

I. General Introduction

Graham Greene's *A Burnt-out Case* and the Issue of Identity

This research makes an attempt to show identity crisis in Graham Greene's famous novel *A Burnt-out Case*. Every individual on earth, in one way or the other, longs for one's way of identity. He has right to choose his individual identity. Choice is therefore central to human existence and it is inescapable, even the refusal to choose is a choice. Freedom of choice entails commitment and responsibility. Because individual are free to choose their own path wherever it leads. The protagonist of *A Burnt-out Case* too longs for the same but his desire is not fulfilled. The quest for identity is natural for an individual's way of life. But they must accept the risk and responsibility of following their commitment. The claim adumbrates a borderline existentialist tenet, which believes in an individualism that is free from any social and external influence in order to achieve autonomous decision-making in life and ultimately giving a tight grip on one's fate. Human being suffers from the boundary of social rule because they want freedom. In the society they find that meaning of life is nothing. In Sartre's term, there is no human essence in reality from which to constitute one's sense of identity despair is a truly human condition. Man first of all exists, encounters himself, surges up in the world and defines himself afterwards.

The protagonist in *A Burnt-out Case* gives up the previous world fame life for his own way of life. So, a famous Catholic architect takes flight from his old life and stops only when he can go no farther, having reached the heart of darkness, a leproserie deep in the Congo. His spiritual condition, as he and the devoted but rationalist doctor Colin see it, is parallel to the physical state of a leper in whom the disease, treated too late, has had to run its course. Query has been loved by many

women; he is successful and famous - above all, famous. And from it he has ended up tired, morally despairing, filled with self-loathing, insisting upon his loss of feeling, his deadness, fame and emptiness. Fame burns out Query; it surrounds him with horrors who draw near to touch or to fall in love. Fame is a powerful aphrodisiac. Publicity, the bed sore of the fame-sick, inflicts its pains. He even finds no longer enjoys life or takes pleasure in art. So, Query has abandoned his career and arriving anonymous at a leper colony in the leprosy hospital in the Congo where he loses himself in work for the leper. He is diagnosed as the mental equivalent of a 'burnt-out case', a leper mutilated by disease and amputation. Query slowly moves towards a cure, his mind getting clearer as he works for the colony. His predicament is painful because his will is not fulfilling in the society where he lives in. He doesn't want to reveal his world famous identity in the new world but in spite of his efforts he cannot conceal his identity for too long, so he takes his vocation back again, and by doing so he starts connecting back with the emotions he used to experience towards his art and towards people as well. In the heat of the topics, no relationship with a married woman he was accused. Thus, living turns to be uncomfortable and painful.

The present study is an inquiry into Graham Greene's novel *A Burnt-out Case* in which every line of action and other performance are analyzed from Existentialist point of view. In this project, the researcher will borrow key concept of Jean Paul Sartre. Furthermore the researcher tries to explore the root cause of painful and anguished mode of living of the protagonist who lost hope and identity which he wants in the new world. The protagonist, a very famous for designing some of the most celebrated modern cathedral in Europe and America finds his life is full of disillusionment and meaninglessness in the face of success. For him everything becomes nothing and lastly he finds no pleasure in art and his famous life.

Everywhere he suffers from the crisis of hope. Therefore, he wants to escape from his previous identity which not only force him to live to go to Congo in the leper colony but also forces him to live anonymously rest his life. Thus, the novel is rich in the representation of identity crisis and loss of hope.

Graham Greene was born in Berkhamsted, Hertfordshire, England, on October 2, 1904. He was the fourth of six children in a large upper middle-class Edwardian household. His father, Charles Henry Greene, was the headmaster of Berkhamsted school. He was educated at University of Oxford. At Oxford he edited the *Outlook* and published his first book, which was a volume of poems called *Babbling April*. After graduation, he held a staff position with *London Times* from 1926 to 1930. In 1935, he was film critic for *The Spectator*, a British newspaper, and in 1940, he was named literary editor. From 1942 to 1943, he worked for the British foreign office in western Africa and after World War II (1939-1945) he traveled widely to pour in more experience. In the course of his career as a writer, he has traveled widely; and as a result of his stays in such places as Mexico, West Africa, and Indo-China, he gathered much of the materials for books. Apart from writing, he took an active part in the English publishing world and sponsored certain controversial causes among which is censorship, regarding each issue from the viewpoint of morality.

Graham Greene lived through a period of history which was characterized by a number of momentous events. When he was 10 years old, the First World War broke out, in the 22 years, there was a general strike in Britain, when he was 32, the Second World War began and his middle age he experienced the evil impacts of the cold war in the global plane. This epoch making events not only caused serious upheavals on the socio-political plane but also radically affected the realms of ideas and values of life. We find the spirit of the age asserting itself vigorously in the novel of Greene.

The themes of his novel have apparent relevance to the socio-political and intellectual climate of his age. He is seen as a novelist of realistic tradition, he gives true picture of society in his works. His experience of life, similar to that of his characters, transcend all geographical and political boundaries acquiring global dimension.

Graham Greene is very prolific and versatile as a writer. No other contemporary British writer enjoyed so high a reputation on the continent of Europe as Graham Greene. He had a unique sense of the disillusionment and existential gloom of the twentieth century and wrote in a clear but poetic style that is instantly recognizable. He is one of the novelists who champion the cause of human heart and voice the deepest hopes of fears of man in society. He has made effort to present the social realities and its anomalies on the basis of direct observation and experience gained during his visits to different parts of the world. He has pursued the realistic approach in his representation of reality in the novel. In this context he says in an interview that a novelist can't write about anything of which he has not direct personal experience. One of the primary concerns of Graham Greene as novelist is a faithful presentation of contemporary social life with all its diverse aspects.

Greene also recorded scene of extraordinary and unexpected beauty, moments at which the life and movement of Negro women, the delicacy of a cloud of butterflies, the slender oriental grace of Liberian egrets, lifted his spirits or erased the preceding ugliness of setting, of event or of personality. He saw always with the eye of an artist, although his pen was guided by the mind and hand of an unusually thoughtful and analytical writer. The study of Graham Greene is both interesting and confusing because critic label him as a 'Catholic novelist' while he objects to this charge saying: "A detestable term! . . . many time since *Brighton rock*, I have been forced to declare myself not a Catholic writer but a writer who happens to be a

Catholic” (*Way of Escape* 27). While reading Greene, we find quite obviously that religion or Catholicism highly dominates some of his important novels. However, on the other hand, his presentation of many other dimensions in the novel is also equally interesting as religion. By denying of being a Catholic writer Greene was probably aware of being misrepresented or limited within a small periphery of religious writers. Thus his assertion itself urges us to interpret and Greene in a border framework than within a smaller periphery of religion.

Greene lived in the modern period of English literary history. Modern writings in English literature have obviously been marked by persistent and multidimensional experiments in subject matter, form and style. As many other writer, Greene is also a representative contributor of this literary wave, mostly in his novels. However, most of times, Greene appears as a distinct literary man with his own method as convention in his writings. In the time span of literary creation of almost sixty years, Greene was influenced and affected by many views and theories like Freudian psychology, existentialism, realism and Catholicism. But mostly he is one among a few writers who is equally interested in different and opposite subjects like politics and religion, or secularism and theology at a time.

Greene has clear motive of writing. *Ways of Escape* is one of his autobiographical books that include many aspects about the writer and his writing. Mentioning this purpose as a writer, Greene in this book says:

As I have written elsewhere in this book, writing is a form of therapy sometimes I wonder how all those who do not write, compose or paint can manage to escape the madness, the melancholia, the panic fear which is inherent in the human situation. Auden noted man needs escape as he needs food and deep sleep. (80)

Greene has formulated some theories about his writing. Although they are scattered in different writings but they are expressed more clearly in his book *Why Do I Write?* According to Greene, “There are at least two duties the novelist owes—to tell the truth as he sees it and to accept no special privilege from the state” (qtd. in Jones 99). In admitting this fact, he obviously appears as a conscious writer with some social role and duty. Also, Greene highly regards the social value of the writer. He boasts, “a writer is not so powerless as he usually feels, since a pen can draw blood” (qtd. in McEwan 3). Further, he believes that a writer’s duty is to cause trouble to anyone in power.

Greene reputation as a serious literary artist lies mainly upon his achievement as a novelist. These novels, about twenty in number, range over the long span of time from *The Man Within* (1929) to *Monsignor Quixote* (1982). It is very difficult to generalize the common thematic ingredients in all these Greenean novels. That’s why he has shown his fury whenever the critics try to limit his literary horizon calling him a catholic writer. He comes up with strong reply to silence his detractor when he said, “one gets tired of people saying that my novel are about the opposition of Good and Evil. They are not about Good and Evil but human beings (qtd. in Phillip 175).

Greene's reputation rides mostly on the novels he produced between 1932 and 1950, including *Stamboul Train* (released in the United States and adopted as a motion picture under the title *The Orient Express*), *The Power and the Glory*, *Brighton Rock* and *The Heart of the Matter*. These novels combine elements of the thriller with a probing psychological interest in character. They remain widely read and deeply compelling. The other most important thing of Greene’s novel is apparent that there some sentimental conflict in all his Catholic phase novels, either in character or in his/her relation to others. These conflicts are the primary causes of the

character' misery. In this line of thinking, David Daiches remarks, "In his more serious novels, Greene explores the disparities between human decency and theological virtue, between moral intention and irreligious act" . . . (1117). In one or another way, religion remains inextricable to Greene's novels. Talking about the religious influence on Greene on the matters of complex theological concepts, John Spurling says, "Eliot's Christian notion of glory, the capacity for salvation or damnation-and Read's secular notion of glory – kinds underlie, separately or in combination, most of Greene's mature fiction (31). Similarly politics in Greene has an integral social dimension like religion. No individual can exist out of society and out of politics because "politics are part of the air we breathe" (Interview with Maria Cuto, September, 1986). Regarding politics, Greene again opines; "In our time political action is not an opinion that man can choose or decline that we are all political whether we mean to be or not and that share political destinies" (10).

