava Pinkieho je postavou prostého hrdiny, postrádající typické hrdinské rysy jako je kuráž a morálka. Pinkie nedělá nic, pokud z toho sám nemá přínos. Pinkie je krutý, násilnický sociopat v těle sedmnáctiletého teenagera. Kořeny Pinkieho chování sahají až do jeho dětství, které strávil v chudobě. S rodiči byl nucen spát v jedné místnosti a každý týden byl svědkem toho, jak se oddávali sexu. Toto Pinkieho hluboce poznamenalo a zanechalo ho to až s nepřirozenou nechutí k sexu a vlastně jakémukoliv vztahu. To mu ale nezabrání, aby se oženil s mladou servírkou Rose, a to jen kvůli tomu, aby jí zabránil svědčit proti němu poté, co zabije Freda Halea. Pinkie

nepije, nekouří a ani nesází, ale to jsou pravděpodobně jeho jediné dobré vlastnosti. Není schopen nést žádnou zodpovědnost za vlastní činy a také není schopen cítit lítost nebo vinu za provedené zločiny a hříchy. Postava Pinkieho je jednorozměrná hlavně z důvodu, že není patrný žádný morální vývoj postavy. Je to nevzdělaný, jednoduchý chlapec, jehož chápání náboženství je velice primitivní – je schopen rozlišit pouze dobro nebo zlo a nic jiného. Pinkie věří v peklo a zatracení a do poslední chvíle nevěří v možnost odpuštění, pokud by přijal odpovědnost za svoje činy a chtěl je odčinit.

V další části práce jsou popsány pojmy pomsty, zločinu a smrti, které se objevují v románu *Brighton Rock*. I přes to, že *Brighton Rock* není typickým kriminálním thrillerem, nachází se v něm zákeřný a chladnokrevný vrah, sedmnáctiletý Pinkie Brown. V románu se rovněž nachází samozvaný detektiv v podobě Idy Arnold, která se seznámila s Fredem Halem krátce před tím, než byl zabit a rozhodne se jeho smrt pomstít. Vražda Freda Halea, která se vyskytuje hned z počátku románu, není jedinou vraždou v tomto románu, protože jak se děj rozvíjí a Ida Arnold je mladému gangsterovi Pinkiemu v patách, Pinkie se ze strachu z dopadení začne zbavovat těch, o kterých si myslí, že jsou mu přítěží. Například Spicera, kterého strčí přes zábradlí.

Tyto vraždy jsou sadistické a provedené bez jakéhokoliv náznaku slitování. Násilí, strach a zavražďování jsou v románu velmi patrné. Tomuto přispívá i Greenem popsané prostředí Brightonu, které již bylo výše popsáno jako Brighton dvou tváří. Dalšími prvky zločinu jsou často zmiňované břitvy, které gangy v knize často používají ke svým útokům, jako například v útoku na Brewera, který nezaplátil výpalné. Odplata je v románu promítnuta na postavě Idy Arnold, která se i přes její krátkou známost s Fredem rozhodne, že jeho smrti přijde na kloub. To se jí také v závěru románu podaří.

Následující kapitola se zabývá morálkou a náboženstvím, konkrétně koncepcí nebe a pekla a odklonem společnosti od náboženských hodnot. Náboženský námět se objevuje v průběhu celého románu. Znázorňuje, jak je náboženská nauka spojena s chápáním a vírou postav a jak může nakonec ovlivnit jejich chování a etické volby. Pinkie byl vychován v římskokatolické víře a dokonce přiznal, že zpíval ve sboru. Na druhou stranu má ale na víru jednoduchý, téměř dětský náhled a nedokáže rozeznat nic jiného než dobro a zlo. Od náboženství se otočil zády a vydal se na dráhu zločinu a směrem k zatracení. Pinkie to, že bude zatracen, vidí jako osud a že ztratil možnost dostat se do nebe. Cítí, že mu bylo neprávem odepráno štěstí, ale neuvědomuje si, že měl možnost spasení. Má pouze jeden způsob uvažování, a to znamená

nenávidět a nevěřit všemu a všem. Namísto snahy o spasení, však Pinkie páchá stále větší hříchy, a nakonec ho to dovede k morálnímu hříchu v podobě zkažení nevinné Rose. Tu nejprve přesvědčí k nepovolené svatbě mimo římskokatolický kostel a později se jí snaží přesvědčit k spáchání společné sebevraždy. Nicméně v jeho plánu je nechat zemřít pouze Rose, aby se ji zbavil. Rose nejprve váhá, protože nechce spáchat smrtelný hřích. Nakonec se ale i Rose smíří se zatracením a usoudí, že je už zbytečné se modlit a je připravena vzít si život. Na konci románu Rose zjistí, že byla ochotná skončit v pekle pro lásku, která nebyla nic než lži. Protikladem Pinkieho a Rose je Ida Arnold. Není nábožensky založená, smrt vidí jako konec všeho a život by se měl být podle jejího názoru užívat, jak nejlépe to jde.

