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“The Invisible Japanese Gentlemen”: Graham Greene’s Literary Influence in Japan

Motonori Sato

1. Introduction

May We Borrow Your Husband? And Other Comedies of the Sexual Life is Greene’s collection of short stories, published in 1967. Look at the colourful, “swinging” jacket of the first edition. Oddly, in this collection is a short story “The Invisible Japanese Gentlemen,” which begins as follows:

> There were eight Japanese gentlemen having a fish dinner at Bentley’s. They spoke to each other rarely in their incomprehensible tongue, but always with a courteous smile and often with a small bow. All but one of them wore glasses. Sometimes the pretty girl who sat in the window beyond gave them a passing glance, but her own problem seemed too serious for her to pay real attention to anyone in the world except herself and her companion. (Greene “The Invisible Japanese Gentlemen,” 137)

This is a charming example of the “mass-observation” of Japanese travellers, whose manners must have looked curiously foreign to the English eye.

The narrator's attention focuses more on "the pretty girl," a budding novelist, and her fiancé than on the Japanese gentlemen. The story revolves around their talk on their future course, punctuated by short descriptions of the foreign group. Despite the fact that their seats are close to each other, the Japanese gentlemen remain "invisible" to the eye of the young female writer.

This short story is suggestive. On the one hand, the imagination of the female protagonist does not go further than Europe, her first novel entitled *The Chelsea Set,* her second to be set in St Tropez. On the other hand, the male narrator is not just a mass-observer, but also a novelist whose attention focuses on the English couple and the Japanese group alike. In a nutshell, the Japanese gentlemen are at least *visible* to the eye of the narrator and Greene, whilst they are invisible to the eye of the protagonist. This ambiguity is perhaps the essence of Greene's literature.

The question I would like to ask is this: *Are we invisible to your eyes?* [1] If not, I think I can end my discussion here. If you can see us, you can observe us. And observation will take you to the knowledge of a foreign culture. If the answer is yes, however, I may have to resume since the aim of my discussion is to introduce the links connecting Greene and Japanese readership, and to make the Japanese gentlemen less invisible to your eyes. I will be focusing on the two writers whose work would serve as proof of the missing links. The writers I am going to discuss are Saiichi Maruya and Shusaku Endo.

2. Saiichi Maruya

Maruya is a writer perhaps not well-known in English speaking countries, but who has been one of the most important and influential in Japan since his debut in the 1960s. He studied English literature at Tokyo

University in the postwar years and taught at Kokugakuin University in the 1950s and the early 60s when he turned full-time writer, producing a dozen well-crafted novels. He was more productive as a critic and essayist, writing about almost all aspects of human life. As a critic he was as somber and serious as T. S. Eliot, talking unashamedly about the great tradition of Japanese literature; as an essayist he was more relaxed, talking humorously about our daily lives, men and women, drinking, and fashion. He was also a translator of English literature. He was a James Joyce specialist, translating *Ulysses* and *A Portrait of the Artist as a Young Man* in the 1960s, and revising these translations in the later stage of his life. After his death, the complete works of Maruya were published, and the time has now come to discuss his literary contribution seriously.

As I mentioned, Maruya was an academic-turned-writer, and his academic work consisted of writing essays and translation. The academic essays he wrote in the 1950s and the early 60s demonstrate his shrewd understanding of modernist literature. For example, in his essay "The Gentlemen from the Western Country," he claims that the essence of modernist writers such as Joyce, Eliot and Pound lies in their experience of exile:

> Because they did not have their mother language, they could discover and present a new function of language; because they did not have tradition, they were able to get aware of tradition so keenly; because they came outside of Europe (or at least from the peripheral parts of Europe), they could capture the grandeur of Europe with such an extraordinary vividness. Namely, because of these positions, they could prove the thesis that the true avant-garde stems from classicism. Thus, their work became the most precise and beautiful expression of all the

> anxiety and aspirations of the Europe, which was aware of its own decline in the wake of the fin de siècle and the First World War. (Maruya "The Gentlemen from the Western Country," 238)

What he learned from his study of English modernism was the thesis that the avant-garde and classicism are not mutually exclusive, but that they are two sides of the same coin. This is a point he has repeatedly emphasized both in his criticism and literary creation.

Recently there have been plenty of independent translators of English literature, but the task has been chiefly assigned to the specialists whose choice of the work for translation has determined the course of their academic careers. Maruya is now remembered as a translator of Joyce partly because of his commitment to modernism, and partly because of his definitive translations of *Ulysses* and *Portrait.* However, in the 1950s when he started his career as an academic, the first writer he tackled for translation was Graham Greene. He translated three novels consecutively: *Brighton Rock* in 1952, *Loser Takes All* in 1956, and *This Is a Battlefield* in 1958. In addition, Maruya revised his translation of *Brighton Rock* in 1959 when it was included in the selected works of Graham Greene.[2)] The 1950s was a decade when the translation of Greene took flight, and Maruya was part of the driving force behind this movement.