Greene continued to produce popular novels throughout the sixties and into the seventies, including *The End of an Affair*, *A Burnt-out Case* and the last novel published in his lifetime, *The Human Factor*. Graham Greene's novel *A Burnt-out Case* as an unqualified aesthetic success. Greene himself is at pains to stress the new elements and believes that it marked a turning-point in his work His thematic interest remained largely the same – exploring crises of love and faith - though the novels have not attracted the same critical acclaim as his earlier works.

The protagonist in *A Burnt-out Case* is emotionally marooned - he suffers from nothing and loses touch with love, sentiment, and suffering. Humanity has no grapple on him. He is diagnosed as the mental equivalent of a burnt-out leprosy case, a leper who has undergone mutilation before he can be cured. Query arrives anonymously and discreetly at the village looking for meaning in life. He might have

lost his capacity to love but his scruple retains. The ex-architect has plunged to the bottom of his life (to the point of no return) when he realizes for his entire life he has not loved. The remorse in him motivates to come in terms with suffering, for suffering is the only measure one has to put himself in touch with the whole human condition.

A Burnt-out Case strives to make a daring connection between failure to love and religious hypocrisy. Query realizes his lack of love and he cannot even pretend that what he has been feeling in life is love. The motives for work, life, or anything, fail him and the ultimate crisis settles in his life has been deprived of meaning. The moment he perceives the emptiness he has been lifted off the pit and is spurred toward love and good deeds. What Greene strives to convey is that one who has found love no longer has to elaborate that love to others. The novel subtly ridicules the absurdity in which Christianity would always presume and appropriate man's love and attribute man's good deeds to Christian love. So Christianity takes credit for all the good fruits and leave behind the evil doings. This blunt denial of any good that exists outside of Christian faith engenders hypocrisy.

A Burnt-out Case therefore affords an audacious (but valid) claim that is possible for a man of intelligence, modesty, honesty, and remorse to make his life without a god. The claim adumbrates a borderline existentialist tenet, which believes in an individualism that is free from any social and external influence in order to achieve autonomous decision-making in life and ultimately giving a tight grip on one's fate. The beauty of the novel lies in the fact that it does man's volition justice through Query's transformation to love labor. The novel neither scorns Christianity nor the deeds impelled by the religious faith, but it expounds love that is purely human and love that is not institutionalize do labeled.

The struggle between hypocrisy and pure love becomes very evident as the

underlying pride, deceit, and bitterness culminate in a riotous violence that jolts the quiet village. The novel exposes what most religious people do not wish to confront: the re-examination, and possibly the renewal of love at the painfully unbearable realization of the cruel truth that they do not love despite all the scrupulous church-going and the lip worship. For such philosophical terrain the novel seeks to tackle, Graham Greene had accomplished more than an entertainment novel.

As Graham Greene's *A Burnt-out Case* was published in 1960, it has received chunk of reviewers and critics. It attracted all kind of scholars from a wide verity theoretical perspective ranging from realism, Catholicism and so on. One of the Greene's critics Philip Stratford has examined the novel as a confessional novel. As he opines "Perhaps the only safe identification between Greene and Querry is the passage where Querry warns Marie Rycker not to mistake the hero of his fairy tale for the storyteller himself. But inattentive Marie natively interprets in her own fashion, and many critics persist in treating this as a confessional novel" (528).

The other prominent critics R .E. Hughes comments about the novel in the view point of Catholicism. He says:

Catholicism for Greene is not a collection of dogmas or rules of conduct, but rather in a world-view which was most exactly captured by the mediaeval morality play, an art form which Greene seems to be gradually approaching. *A Burnt-out Case* is the closest he has yet come . . . this may indeed be the finest contemporary version of the medieval form. (117)

Philip Stratford also explains the novel in the same point of view. He finds this novel as a catholic novel. He argues, "Father Thomas, interested in the sensational aspect of Querry's religious life represents a hardy segment of Catholic critics who are glad to

co-opt Greene as a leading Catholic novelist but who are impatient of his eccentricities” (529).

R. E. Hughes again explains the novel in realistic point of view and says, “The medievalism of the novel clamors for recognition: the flat symbolic landscape which is cut loose from all irrelevancy and presents nakedly the real situation” (118). Philip Stratford comments the novel on the basis of religion. He writes, “Religious emphasis does at least successfully counter a widespread interpretation of the novel characterized in part by Rycker” (529).

At first, human must be identified or the question ‘who is he?’ must be answered in proper words any rigorous study begins on him. But the question of human identity neither means the particular name of a person nor there are any hard and fast rules to drives the answer. Really speaking, humans can be identified in terms of their thoughts, actions, behaviors and relation to other. In this novel, the protagonist suffers from his previous identity and becomes failure to create his new too. So, he suffers from identity crisis. Therefore, the present researcher is going to study how the identity is going to crisis in Greene’s *A Burnt-out Case* as the protagonist who try to escape from the reality. The act of escape, ultimately paves the way for the crisis of his own identity, which is the main concern of this dissertation. For this, existentialism is used as a theoretical modality.

“Existentialism” as a philosophical and theoretical movement came into prominence particularly in Germany and France after the two great World Wars. This modern system of belief started with opposing the doctrine that viewed human beings as manifested of a absolute value. Precisely, because the nuclear holocaust of the Second World War, the certainties and scientific reasoning the ruled nineteenth centuries smashed into fragments, and further proving that human rationality no more

worked. The war gave rise to the feelings of despair and separation from the established order. Anxiety, absurdity and uncertainty ruled the fragmented world whereas people began to think the role and activities of individual; the wide spread feeling of despair and separation led to the idea that people have to create their own values in the world in which the traditional values no longer regain. Existentialism insist that choice have to be made arbitrarily by individuals, who create themselves, as there are no objective standards to determine choice. It draws attention to the risk, the void of human reality and that the human being is thrown into the world in which pain, frustration, sickness, contempt, malaise and death dominant. It insists on concrete individual existence, freedom and choice.

This research is divided into four chapters. This first chapter introduces the objective research. The second chapter deals with the theoretical modality which involves around existentialism. It seeks to engulfed the given text's hypothesis and objective. The third chapter applies the theoretical tool in text to prove the hypothesis. Finally, the last chapter is the conclusion of the research; it summarizes the overall project of the research and the proposed hypothesis.

II. Existentialism

Existentialism is a literary and philosophical movement that interprets human existence. It believes that human being is an isolated existent in an alien universe. It also focuses on an individual and his relationship to the universe. Further it oppose the traditional belief which sees truth as objective and universal. According to this philosophy, truths are subjective. So what is true to one may be false to another. Whatever a thing is true or false, it depends on the decision the individual makes. Thus it emphasizes on individual choice and freedom.

After people lost faith due to enlightenment, Nietzsche announce the death of God in the twentieth century. The horror of the World Wars, too gave rise to widespread feeling of despair and separation from the established order. Anxiety, suicide, alienation, absurdity, frustration, and uncertainty ruled the fragmented world. People had the feeling that they have to create their own values in a world in which traditional values no longer reign. As a result, people's formerly held certainties collapsed; the world lost its meaning and stopped making sense. During the Second World War, barbarism, mass murder and genocide compelled man to lose the faith. These resulted in man finding himself thrown in a universe that is frightening, illogical, incoherent, disordered, chaotic, irrational or in a word 'absurd'. Such realization gave rise to the idea that human existence is meaningless, and then the existentialist movement began to flourish. Existentialism as a mode of thought talks about individual existence, freedom and choice. It draws attention to the risk, the void of human reality and admits that the human being is thrown into the world in which pain, frustration, sickness, contempt, malaise, and death dominate. Man was given an existence without essence.

Nevertheless, the existentialist varies in their opinion and philosophies but is compound in its basis traits. In *The Dictionary of Philosophy*, Thomas Mauther opines that though the view of different philosophers varies, they are similar in basic concepts:

The existentialists differ widely from one another and, given their individualistic emphasis; it is not surprising that many of them have denies involvement in any 'movement' at all. Kierkegaard was a devout Christian; Nietzsche was an atheist; Jean Paul Sartre was a Marxist and Heidegger, at least briefly, a Nazi. Kierkegaard and Sartre enthusiastically insisted on the freedom of the will; Nietzsche denied it; Heidegger hardly talked about it at all. But one would not go wrong in saying the existentialism represented a certain attitude particularly relevant to modern mass society. The existentialists have a shared concern for the individual and for personnel responsibility. (141)

Despite their difference, they have shared assumption for the concern of individual and individual freedom. They were of different origin, belief and religion but shared the assumption for human struggle and their alienation in the alien world. Heidegger, Kierkegaard, Nietzsche, Sartre although of different period of time and country, were focused on the human freedom and individuality.