Poslední část práce porovnává společnost a události v realitě s tím, co se objevuje v knize a ukazuje, jak se společnost třicátých let v románu odráží. Lidé patřící do dělnické třídy byli buď pracující nebo nezaměstnaní lidé na pokraji bída. Chudí lidé se často uchýlovali ke zločinu, aby sehnali prostředky k přežití. Je to také spojeno s nízkou úrovní vzdělání, neboť lidé bez řádného vzdělání raději zvolili cestu zločinu, protože se jim to zdálo jednodušší než manuální práce. Všechny tyto věci se do určité míry promítají do postavy Pinkieho, který vyrostl v chudé části Brightonu a chudobě unikl jenom proto, že se už jako malý chlapec přidal do gangu. Další věcí, která se promítá na Pinkieho postavě, je jeho negramotnost a nízké vzdělání. To se projevuje především na jeho vnímání náboženství, kde je schopen rozeznat pouze dobro a zlo a není schopen hledat jiné alternativy. Také gangy jsou v románu inspirovány realitou. Vyskytovaly se v Brightonu ještě nedlouho předtím, než se tam Greene vydal dělat výzkum, aby mohl napsat *Brighton Rock*. Podrobně vykreslený popis davu lidí a atmosféry na dostizích v Brightonu ukazuje, že sledování dostihů a sázení na koně rovněž koresponduje s realitou.

Bibliography

- Benson, John. *Working Class in Britain, The : 1850-1939*. London: I.B.Tauris, 2003.
- Bourke, Joanna. *Working Class Cultures in Britain, 1890-1960: Gender, Class, and Ethnicity*. London: Psychology Press, 1994.
- Brown, K.D. „Industry and Service: Employment and Unemployment.“ In *A Companion to Early twentieth Century Britain*, autor: Chris Wrigley. Oxford: Blackwell Publishers, 2003.
- Bruce, Steve and Steven Yearly. *The Sage Dictionary of Sociology*. London: SAGE Publications Ltd, 2006.
- Constantine, Stephen. *Social conditions in Britain, 1918-1939*. London: Methuen, 1983.
- Cronin, James E. *The Politics of State Expansion - War, State and Society in Twentieth-Century Britain*. London: Routledge, 1991.
- Čulík, Jan. *Graham Greene Dílo a Život*. Praha: Academia, 1994.
- Giddens, Anthony. *Sociology. 5th ed.* Cambridge: Polity Press, 2006.
- Greene, Graham. *Brighton Rock*. London: David Campbell, 1993.
- Hopkins, Eric. *The Rise and Decline of the English Working classes 1918-1990*. London: George Weidenfeld & Nicolson Ltd., 1991.
- Chapman, Raymond. „The Vision of Graham Greene.“ In *Forms of Extremity in the Modern Novel*, autor: A. Scott JR. Richmond: John Knox Press, 1965.
- Inwood, Stephen. *Historie Londýna*. Praha: BB Art, 2003.
- Kulshrestha, J.P. *Graham Greene: The Novelist*. Bombay: MacMillan, 1977.
- McDowall, David. *An Illustrated History of Britain*. Essex: Longman, 1989.
- Miles, Andrew. „Social Structure 1900-1939.“ In *A Companion to Early Twentieth Century Britain*, autor: Chris Wrigley. Oxford: Blackwell Publishers Ltd., 2003.
- Morgan, Kenneth O. *Dějiny Británie*. Praha: NLN, 1999.
- Mowat, Charles Loch. *Britain Between the Wars: 1918-1940*. London: Methuen, 1955.
- Murray, Charles. *Emerging British Underclass*. London: The IEA Health and Welfare Unit, 1990.
- Sherry, Norman. *The Life of Graham Greene*. New York: Penguin Books, 1989.
- Stevenson, John. *British Society 1914-45*. Harmondsworth: Penguin Books, 1984.
- Storry, Mike and Peter Childs. *British Cultural Identities*. London: Routledge, 1997.