In his afterword to the revised translation, Maruya went so far as to suggest that *Brighton Rock* is the best novel among all Greene's works:

> For it includes all the aspects of Greene: the plot of detective fiction, Joycean technique, Catholicism, his boyhood interests, feminism, the Persecutor and the Persecuted, exciting and poetic urban landscapes, cinematic influences, obsession with the Evil…. This novel offers an

archetype of Greeneland. (Maruya "Translator's Afterword," 283)

Maruya's comment on *Brighton Rock* demonstrates his rigorous understanding of the novel and his keen attachment to Greeneland. In fact, during his translation, he wrote three academic essays on Greene: "What is an Entertainment?" (1953), "The Style of Graham Greene" (1959), and "Father-less Family" (1958). I have to confess that his ideas are half-baked. But his passion is there as in the afterword. It seems as if he were immersed in the world of Graham Greene, being at a loss what to say. I think this is the nature of translation and that Maruya was passing through an English landscape unknown to himself, trying to find his own voice as a novelist.

The affair with Greene was an apprenticeship for Maruya, the novelist. He made his debut in 1960 with *Fleeing from the Face of Jehovah,* and turned full-time writer with *Grass for My Pillow* in 1966. To name but a few, he published *Singular Rebellion* in 1972, *Rain in the Wind* in 1975, *Tree Shadows* in 1988, and *A Mature Woman* in 1993. Maruya was to receive most of the most prestigious literary awards with these novels. And Maruya was lucky enough to find a collaborator who was willing to translate his novels for the English audience. This accomplice, who did not hesitate where angels fear to tread, was Dennis Keene, a poet, academic, and translator who taught English literature at Japan Women's University.[3)]

To put them in order, the first Maruya novel Keene translated into English was *Singular Rebellion,* published in 1986 to huge acclaim (Greene's comment was brief: "I liked it very much."); the second a collection of four stories entitled *Rain in the Wind,* published in 1990 and awarded a special prize for the Independent Foreign Fiction Award in 1991; the third *A Mature Woman,* published in 1995; and the fourth and last *Grass for My Pillow,* published in 2002. Their collaboration ended when Keene left

this world in 2007. As far as I know, no one has taken over this painful task of translation yet, and some gems of Maruya's writing remain hidden in the humid forests of the Far East.

3. *Grass for My Pillow*

Translation is destined to be overdue. It took fourteen years for Greene's *Brighton Rock* to cross the Oceans and reach the Japanese shore. Likewise, it took exactly the same number of years for Maruya's *Singular Rebellion* to reach the English shore. An irony is that Maruya's last work to cross the sea was *Grass for My Pillow,* the first novel to be published after he turned full-time writer, a gap spanning some 36 years. I am going to discuss the novel in detail later, since this novel is to Maruya what *Brighton Rock* is to Greene for it includes all his aspects and more importantly was written under the direct influence of Greene.

I would argue that Greene's influence on Maruya is as huge and enduring as that of modernism. Let's take a quick look at *Rain in the Wind.* On receiving a special prize for the Independent Foreign Fiction Award in 1991, Maruya contributed an article to *The Independent*, speculating on the reason for the winning of this award:

> I assume the prize has been awarded mainly to the title story, and that in itself gives me particular pleasure since the real hero of that work… is Japanese literature itself. As a Japanese writer it is part of my fate to write under the influence of European literature, a fate that I have always embraced with pleasure. But a much larger aspect of that fate is to be aware that one is still writing in the great tradition of the literature of my own country, a destiny which, I regret to say, few of our writers in this century, particularly nowadays, truly acknowledge. (Maruya

"The Independent Foreign Fiction Award," 28)

Maruya's philosophy is this: the key to successful writing is writing under the influence of European literature while being aware that you are still writing in the great tradition of the literature of your own country.

At first glance, Maruya's ideas look conservative and anachronistic, especially when he mentions "the great tradition of the literature of my own country." However, his statement is corroborated by his insight into modernism, and the thesis that the true avant-garde stems from classicism. Through this, he pressures a new generation of writers to become modernists — this is a point I will return to later during discussion of *Grass for My Pillow.*

Then what is the influence of European literature in *Rain in the Wind?* Maruya is indebted to Nabokov's last Russian novel *The Gift* for its metafictional framework. However, in his afterword to his own novel, Maruya reveals that a direct inspiration was an episode of Oscar Wilde in Greene's autobiography *A Sort of Life.* This is how an encounter of Greene's father and his friend George with the disgraced writer is narrated.