On the other hand, Richard Tarnas finds existential philosophy based on the pitiable condition of human beings in the modern, complex and materialist world. Existentialism, Tarnas argues, instead of arousing the optimistic belief in people, focuses the grim and horrible condition of human. It rather makes the individual pessimistic and scared; Existentialism, thus, stresses grim and chaotic human world, the human condition in this alien world is absurd and bleak. Thus existentialist:

[A] mode of philosophy reflecting a pervasive spiritual crisis in modern culture. It addresses the most fundamental naked concerns of human existence- suffering and death, loneliness, guilt, spiritual emptiness, and ontological insecurity, the sense of cosmic absurdity, the frailty of human reason and the tragic impasse of human condition. Man is condemned to be free. (389)

This philosophy though shade light on the miserable plight of human being on the alien world; it equally shades lights on the freedom of choice and human being, the anxiety and depression which pervade each human life. It suggests one major theme: the stress on concrete individual human existence, and consequently, on subjectivity, individual freedom, and choice. Ryan gives an explanation of Existentialism:

Hence there no single existentialist philosophy, and no single definition of the word can be given. However, it may be said that with the existentialist the problem of man is central and that they stress man's concrete existence, his contingent nature, his personal freedom, and his consequent responsibility for what he does and makes himself to be. (639)

It is a revolt against traditional European philosophy which takes philosophy as a science that would be objective, universally true and certain. The existentialists do not go with the traditional attempt to get the ultimate nature of the world in abstract system of thought. Instead, they search for what it is like to be an 'individual' human being in the world and points out that every individual is only a limited being. Existentialism is more concerned with being rather than with knowing, which is a rejection of Cartesian dualism. Existentialism even denies the existence of God. Hence, the belief among atheist existentialists is that there is no God to determine our

existence. First, we exist, and then we create our essence ourselves. We are what we make of ourselves. In that sense, we are in the state of becoming but not in the state of being. We are consciously choosing and creating ourselves because it is not possible for us to stay without choice. Even when we don't choose, we still choose by choosing. In this context MacIntyre says "Even if I do not choose I have chosen not to choose" (149).

Existentialism is closely related with phenomenology which is a philosophical perspective and method established by German thinker Edmund Husserl. It emphasizes on the self or subjectivism. It studied human consciousness. The world is as it appears to us. So, it means it lays emphasis on subjectivism. Husserl talks about phenomenology in this way: Phenomenology itself learns its proper function of transparently human living from an entire relationship 'self' . . . phenomenology is not less than man's whole occupation with himself in the service of the universal reason (15).

It is an effort at improving our understanding of ourselves and our world by the means of careful description of experience. Thus, phenomenology stresses individuality and subjectivism. It rejects the idea of the objective. There is no absolute thing in the world. Things are as they appear to us or to our senses.

The element of existentialism can be found even in the thought of Socrates, in the Bible, and in the works of many pre-historical, the world around us. The connection of the being and thinking was Greek insight that the modern existentialists are trying to re-establish. The ancient Greek thought was revolutionized by Socrates who shifted the attention of the study of philosophy from nature to Man, man at the centre of existence. The problem of what man is in himself can be perceived in the

Socratic imperative “Know thyself”, as well as in the work of Montaigne and Pascal, a religious philosopher and mathematician.

The main idea of existentialist theory was already common to religious thought when existentialism was first introduced: the idea of man being responsible for his own action, and so on. As in the Socrates definition, it used to be taken as human insight which is the surest means of truth. Existentialism was in practiced though not baptized.

Existentialism as a distinct philosophy began with Danish Christian thinker Kierkegaard in the first half of the nineteenth century. He was critical of Hegel’s philosophical system which analyzed being or existence in an abstract and impersonal way. He swerved the study of philosophy to the subjective, emotional and living aspect of human existence as against Hegel’s objective and abstract academization of reality. He advocated that the irrational is the real against Hegelianism. He discussed man’s essence with the existential predicaments and limitation; hope, despair, anxiety and so on.

The development of modern existentialism was preceded by the works of the German phenomenologist Frenz Brento (1838-1917), and Edmund Husserl (1859-1938). They were immediately followed by the modern existentialists. In this century, German Existentialism was represented by Martin Heidegger (1889-1979) and Karl Jaspers (1883-1969), French existentialism by Jean Paul Sartre (1905-80), Spanish existentialism by Josh Ortego Gasset (1883-1955), and Italian existentialism by Nicola Abbagnano (1910). The most forceful voice of existentialist were the works of the French existentialist: Sartre, Simon de Beauvoir, and Albert Camus (1913-60). No one has contributed more to the popularization of existentialism of this philosophical trend than Sartre. In literary influence, the Russian novelist Fyodor

Dostoyevsky (1821-81) and Austrian Jewish writer Franz Kafka (1883-1924) contributed significantly. Dostoyevsky in his novels presented the defeat of man in the face of choices and the result of their consequences, and finally in the enigmas of himself. Kafka in his novel like *The Castle* (1926) and *The Trial* (1925) presented isolated man confronting vast, elusive, menacing bureaucracies. In the art, the analogues of Existentialist may be considered to be Surrealism, Expressionism and in general those schools that view the role of art not as reflection of objective and external reality to man but as the free human being. An important aspect of existentialist movement was its popularization due to the ramification of existentialist philosophy in literature, psychology, religion, politics, and culture. Existentialism made its entrance to psychopathology through Karl Jaspers' *Allgemeine Psychologie* (1913), which was inspired by the need to understand the world in which the mental patient lives, by means of a sympathetic participation in his experience(613). Christian existentialism, inspired by Kierkegaard, is creed of its own kind. Camus' semi-Philosophical essays won sympathizers.

Although the classical forms of Existentialism are characteristic of Post-World War II philosophy, literature, and art, we have already seen with Dostoyevsky, that Existentialist- like ideas was anticipating long before. Dostoyevsky, although articulating the ideas, did not believe them; but there were real existentialists before their time. The most important was certainly Friedrich Nietzsche (1844-1900), a German philosopher who criticized Western philosophy and Christianity. For him, the education should be for the sake of human life and existence. According to him, history is useful only insofar as it serves living. He also doesn't believe in the thought of absolute truth that controls an individual. Man is the product of his own action from his choice. Since, God is dead; there is nobody to govern an individual. So, he is

the master of himself. For Nietzsche, as Mautner comments in *The Dictionary of Philosophy*: “no moment is more important than the present in which one has the opportunity to make active choice that influence the character of the whole” (292). He too says that what is happening now has already happened an infinite number of times and will happen an infinite numbers of times again, which he calls ‘Eternal Recurrence’’: it simply means that before we do something, you must determine that we really want to do it.

Nietzsche denounced the existence of God and further says even if there is God, he is dead. Therefore, there is nobody to determine our existence. His replacement of God is the Ubermench. This was originally translated ‘Superman’ since the Latin super mans ‘over’ as does German ‘Uber’. When Nietzsche says ‘man’ (Mensch), he means somebody egotistical, brawling, aggressive, arrogant, and insensitive. The superman is not vulnerable to taming and domesticity. The most important things is that the superman is free because all his own values flow from his own will. Value is a matter of decision, matter of will. Because the superman, in whom we find the triumphant ‘will to power’ is free, takes what he wants and does what he likes. He is authentic. He seems to be quite positive towards suicide because it is also one of the choices of the individual makes; suicide is not surrender but a means to achieve goals. It also makes fulfillment.

Leading French existentialist Jean Paul Sartre divides existentialism into two: theistic and atheistic. The theistic group includes Kierkegaard, Karl Jaspers, Martin Buber and Gabriel Marcel who are supposed to believe in Christian faith. They generally believe in ultimate transcendent reality and point out to an objective reality. They also emphasis interpersonal relationship between a person and a God. They believe that human are created by God and are given a purpose by that maker. In the

group of atheist Sartre put himself with Heidegger, Nietzsche and other French Existentialist, who do not believe in existence of God. They refer to an existential way of excluding any transcendental metaphysical. What they have in common is that they think that existence precedes; they regard human beings as optimistically forlorn, free and supportless creatures.

Standing very close to the philosophical outlook of Sartre is his long-life companion and intellectual associate Simone de Beauvoir (1908-86). She gives an original and independent interpretation of existentialism. The existential dilemma is the central theme of her works, though radically different from Sartre's. Unlike him she chooses to concentrate on the personal and moral aspect of life. She treats existentialism from very much a feminist view. In her book, *The Second Sex* (1949), she takes the position that the history of attitudes of women has determined her own views; she denies the existence of basic 'female nature'; she does not agree with the way we perceive the sexes.

Sartre's Existentialism

French novelist, playwright and exponent of Existentialism, Jean Paul Sartre, acclaimed the freedom and responsibility of individual human being. He is of the opinion that the 'forlorn' individual, under the threat of 'anguish' and despair, learns to confront the existence in a world without God. His philosophical insight, according to Honderich, was sharpened by confrontation with the terror and tortures of the world wars. Honderich further justified that "war changed him from an academic philosopher and avant-grade writer into an intellectual, deeply committed to the fate of 'the wretched of the earth'" (*Sartre* 791). Having written his defense of individual freedom and human dignity, Sartre defined himself as an atheist and existentialism as a means of facing the consequent of a godless universe (*Existentialism* 15). According

to Sartre, existence comes first. Each man, however, circumscribed by his historical and environmental situation, is the author of his own life. Focusing this point sharply, Sartre writes, if god does not exist, there is at least one being in whom existence precedes essence, a being who exists before he can be defined by any concept, and that this being is man" (*Existentialism* 15). Kraushaar says that "for Sartre, 'man is what he makes himself'. This entails the rejection of every fixed conception of human nature of determinism and of an all-disposing god" (718). Unlike Kierkegaard and other theistic existentialists, Sartre insisted that existentialism deals with the treatment of an individual and not god, a pre-established conception of divine nature that Nietzsche called 'god hypothesis'. He agrees "Existence precedes essence". Sellars justified that "Existence precedes essence is the phraseology of Sartre. Man is what he makes himself. The individual can escape responsible choice. Therein lies his freedom; not a freedom of anarchy, as it tends to be Gude, but a freedom whose task it is to transcend the present" (725). Preferring existence rather than essence of an individual, Sartre writes " . . . first of all, man exists, turns up, appears on the scene, and only afterwards defines himself" (15). Sartre says that man feels alien in a world without meaning.

Every individual is alone in a world that is devoid of any absolute power like god. Like many other traditional religious thinkers, when we believe in god as a creator, he is generally regarded as a superior sort of craftsman. Sartre argues when god creates man in his own image, he knows exactly what he is creating. Thus, the concept of man in the mind of god is similar to the concept of art in the mind of an artisan. Following certain techniques and conceptions, god produces man just as an artisan does (13-14). But for Sartre, god no longer exists, "even if God did exist, that would change nothing" (51). Therefore, man comes from nothing. There is no god's will

from which man discovers the appropriate value and principle for his life as guiding force. If we suppose the material object, the production “Precedes Existence” (14), then it is not living secondly rather it is a ‘bad faith’. Since the world is empty and devoid of any ethical values, we must choose our own ethics, define ourselves.

“You’re free, choose, that is invent, No general ethics can show you what is to be done. There are no means in the world” (*Sartre* 15). Man’s freedom thus, is inescapable and manifests itself in each of the choices he makes. Freedom is what one is, even though it functions always within the given situation. In Sartre’s world where freedom plays central role, people are found to be characterized by an awesome degree of liberty. Paradoxically enough, Sartre thinks of man’s freedom as a kind of condemnation because, he writes, “he did not create himself yet, in other respects is free, because once thrown into the world, he is responsibility for everything he does” (*Existentialism* 23).

Though he frequently talks about freedom, he supposes freedom as a curse but not as a boon. For him, man is condemned to be free (56) because one has to choose the route of life; he is responsible for his life, so, life is determined by choice a person makes. According to him there is no predetermining essence but one creates essence by choosing. So, existence is primary. He argues that existence and freedom go together. For Sartre, “freedom is existence and in it existence precedes essence” (66). When he talks about freedom, he also state individual freedom relies upon the freedom of others (46). A man seeks freedom for him from false, external authorities, him at the same time must invariably will this freedom onto others. Sartre says that freedom signifies that man is not a product made according to formula, an essence. There is no fixed human nature existence really does precede essence, then- and here I do not follow- man is responsible for what he is. It is therefore useless to search for

the meaning of life in general. We are condemned to improvise. We are like actors dragged into the stage without having learned our lines, with no script and no prompter to whisper stage direction to us. We must decide for ourselves how to live. I suppose it means that man must look after himself. My choices are final. Like most of the existentialists Sartre focuses on freedom of choice and personal responsibility conveying that there is no absolute power to control a man.

When the existentialist says that man is responsible for himself, he means that he is responsible for all man. The recognition of this enormous responsibility is the source of the anguish, forlornness and despair suffered by the sensitive individual. It is the anguish of the man of action desperately aware that he must choose and act, alone and without God's help. No one can tell the individual what he must do or what he must be. And since moral values are general and vague, "the only thing left to us is to trust our instincts" and choose and act, since a person must first involve himself before he can confirm or define any value. There is no reality except in action. Value is nothing else but the meaning (of life) which you choose. Sartre says "I built the universe in choosing myself."

As most of the existentialists claim, Sartre also stresses upon the subjectivity of the individual differentiating it from other inanimate object. He says:

Man is always in the process of becoming. Man is first of all the being who hurls himself towards a future and who is conscious of imagining himself as being in the future. Man is at the start a plan which is aware of itself rather than patches of moss, a piece of garbage, or a cauliflower; nothing exists prior to this plan, there is nothing in the heaven, man will be what he will have planned to be . . . he is therefore nothing else that the ensemble acts. (16-23)

The Platonic concept of the Ideal World and related notion of reality disappeared along with Nietzsche's declaration of the god. Therefore, there could be no longer be prior good and evil reward and punishment, or heaven and hell. "Everything", according to Sartre, "is permissible if god does not exist and as a result man is forlorn because neither within him nor without does he find anything to cling (*Existentialism* 22).

Everything in human condition remains problematic, the existential hero, in failure justifies his struggle if not compensates. If the external world offers no consolation, then the people must be able to make a decisive choice in order to make authentic existence. Thus, man's freedom is absolute, but one cannot escape from responsibility and anguish, since people are not determined by anything else, the responsibility of their being and deeds rest on their shoulders. People's responsibility is very great, because in making any kind of choice, they are choosing for the whole world (*Sartre* 16-17). Every possible choice is open to an individual but mere passive choice cannot help his existence rather there should be deep involvement and commitment. A man should be involved in life, as a result he would be able to leave an impression on it and outside of that there is nothing. In this sense, it is clear that man is nothing else than the total sum of his undertaking.

If the conception of God, the father is discarded, then there should be someone to replace god like Nietzsche's superman, and to invent new values necessary for an individual to invent new value of his own. Life has no priori at all, but acquires it in the course of living. This means a thing is basically what it is. If this is the case then, the axiom about 'existence preceding essence' cannot be applied to an inanimate object. Man project himself to the distant goals and values. His life is a movement to become something that he is not. To quote Sartre:

The responsibility of the for-itself extends to the entire world as a people-world. It is precisely thus that the for-itself apprehends itself in anguish; that is as a being which is neither the foundation of its own being nor of the others being not of the in-itself which forms the world, but a being which is compelled to decide the being within and everywhere outside it. The one who realize in anguish his condition as being thrown into a responsibility which extends to his very abandonment has no longer either remorse or excuse; he is no longer anything but a freedom which perfectly reveals itself and whose being resides in this revelation . . . but most of the time we flee anguish in bad faith. (*Freedom and Responsibility* 711)

As a conscious person, a man cannot exist, shut up in being-itself rather it makes him what he actually wants to be. No god is needed to account for his being if there is no divine consciousness, there is nothing to support objective realm. They require the denial of objective value. In this sense, Sartre connects existentialism and humanism, not in the sense of regarding man as the ultimate aim but in the sense of regarding man as the creator of all values (50-51). Fundamentally, Sartre believes one cannot escape responsibility by adopting an external moral system, as the adoption of a moral system is in itself a choice that we endorse, implicitly or explicitly, and which one must take full responsibility for. Sartre argues that, one cannot escape responsibility, as each time one attempts to part oneself from one's freedom of choice, the very act in itself is a choice exercised freely.

Sartre sets up his own picture of the individual human being by first getting rid of its grounding in a stable ego. As Sartre later puts it in *Existentialism is Humanism*, to be human is characterized by an existence that precedes its essence. By that he

meant the existentialist starts from nothing but humanity itself. As such, existence is problematic, and it is towards the development of a full existentialist theory of what it is to be human that Sartre's work logically evolves. Sartre's early works can be seen as providing important preparatory material for an existential account of being human. But the distinctiveness of Sartre's approach to understanding human existence is ultimately guided by his ethical interest. In particular, this accounts for his privileging of a strong notion of freedom which we shall see to be fundamentally at odds with Heidegger's analysis. Thus the nature of Sartre's topics of analysis, his theory of the ego and his ethical aims all characterize the development of an existential phenomenology.

Sartre's early works are characterized by a development of classic phenomenology, but his reflection diverges from Husserl's on methodology, the conception of the self, and an interest in ethics. These points of divergence are the cornerstones of Sartre's existential phenomenology, whose purpose is to understand human existence rather than the world as such. Adopting and adapting the methods of phenomenology, Sartre sets out to develop an ontological account of what it is to be human. The main features of this ontology are the groundlessness and radical freedom which characterize the human condition. These are contrasted with the unproblematic being of the world of things. Sartre's substantial literary output adds dramatic expression to the always unstable co-existence of facts and freedom in an indifferent world. Sartre says that both phenomenology and existentialism represents an attempt at a *via media* between traditional idealism and materialism. Phenomenology is more aloof and analytic with its bracketing of the question of existence. Existentialism, on the other hand, indulges in subjective, semi-psychological explorations of the crisis of self-consciousness.

Ranking says that “Sartre seeks to determine the nature of Being *via* an interpretation of man’s Being” (14). Like many other philosopher, Sartre places human consciousness, or ‘nothingness’ in opposition to being or ‘thingness’. Man is the only living creature that is conscious of its own existence. Consciousness is not matter and by the same token escapes all determinism. On the one hand, there is consciousness (being-for-itself), and on the other, existence of more thing (being-in-itself). Sartre describe consciousness as nothing ‘not a thing’. Sartre avoids all types of object as being in consciousness and denies that consciousness is or could be part of the casual order. “Consciousness”, said P. Yudin “is a wind blow from nowhere towards the world” (*Sartre* 397). For Sartre, consciousness is a non-positional self-consciousness; hence if consciousness is consciousness of an object, it is consciousness of not being the object. The object of consciousness exists as “in-itself,” that is, in an independent and non-relational way. However, consciousness is always consciousness “of something,” so it is defined in relation to something else, and it is not possible to grasp it within a conscious experience: it exists as “for-itself.” An essential feature of consciousness is its negative power, by which we can experience “nothingness.” This power is also at work within the self, where it creates an intrinsic lack of self-identity. So the unity of the self is understood as a task for the for-itself rather than as a given Dostoevsky declares that consciousness is the worst thing because it causes miseries of all sorts. Similarly, Albert Camus says that consciousness in Sartre’s world is nothing by itself except the power to “set itself outside of being”, and Sartre calls it a being through which nothingness comes into things (49).

Sartre’s existentialist understanding of what it is to be human can be summarized in his view that the underlying motivation for action is to be found in the

nature of consciousness which is a desire for being. It is up to each agent to exercise his freedom in such a way that he does not lose sight of his existence as a facticity, as well as a free human being. In so doing, he will come to understand more about the original choice which his whole life represents, and thus about the values that are thereby projected. Such an understanding is only obtained through living this particular life and avoiding the pitfalls of strategies of self-deceit such as bad faith. This authentic option for human life represents the realization of a universal in the singularity of a human life.

III. Identity Crisis in Graham Greene's *A Burnt-out Case*

A Burnt-out Case is one of the renowned novels of Graham Greene to manifest the Jean Paul Sartre's existentialistic view of freedom and choice for individual identity. Query, the protagonist of the novel, gives up the previous world fame life, come an anonymous world for his new way of life and identity. For Query, the world is empty and devoid. So, he is an isolated existence in an alien universe. Nobody knows what is his real identity and where he from. He comes to contact with Doctor Colin, Deo Gratias who also suffers from identity crisis. Query does not want to reveal his famous identity. In the new world, he becomes free from burden which he abandons. In the leper colony, he is diagnosed as the mental equivalent of a 'burnt-out case'. He slowly moves towards cure. But he cannot conceal his world fame identity. He starts connecting back with the emotions he used to experience towards his art and towards people as well. Therefore, he faces same problem of frustration, disillusionment and meaninglessness of the life. Without any relationship with a married woman he was accused. So, everywhere he faces difficulties without any guilt till his death. This is not only the condition of one person but every human beings because we all are throwing ball in the world for suffering.

When Query first comes to Congo he is isolated man, alienated from other human being and drained of all feelings. Query, like Marlowe in *Heart of Darkness* is making a voyage into the deepest interior of the "Dark continent". He does not know himself where he is going or why - he is simply looking to escape from the life he led in Europe. His first word 'I feel discomfort, therefore I am alive' (1) defines human existence is meaningless and full of sufferings. He finds himself thrown in a universe that is frightening, illogical, incoherent, disordered, chaotic, irrational or in a word 'absurd'. Query, the central character, has come 'to the end of everything' and

the symptomatic attitudes of his predecessors, the pessimism, the doubt, the denial, here reach an impossible indifference. He has the physical discomfort caused by the heat, tsetse flies and frustration. The natives call him 'a white man' living in leper's community. The narrator says:

All natives think Query is very rich man and sing a song. 'Here is a white man who is neither a father nor a doctor. He has no beard. He comes from a long away- we do not know from where- and he tells no one to what place he is going nor why. He is a rich man, for he drinks whisky every evening and he smokes all the time. Yet he offers no man a cigarette. (4)

They are singing about the Query who remain apart from everyone. But Query finds the music and laughter of the seminary students irritating. Looking to escape, he wanders into the dark. For him, the most fundamental naked concerns of human existence addresses suffering and death, loneliness, guilt, spiritual emptiness, and ontological insecurity, the sense of cosmic absurdity, the frailty of human reason and the tragic impasse of human condition.

Man is condemned to be free. Superior of the institution, who asks Query whether he wants anything. 'Nothing'. 'I want nothing.' He nearly added, 'That is trouble' (8). He has come in such a place where he finds lepers physically mutilated. They feel no pain but they are doomed to stay in the leper's communities because deformities excluded them from human communities. Deo Gratias is one of them who does not want return his past life. Deo Gratias is 'a burnt-out case', a leprosy patient who, though cured, has suffered psychological alienation and self-loathing as a result of his illness. So, Deo Gratias has lost his identity in the course of the illness and does not wish to return to society. 'He had no wish to go' (46). Query is much like Deo

Gratias. Although that man hardly speaks for himself in the course of *A Burnt-Out Case*, he is very important as a parallel for Query. Like Query, Deo Gratias cannot return to his former life. He is a true burnt-out case; he must re-learn the simplest of tasks, perform them without fingers or toes. 'It takes a long time to learn even the simplest task without fingers and toes' (45). Likewise, Query must re-conceive of the basic skills of his life, building rather than architecture, in order to be of use around the leproserie. He represents physically the essential loss that Query has felt psychologically. The problem of man is central and that they stress man's concrete existence, his contingent nature, his personal freedom, and his consequent responsibility for what he does and makes himself to be.

Human beings do not have choices; they are condemned to choose without choice. They must accept whatever at hand. Human desires always contradict with the available choices and freedom. No freedom can grant the full fledge of human choice. The novel shows the pitiable plight of human being in the hands of time and situation. Query has no plan where he is going but unknowingly he reached Congo where he chooses to stay till his life. Each man, however, circumscribed by his historical and environmental situation, is the author of his own life. Everyone thinks Query does not stay longer here. Doctor Colin also has same thinking and wants to know about him:

'You will be leaving soon, won't you?'

'I have no plane.'

'Have you any knowledge of electro-therapy?'

'No'

'You could be trained, if you were interested. Six months in Europe.'

'I don't want to return to Europe,' Query said.

‘Never?’

‘Never. I am afraid to return.’(18)

Querry left everything related with his past life which always hunted him. Man’s freedom thus, is inescapable and manifests itself in each of the choices he makes. Freedom is what one is, even though it functions always within the given situation. He declares Doctor Colin, ‘If the boat had gone any further, I would not have landed here’ (19). Human beings are forced to follow the ongoing natural process, the social development and it’s alienated in this world. He is being who has been thrown into this unknown and alien world without choice. Doctor Colin doubts Querry’s past and asks he has committed a crime. He said, ‘Are you wanted by the police? You needn’t be afraid of telling me – or any of us. You’ll a leproserie just as the Foreign Legion.’ ‘No. I’ve committed no crime. I assure you there’s nothing of interest in my case. I have retired, that’s all. If the fathers don’t want me here, I can always go on’(19).

In the course, of his traveling, he meets Rycker, who welcomes him like the well-known person; ‘you must stay a night at my place’ (24). Marie further urges him not to go away from there; ‘You will be far safer than at the hotel. Only myself and my wife. As a matter of fact it was my wife’(25). Querry was happy to find such friend. Rycker believes that Querry as one of the members of the family. A girl in blue jeans with a pretty unformed face came round the corner. Querry thinks that she was Rycker’s daughter. But she was his wife, Marie Rycker. For Querry, they looked as if they were father and daughter because they had long age gap. Marie was happy to see Querry; I am very glad to meet you. We’ll try to make comfortable (27). Querry had the impression that she had learnt such occasional speeches by heart from governess or from a book of etiquette. He asks them when they got married. Rycker replied that they had married two years ago. Rycker was happy having young wife of

his daughter age. He is such a hypocrite who relate everything with religion even his lost desire. ‘There are enough problems without sex I can assure you St Paul wrote, didn’t he? That it was better to marry than burn. Marie will stay young to save me from the furnace (27). He is proud of having young wife. There is generation gap between them. So, their marriage relationship is futile because Rycker is old, unattractive, religious man. Marie has not any feelings towards him because their relation begins by force. Query thinks man is condemned to be free because one has to choose the route of life; he is responsible for his life, so, life is determined by choice a person makes. According to him there is no predetermining essence but one creates essence by choosing. So, existence is primary. In his eyes, Marie lost her freedom through this marriage. Rycker insists on showing Query the old article in *Time* about him. Rycker become surprise being Query here ‘who would expect to find *the* Query holed up in a leproserie in the bush?’ (25). He also, after sending Marie away, engages Query in a one sided theological discussion, much of which centers on Rycker’s difficulty in persuading Marie to submit to her married duties. He wants to know about Query’s past and his plan:

‘Why are you here, Query?’

‘One must be somewhere.’

‘All the same, as I said this morning, no one would expect to find you working in a leproserie.’

‘I am not working.’

‘When I drove over some weeks ago, the fathers said that you are at hospital.’

‘I was watching the Doctor work. I stand around, that’s all. There is nothing I can do.’

‘It seems a waste of talent.’

‘I have no talent’. (28)

Querry left everything before he escapes from Europe and he does not want reveal his past life. Therefore, He refuses everything what Rycker says. Rycker is a hypocrite who turns everything into religion for his desire. The darkest of these is Rycker, a sanctimonious lecher too self-absorbed to notice his many outrageous hypocrisies. He thinks Querry is also catholic.

‘I’m a good Catholic. I hope but that doesn’t prevent me from having spiritual problems. A lot of people take their religion lightly, but I had six years when I was a young man with the Jesuits. If a novice master had been less unfair you wouldn’t have found me here. I gathered from that article in *Time* that you are a Catholic too.

‘I’ve retired,’ Querry said. (30)

For Querry, the world is empty and devoid of any ethical values, we must choose our own ethics, define ourselves. We are free, choose, that is invent. No original ethics can show you what is to be done. There are no means in the world. Man is nothing else than the total sum of his undertaking. Querry does not believe in God. There is no god’s will from which man discovers the appropriate value and principle for his life as guiding force. Querry explains he retired from religious beliefs and now he only believes on human condition. Rycker’s clearest hypocritical tendency concerns his sex life, he has married a childish, pretty girl, Marie, primarily in order to have sex with her. Therefore, he tries to convince her through religion. I tried to teach her the importance of loving God (31). But she has no interest in religion and even him because he stole her freedom. Rycker’s torturous, self-serving logical flights often hinge on a barely concealed equation of himself with God. As he says when he

overhears Marie playing with her puppy, 'That damn puppy,' he said. 'She loves her puppy more than she loves me - or God' (32). He drapes this need in language of Catholic "married duties". He easily shifts from the subject of God to the subject of marital duties.

Sometimes she even refuses her duties.

'What duties?'

'Her duties to me. Her married duties.'

'I've never thought of those duties.'

'You know very well the Church does. No one has any right to abstain except by mutual consent. (32)

Rycker's Biblical quotations, as though to obey one's husband's libido is of a piece with obeying God's will. That Marie has absolutely no interest in having sex with Rycker doesn't matter to him at all. Query suggests that he abandon a parallel between "loving God" and loving his bed. Rycker insists, 'There's a close parallel for a Catholic' (32). His insistence is all very doctrinaire, all nicely dogmatic as he says, he 'always came out well in moral theology' but this makes it all the more odious. Rycker embodies the moralizing of the Pharisees. At this point, one can only sympathize with Query for having to spend even one night in his company and pity Marie all the more.

Human life is full of pain and difficulties since the universe is frightening, unknowable and different. So, we have to improve and understand ourselves and our world by experiencing the miseries of life. Query loves his own choice and does everything for the sake of himself. 'When I made something I make it for my own pleasure' (35). He has freedom to choose what he wants. For him, freedom signifies that man is not a product made according to formula, an essence. There is no fixed

human nature existence really does precede essence, then- and here I do not follow- man is responsible for what he is. I suppose it means that man must look after himself. My choices are final. Querry discusses his vocation with Doctor Colin. For Querry, every individual is alone in a world that is devoid of any absolute power like God. He thinks god no longer exist, even if god did, exist that would change nothing. Therefore, man comes from nothing. There is no god's will from which man discovers the appropriate value and principle for his life as guiding force. 'I am not a religious man. I don't know how much about these things (36). Doctor Colin has same notion and left his religious thought too. 'I think the last time I prayed was before my final medical exam. And you? 'I gave it up a long time ago. Even in the days when I believed, I seldom prayed. It would have got in the way of work (36). He draws a parallel between his growing disenchantment with his architecture work and his disenchantment with women. As his vocation faded, so too did his sex drive, as though the two were intimately connected. In both cases, Querry says, he comes to recognize those actions he thought of as motivated by love, love of God, or love of women, were in fact selfish and hollow. His love was mere self-love, and upon recognizing this he lost all interest. Like a priest of sorts, Querry has given up the world, fame and sex alike. 'I have no interest in anything any more, doctor. I don't want to sleep with a woman nor design a building' (37). Querry does not have any interest in anything. Doctor Colin becomes surprise listening Querry's frustrate life and his plane to live here his rest of life. He says:

'So you thought you could just come and die here?'

'Yes. That *was* in my mind. But chiefly I wanted to be in an empty place, where no new building or woman would remind me that there was a time when I was alive, with a vocation and a capacity to love – if

it was love. The palsied suffer, their nerves feel, but I am one of the mutilated, doctor.’ (37)

Indeed, the dream that precedes the decision to help Doctor Colin with the hospital illustrates this latent religiosity in Querry, he dreams that he is a priest disguised in layman’s clothes. Ironically, this will be precisely how others come to see him as a modern-day saint. In the dream, as in his letter to Doctor Colin, Querry expresses scrupulous despair at having “lost his chance” at feeling. The doctor’s response ‘Who cares?’ (42) seems to give Querry a much-needed jolt of perspective. Colin spends his life among the leprous; he’s unlikely to find Querry’s scruples impressive. He sees no great narrative of success and disillusionment when he looks at Querry, he simply sees a man who can help him to abate the suffering of the truly miserable. When Querry sees this too, he’s on the road to recovery already. He sees himself not as a grand architect, but as a humble builder. He did not create himself yet, in other respects is free, because once thrown into the world, he is responsibility for everything he does. *The Querry*, as Rycker so obnoxiously addresses him, ceases to be, and thus Querry’s existential problem seems to have found a possible fix.

Rycker and Maire drive into Luc to have cocktails with the Governor. On the way, Rycker pedantically instructs Marie in how to behave at the gathering. While she suffers through small talk, Rycker gossips with the gathered officials about *the Querry*, alluding to Querry’s night with Deo Gratias in the marsh. ‘We were talking about Querry, *the Querry*,’ Rycker explained. ‘A man in that position burying himself in a leproserie, spending night praying with a leper in the bush – you must admit, Monseigneur, that self-sacrifices like that are rare (55). And in that party, Rycker reveals identity of Querry. ‘Who is this man Querry?’ . . . ‘They say he’s a world famous architect’ (54).

On their way home, Marie dreads the inevitable; Rycker will attempt to sleep with her. He is very drunk and lectures her condescendingly as they drive, unhappy with her lack of admiration for him.

‘You are not even interested when I tell you my deepest feelings.’

She said miserably, ‘Perhaps it was a mistake.’

‘Mistake?’

‘Marrying me. I was too young.’

‘You mean I am too old to give you satisfaction.’

‘No – no. I didn’t mean . . .’

‘You know only one kind of love, don’t you? Do you suppose that’s the kind of love the saints feel?’

‘I don’t know any saints,’ she said desperately.

‘You don’t believe I am capable in my small way of going through the Dark Night of the soul? I am only your husband who shares your bed . . .’

‘She whispered. ‘I don’t understand. Please, I don’t understand.’

‘What don’t you understand?’

‘I thought that love was supposed to make you happy.’ (58)

When they arrive home, Marie attempts to excuse herself from sex. She tells Rycker that her periods have been irregular lately. Rycker insists that they will risk pregnancy anyhow though he very firmly does not want a child and Marie prepares herself in her room. Man projects himself to the distant goals and values. His life is a movement to become something that he is not. She looks at a magazine with Querry’s face on the cover before going to Rycker to perform her loathed duty. ‘There was a picture postcard of Bruges sent by a cousin, and an old copy of *Time*’ (60).

After that night, Marie wants to meet Querry. In the same time, her husband sends her to invite the architect to their house; perhaps she is supposed to tell him that his presence at the leproserie has begun to attract the attention of the press. On the other hand, she wishes to see him again unbeknownst to her husband. She has clearly taken a fancy to Querry though, who can blame her given the alternative. But Querry has not any interest towards Marie and her husband. Marie said, 'I know that he doesn't like my husband (64). All the people of the leper colony feel 'Querry is strange fellow. None of us really know him. Perhaps he likes none of us' (64). Querry rejects to accept her invitation. 'Tell him I'm not interested' (65). Querry expresses pity for Marie's life with Rycker. Her sudden escape leads to a theological argument with the Superior about Christianity. Querry declares that the virtues that Christians claim as eminently theirs self-sacrifice, charity, love, gentleness are not "Christian" at all; they are common to people regardless of their religious background. Querry expresses irritation that the Superior tries to draw everything into the net of his faith.

'I thought you said you had no interest in anything.'

'I haven't. I've come through to the other side, to nothing. All the same I don't like looking back,' he said and the letter crackled softly as he shifted.

'Remorse is a kind of belief.'

'Oh no, it isn't. You try to draw everything into the net of your faith, father, but you can't steal all the virtues. Gentleness isn't Christian, self-sacrifice is not Christian, charity isn't remorse isn't. I expect the caveman wept to see another's tears. Haven't you even seen a dog weep? In the last cooling of the world, when the emptiness of your belief is finally exposed, there'll always be some bemused fool who'll

cover another's body with his own to give it warmth for an hour more of life.' (67-68)

The Superior sees everything through the prism of Catholicism, attributes to all actions a Catholic meaning. Querry's concern for Marie becomes, in the Superior's eyes, "a kind of belief." Querry listens to the sermon and realizes that the Superior is responding to his criticisms of the other night. The priest suggests that love is Christian love because God created humanity. He adds that God created only the good things and not the bad because evil is simply the absence of God; it does not exist except in this negative fashion. Querry says that there is no God to determine our existence. First, we exist, and then we create our essence ourselves. We are what we make of ourselves. In that sense, we are in the state of becoming but not in the state of being. We are consciously choosing and creating ourselves because it is not possible for us to stay without choice. Even when we don't choose, we still choose by choosing. Doctor Colin and Querry point out several logical flaws in the sermon and Doctor Colin wishes to move on, but Querry sits all the while, listening. Colin, on the other hand, has neither need nor interest in the religion. Do you feel a Christian, Colin?' 'I'm not interested,' Colin said. 'I wish Christianity could reduce the price of cortisone, that's all. Let's go' (73). For Querry, love is not only Christian's virtue. It is truly depended on human condition. If there is god, let him be innocent at least. Come away, Colin, before you are converted and believe yourself an unconscious Christian (73). Doctor Colin supports and said ' He should have learnt from you that it's possible for an intelligent man to make his life without a god'(73). For them, every individual is alone that is devoid of any absolute power like God. There is no god's will from which man discovers the appropriate value and principle for his life as guiding force. Querry declares his atheist view to father Thomas. 'If faith were a tree

growing at the end of the avenue, I promise you I'd never go that way' (84). For Query, god no longer exists, "even if God did exist, that would change nothing". Therefore, man comes from nothing.

The Bishop's boat arrives once more at the leper colony with the mysterious, English stranger has paid his way to the leproserie, the new villain of the novel. The stranger lies suffering a fever melodramatically. Colin and Query arrange for the man to be transported to a sickbed, though he is very fat and thus difficult to carry. Query notices the man's typewriter and the man, who introduces himself as Parkinson, declares that he is looking for Query. 'Do you know a man called Query?'(91)

The figure of Parkinson gives Query a good opportunity to test life as leprosy. As Query sees it, he is like a leper who, though cured, finds himself repulsive. 'You heard what Doctor called me now – one of the burnt-out cases. They are the lepers who lose everything that can be eaten away before they are cured (101). We are all of us leprous in the eyes of Query who try to fend off this basic truth, who pretend that their petty successes and failures have meaning, are like lepers in denial of their condition. For Query, we lie to ourselves about the truth of our condition just as lepers lie to themselves about their disease. Query has reached a point of total self-awareness, a kind of dark nirvana, from which he can survey his existence and see it for what it is or was: utter selfishness and self-deceit. He is working toward a 'cure' a new sense of purpose but this change cannot replace his realization. Man is always in the process of becoming. Man is first of all the being who hurls himself towards a future and who is conscious of imagining himself as being in the future. Man is at the start a plan which is aware of itself. Query does not hope to rekindle his ambition in the leproserie; all of that is gone forever. He doesn't plan on moving beyond his burned-out state. He simply wishes to build a new, simple life that fits his changed

identity. Query sees that Parkinson still has something to lose. He still seeks to justify his vocation the way Query once did, before he became wholly disillusioned. ‘You are a man like me. Men with vocation are different from others. They have more to lose’ (101). Query becomes happy to think that he finds a person like him in unknown world. ‘You really have come to an end like me, haven’t you’ Parkinson, so here we find ourselves together. Two burnt-out cases (102). But Parkinson has his aim and he declares ‘I’m not burn-out case. I have work (102).

At their interview, Parkinson attempts to cast Query as a saint in Rycker’s mold. Query vehemently denies this identity; he insists that Parkinson can understand him simply but Parkinson refuses to write about Query the nihilist, preferring Query the saint. Nonetheless, he discusses Query’s past with women, noting that Query once drove a young woman named Marie to suicide. Query sets him straight on this story, saying that Marie wanted to escape him. He says that man is condemned to be free because one has to choose the route of life; he is responsible for his life, so, life is determined by choice a person makes. According to him there is no predetermining essence but one creates essence by choosing. He paints himself as an egotistical monster who worked and loved for no one but himself. ‘Am I such a monster that even you . . .?’ (105). Query even gives the corpulent Parkinson advice in the art of wooing married women. In the course of the interview, Query comes to enjoy talking to Parkinson who, for all his sliminess, at least believes his confession of depravity, whereas Father Thomas or Rycker would take the same words and twist them to spell “saintliness.” To Query’s chagrin, Parkinson refuses to print any of the bitter truths Query confesses, instead determining to “build him up” as a modern-day desert prophet of sorts.

Doctor Colin is a believer in evolutionary progress who sees Christianity as a development of the human capacity to love. ‘Suppose love were to evolve as rapidly in our brain as technical skill has done. In isolated cases it may have done, in the saints . . . in Christ, if the man really existed’ (116). In his view, the Christian saints and Christ himself might be simply ahead of their time, the first of a kind of super-compassionate, love-driven being. When Query points out that this theory is no less superstitious than the Christian religion itself, Doctor Colin is agree. He points out, however, that one needs a belief system; however irrational one knows it to be. This exchange casts Doctor Colin as a secular monk of sorts, a variation on the nineteenth-century champions of Progress that so many existentialist twentieth-century thinkers seem to dismiss as rosy optimists. His views contrast sharply with those of Query at least, with those of the Query of the first chapters of this novel. Indeed, they perhaps point the way to a new hope for Query, who might one day achieve the sense of greater purpose that Doctor Colin has, if only the rest of the world would leave him alone. People’s responsibility is very great, because in making any kind of choice, they are choosing for the whole world.

Query says that Father Joseph hopes to stay at the leproserie until he dies, helping with construction projects. ‘I hope you’ll find room for me there too,’ Query said. ‘I won’t rate a cross’ (119). This is the universe is choosing by himself. Father Joseph remarks that though every place is much the same for a monk, Query must be stifled living in the Order, but Query contradicts him. After returning from the seminary, Father Thomas announces that he has news for Query. ‘I have brought you massages from a friend of yours’ (123). He tells Query that Parkinson’s story was picked up by *Paris Dimanche*, which Query calls ‘A scandal sheet’ (124), and notes that the article is cloyingly sanctimonious. Father Thomas eagerly reads the article

aloud, The article is called: “An Architect of Souls. The Hermit of the Congo” (124). Query rejected all these message. Father Thomas’ enthusiasm for the piece shows once and for all just how impoverished his sense of morality really is. “The whole Catholic world has been discussing the mysterious disappearance of the great architect Query. Query whose range of achievement extended from the latest cathedral in the United States, a place of glass and steel, to a little white Dominican chapel on the Cote d’Azur. . .(124). The Query represented in Parkinson’s piece is far from the actual man.

“What is it that has induced the great Query to abandon a career that brought him honor and riches to give up his life to serving the world’s untouchables? I was in no position to ask him that when suddenly I found that my quest had ended. Unconscious and burning with fever, I was carried on shore from my pirogue, the frail bark in which I had penetrated what Joseph Conrad called the Heart of Darkness, by a few faithful natives who had followed me down the great river with the same fidelity their grandfathers had shown to Stanly.” (125)

Father Thomas, even in the presence of the genuine article, believes the pious fantasy. He personally needs Parkinson and Rycker’s Query to be the real Query. Father Thomas sees Parkinson’s fiction as having captured a truth deeper than truth. Query becomes very disappointed from this rumors.

‘I’m fighting for my life.’

‘Your life?’

‘My life here. It’s all I have.’ He sat wearily down on the bed. He said,

‘I’ve come a long way. There’s nowhere else for me to go if I leave here.’

Father Thomas said, 'For a good man fame is always a problem.

'But, father, 'I'm not a good man. Can't you believe me? Must you to twist everything like Rycker and that man? I had no good motives in coming here.'

I am looking after myself as I have always done, but surely even a selfish man has the right to a little happiness?' (127)

He has built a new Query, not *the* Query. In terms of the leprosy metaphor, that former Query is the burnt-out case. How much Query tries to find the meaning of life, he cannot. He is a mere performer in the alien universe. He tries to get meaning of his life and existence but he never succeed. It is predicament of every human being; they are left without the meaning of life and existence. He finds human life is full of pains and difficulties. The new Query is another case entirely a man capable of 'suffering' rather than simply 'feeling discomfort'. Query learns that Parkinson is planning a second article about the episode with Deo Gratias. Irate, Query determines to have it out with Rycker face-to-face. He plans to travel there by truck.

Everything in human condition remains problematic, the existential hero, in the failure justifies his struggle if not compensation. If the external world offers no consolation then the people must be able to make authentic existence. One can escape from responsibility and anguish. People responsibility is very great because in making any kind of choice, they are choosing for the whole world.

Query meets Marie at Rycker's house, where her husband is ill with fever. He finds Marie quite upset and she reveals that she is likely pregnant. She shares her problem with Query.

'I think I have a baby on the way.'

'But I thought women usually liked. . .'

‘He doesn’t want one. But he wouldn’t allow me to be safe.’

‘Have you seen a doctor?’

‘No. there’s been no excuse for me to go to Luc, and we’ve only the car. I didn’t want his suspicious. He usually wants to know after a time if everything’s all right.’

‘Hasn’t he ask you?’

‘I think he’s forgotten that we did anything since the before.’ (133)

Rycker wants only physical relation with her. He does not want child. So, she fears about her pregnancy. Therefore, she wants to be conforming it’s happened or not without inform her husband. Because he forget what was happened that party night. Human condition is pitiable and puppet in this world. Everything is out of control. Nobody knows what will be happened in the future. We are never known of the cause but becomes its effects; we are never aware of reason but become victim. Query consoles her. She explains him everything.

‘It was after the Governor’s cocktail party.’

‘Are you sure about it?’

‘I’ve missed twice.’

‘My dear, in this climate that often happens.’ He advise you – what’s your name?’

‘Marie’. It was the commonest woman’s name of all’ but it sounds him like a warning.

‘Yes,’ she said eagerly, ‘you advise me . . . ?’

‘Not to tell you husband yet. We must find some excuse for you to go to Luc and see the doctor. But don’t worry too much. Don’t you want the child?’ (134)

Querry offers to give her a lift into Luc to see a doctor and she asks him to clear this trip with her husband. During his interview with Rycker, Querry clears he is not saint like he thought. 'I am not a Catholic, I am even a Christian. I won't be adopted by you and your Church (135). He warns him to stop spread such rumor. For him, man is what he makes himself. This entails the rejection of every fixed conception of human nature of determinism and of an all-disposing god. He says 'I came out here to escape fools, Rycker. Will you promise to leave me in peace or must I go again the way I came? I was happy before this started. I found I could work. I was interested, involved in something . . .' (135). Man is always in the valley of decision and he chooses with an eye on others as well as on himself.

Marie comes with him to Luc anyway, leaving her husband to the care of his servant. During their night in Luc, Querry tells Marie the story of his youth and disillusionment thinly disguised as a fairy tale. He says, 'I suppose, like the boy in the story I told you, I persuaded myself to believe almost everything with arguments. You can brainwash yourself into anything you want – even into marriage or a vocation' (163). He goes on to discourage her from such a course to give up the "mumbo-jumbo" of faith but Marie resists. She says, 'And what about the mumbo-jumbo of birth?' . . . 'If only it hadn't *him* for a father' (163). Querry show surprisingly little sympathy for Marie. Querry declares one cannot escape responsibility, as each time one attempts to part oneself from one's freedom of choice, the very act in itself is a choice exercised freely. She is presented as both a foolish child who does what she can to escape an impossible marriage and as a calculating egotist who can stand toe-to-toe with the greatest egotist of them all, Querry. Delighted by their time together, Marie jokingly writes in her diary, "Spent night with Q" (161). The next day, Marie learns that she is indeed pregnant, distressing news, as Rycker does not want any

children. Meanwhile, Query and she meet Parkinson, who has returned to write more articles about Query. On cue, Rycker also arrives, irate at Query and Marie's escape together. He finds Marie's journal entry and accuses Query of cuckolding him.

Query denies it, but Rycker remains unconvinced. 'I haven't even kissed your wife. She doesn't attract me in that way . . . "Spent night with Q" and say nothing' (161).

Query returns to the leproserie just as the hospital is completed. During the ensuing party, the fathers receive a distressing phone call, Marie Rycker has fled from her husband and is claiming to be pregnant with Query's child. Father Thomas begins weeping, utterly betrayed by his hero.

'M. Query, is it true that when you went into Luc you went with Mme Rycker?'

'I drove her in. Yes.'

'Using *our* truck?'

'Of course.'

'While her husband was sick?'

'Yes.'(172)

They refused to listen to a word Query has had to say. Every proclamation of his atheism was met with a knowing cluck of the tongue and a word of sympathy for his "aridity." Man project himself to the distant goals and values. His life is a movement to become something that he is not. Little wonder, then, that they refuse to hear a word of explanation from Query. 'We gave you a warm welcome here, didn't we? We asked you no questions. We didn't pry into your past. And in return you present us with this – scandal. Weren't there enough women for you in Europe?'(173).

Query offers to talk to Marie at the nun's quarters. The nuns greet Query and Father

Thomas with a look as if Query is the devil himself. Query asks Marie to tell them the truth that the baby is Rycker's, not his but she tells them that the child is Query's.

'Why have you told them lies?'

'They aren't all lies,' she said. 'I do love you.'

'Since when?'

'Since I spent a night with you.'

'You know very well that was nothing at all. We drank some whisky. I told a story to send you to sleep.' (175)

She also declares her love for Query. He asks to see her alone, which the nuns agree to with some reluctance. When alone with Query, Marie reveals that on the night she was impregnated the night after the Governor's party, she imagined that Rycker was Query; thus, she reasons, her lie is really only half a lie.

'That night you told them we slept together?'

'That was really a lie too. The night I slept with you properly was after the Governor's party.'

'What on earth are you talking about now?'

'I didn't want him. The only way I could manage was to shut my eyes and think it was you.'

'I suppose I ought to thank you,' Query said, 'for the compliment.'

'It was then that my baby must have started. So you see it wasn't a lie that I told.'

'Not a lie?'

'Only half a lie. If I hadn't thought all the time of you, I'd have been all dried up and babies don't come so easily then, do they? So in a way It is your child.'(176)

Query finds this utterly ridiculous, and during an interview with Marie discovers that she invented the lie in order to escape Rycker, who was very angry after the scene in Luc. Responsibility is the source of the anguish, forlornness and despair suffered by the sensitive individual. It is the anguish of the man of action desperately aware that he must choose and act, alone and without God's help. No one can tell the individual what he must do or what he must be. She says that because she thought about Query on the night her baby was conceived, it is in fact somewhat a logic that leaves Query baffled. Query leaves and takes shelter in Doctor Colin's house, where he finds the doctor quite sympathetic. Colin asked, 'What has happened?' 'She'll stick to her lies. They are her only way of escape.' 'Escape?' 'From Rycker and Africa' (178).

However, trouble's never far. Parkinson appears suddenly, looking for Query. He announces that Rycker has come to the leproserie seeking revenge. They can hear Rycker trouncing about in the storm, shouting for Query. Rycker suddenly bursts into their dining room and ascertains that Query must be at Doctor Colin's house. As he leaves, he makes a melodramatic pronouncement 'There isn't a jury that would convict me' (182). Brother Philippe takes this as a warning that he ought to head him off before, he can get to Query. As Query remarks, 'What a grotesque situation it is. "That this should happen to me. The innocent adulterer. That's not a bad title for a comedy"' (186). Query tries to explain the truth, but Rycker thinks that Query is mocking him. Query laughs and Rycker shoots him twice. Rycker's voice said, 'He laughed at me' (188). As he dies, Query explains that 'Laughing at myself' (188) not for Rycker. It turns out to be more of an absurd tragedy. Query's last words 'Absurd . . . this is absurd or else . . .' (188) capture the bleak spirit of the moment.

To keep piling on the ironies, Query's moment of death corresponds very closely with his existential cure. In expressing this, Doctor Colin returns once more to

the leprosy metaphor. Query says, "I think I'm cured of pretty well everything, even disgust. I've been happy here." The doctor replies, 'Yes, you were learning to use your fingers pretty well, in spite of the mutilation' (185). Earlier, he remarks that Query is cured, and that 'No further skin-tests are required in your case' (179). The malaise and discomfort has been replaced by something like the human condition Query has returned to a life of suffering. He has something to lose again his life at the leproserie. And just then, he loses it.

Query, a world famous architect gives up the previous world fame life because he finds no enjoys life or takes pleasure in art. For him, the world is full of disillusionment and meaninglessness. Arriving anonymously at a leper colony in the Congo, he finds some hope of life and decides to live till his life. He is diagnosed as the mental equivalent of a 'burnt-out case'. Query slowly moves towards cure, his mind getting clearer as he works for the colony. He does not want to reveal his previous world fame identity but his bad fortune he cannot conceal his identity for too long. Therefore, he becomes failure to create new identity. In the heat of the topics, no relationship with a married woman he was accused and shot to death. Thus, living turns to be uncomfortable and painful. Therefore, everywhere he suffers from a crisis of hope.

IV. Conclusion

Graham Greene's *A Burnt-out Case* depicts the identity crisis of the protagonist who becomes frustrated from art and his world-fame life and he escapes from materialistic world. Unknowingly, he reaches in Congo, an anonymous place for him. It does not bother him. For him, the world is full of disillusionment and meaninglessness. In the new world, he finds some hope of life and decided to live till his life. He wants to forget his past and tries to create new identity. Because of his bad faith he does not stop to reveal his previous world famous identity. And he also starts connecting back with the emotions and the other people. That results being an innocent he was accused by the relation with married woman. And he dies laughing at his meaningless life.

Human beings have freedom of choice. They are free to do whatever they like and free to comprehend their desires. But, unfortunately, the choices are few; we are left with limited or in a sense with no options. This is the human predicament and existence of every human being. Our only choices make our lives meaningless, though, we are condemned to exist in this universe. The protagonist in *A Burnt-out Case* is isolated man, alienated from other human being and drained of all feelings. He might have lost his capacity to love, hope and to create art. The ex-architect has plunged to the bottom of his life when he realizes for his entire life he has not any meaning. Fame burns out Querry; it surrounds him with horrors that draw near to touch or to fall in love. Fame is a powerful aphrodisiac. Publicity, the bed sore of the fame-sick, inflicts its pains. He even finds no longer enjoys life or takes pleasure in art. So, Querry has abandoned his career and arriving anonymously at a leper colony in the leprosy hospital in the Congo looking for meaning in life where he loses

himself in work for the leper. He is diagnosed as the mental equivalent of a ‘burnt-out case’, a leper mutilated by disease and amputation. Query slowly moves towards a cure, his mind getting clearer and his work for colony.

In the course, he starts connecting back with the emotions he used to experience towards his art and towards people. In his traveling, he meets Rycker a hypocrisy who reminds Query that person he left before in his previous life. For the sake of himself, Rycker relates everything with the religion even his lost desire. Therefore, he marries a young girl Marie. Query thinks that she was Rycker’s daughter. But she was his wife, Marie Rycker. For Query, they looked as if they were father and daughter because they had long age gap. Rycker was happy having young wife of his daughter age. The novel subtly ridicules the absurdity in which Christianity would always presume and appropriate man’s love and attribute man’s good deeds to Christian love. So Christianity takes credit for all the good fruits and leave behind the evil doings. This blunt denial of any good that exists outside of Christian faith engenders hypocrisy. For Query, all these virtues belong from only humanism. Rycker insists on showing Query the old article in *Time* about him. And he says that he has known about his world famous identity. Query doesn’t want to reveal his world famous identity in the new world but in spite of his efforts he cannot conceal his identity for too long.

The other villain Parkinson support to spread Rycker’s rumor. Query tells truth to Parkinson but he refuses to print any of the bitter truths Query confesses, instead determining to “build him up” as a modern-day desert prophet of sorts. For his own benefit he dismisses Query’s life through his article.

Query finds Marie quite upset when he went their house to meet Rycker. She begs him to help her to go to Luc for the doctor. She says after Governor's party, Rycker attempted to sleep with her and she becomes pregnant. Marie comes with him to Luc and leaves her husband to the care of his servant. In their journey Query show surprisingly little sympathy for Marie. She is looking the way for her freedom. Therefore, she is presented as both a foolish child who does what she can to escape an impossible marriage. Delighted by their time together, Marie jokingly writes in her diary, "Spent night with Q". This is the great disaster for Query's life. The next day, Marie learns that she is indeed pregnant, distressing news, as Rycker does not want any child. Rycker finds Marie's journal entry and accuses Query of cuckolding him. Query denies it, but Rycker remains unconvinced.

When Query returns to the leproserie that rumor spread all over there that Marie Rycker has fled from her husband and is claiming to be pregnant with Query's child. Query wants to clear that he was innocent. But they refused to listen to a word Query has had to say. Query offers to talk to Marie at the nun's quarters. Query asks Marie to tell them the truth that the baby is Rycker's, not his but she tells them that the child is Query's. Marie reveals that on the night she was impregnated the night after the Governor's party, she imagined that Rycker was Query; thus, she reasons, her lie is really only half a lie. Query finds this utterly ridiculous, and during an interview with Marie discovers that she invented the lie in order to escape Rycker, who was very angry after the scene in Luc. She says that because she thought about Query on the night her baby was conceived, it is in fact somewhat a logic that leaves Query baffled. Query leaves and takes shelter in Doctor Colin's house, where he finds the doctor quite sympathetic. However, trouble's never far. Parkinson appears suddenly, looking for Query. He announces that Rycker has come to the leproserie

seeking revenge. Query tries to explain the truth, but Rycker thinks that Query is mocking him. Query laughs and Rycker shoots him twice. As he dies, Query explains that he was not laughing at Rycker, but at himself.

How much Query tries to find the meaning of life, he can not. He is a mere performer in the alien universe. He tries to get meaning of his life and existence but he never succeed. It is predicament of every human being; they are left without the meaning of life and existence. Human being is living in a strange and nonsensical world. He tries to find out the meaning or the value of life in this universe but he can not discover because the world itself possesses no such value/ truth. Man is like throwing ball so he comes in this earth for the suffering. Exactly, Query suffers from his previous life and new world too. And Query neither leave his previous identity nor becomes success to create his new identity too. Therefore, he suffers from identity crisis everywhere.

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