> Once—it was in Naples—they had a curious encounter. A stranger hearing them speak in English asked whether he might join them over their coffee. There was something familiar and to them vaguely disagreeable about his face, but he kept them charmed by his wit for more than an hour before he said goodbye. They didn't exchange names even at parting and he left them pay for his drink which was certainly not coffee. It was some while before they realized in whose company they had been. The stranger was Oscar Wilde, who not very long before had been released from prison. 'Think,' my father would always

> conclude his story, 'how lonely he must have been to have expended so much time and wit on a couple of schoolmasters on holiday.' It never occurred to him that Wilde was paying for his drink in the only currency he had. (Greene *A Sort of Life,* 26)

Maruya embedded this episode into his own narrative, working in a substitute for Wilde. According to a reviewer from *The Independent, Rain in the Wind* is "an extended literary adventure in which an academic tries to research and reconstruct an encounter, many years earlier, between his father and a celebrated poet (Winder 29)." Maruya chose Santoka Taneda, a Japanese poet famous for his free verse, as a substitute for Wilde, and let him pay for his drink in the only currency he had. This episode set the tone and theme of the novella. On receiving the special award for this novella, Maruya must have thanked Greene for his debt. It was a shame that Maruya could not deliver an address of thanks to his elder writer, who died a couple of months before the award was announced.

In his translator's introduction to *Grass for My Pillow,* Dennis Keene presents a summary of the story:

> *Sasamakura (Grass for My Pillow),* first published in 1966, is a novel about a man who successfully evades military conscription from October 1940 until the end of the Pacific War in August 1945, and the delayed consequences of this refusal to conform as he experiences them twenty years later, in 1965. (Keene "Translator's Introduction," 1)

This man, therefore, has a dual identity: In the postwar society Shokichi Hamada is a middle-aged university administrator, living in peace with his

wife in a small flat; during the war period Kenji Sugiura is a young sand-artist, travelling all over Japan to escape a punishment for the most serious of offences. The novel alternates between the story of Hamada and the story of Sugiura so seamlessly that the readers are often lost in the vertiginous development of the plot.

As you can imagine from this brief introduction, Maruya owes a lot to Greene for his literary creation. Maruya once enumerated the characteristics of Greeneland: "the plot of detective fiction, Joycean technique, Catholicism, his boyhood interests, feminism, the Persecutor and the Persecuted, exciting and poetic urban landscapes, cinematic influences, obsession with the Evil (Maruya "Translator's Afterword," 283)." You may count Catholicism out and replace it with ethics. But these characteristics all apply to Maruya's modernist thriller. In particular, Green's empathy with the Persecuted offers the basic tone and theme of the novel via a characterization of Sugiura, a fugitive on the verge of paranoia. Sugiura reminds me of Conrad Drover, a character from Greene's *It's a Battlefield,* who is deluded into thinking that the Assistant Commissioner is persecuting him. Hamada is also suffering from paranoia, with the stigma of being a draft resister slowly driving him into a corner.

Let's have a look at the way the story of Hamada is smoothly taken over by the story of Sugiura:

Hamada turned over the pages, and read aloud one poem that caught his attention:

> Again this fitful
> slumber bamboo
> grass for my pillow

one night of dreams
alone to bind us

"Pretty difficult stuff, isn't it?"

Kuwano glanced over his arm at the page, and said: "Not all that difficult, you know. There's a certain amount of word play that perhaps requires elucidation, the bamboo associations, for example…" But he paused, looking slightly embarrassed….

"What does 'bamboo glass for my pillow' mean?"

"Well, I'm not absolutely sure, but I suppose it's much like the conventional pillow of grass on which the traveler always laid his homeless head, and is thus the same symbol of transience, etc. What's going on in this case is, presumably, a shared pillow; one night of love while traveling around, over as soon as begun…. It is perhaps conceivable that, in the Manyoshu period, people really did sleep while they were travelling in places where there was lots of bamboo grass. After all, it's a very tenacious weed. Luxuriates all over the country. Still, it couldn't have been comfortable, prickly stuff like that. Hardly the sort of thing for a pillow."

Hamada interrupted the flow of professional talk:

"That rustling it makes wouldn't let you sleep very well. Almost unbearable, with no place to rest your head. A restless journey."

Kuwano went suddenly silent, looking intensely at Hamada's face. The association he's made between the sound of bamboo grass and restless journeying had obviously been read as a direct reference to Hamada's wartime experience as a draft resister, and Hamada immediately regretted his own words since he didn't want to get back onto that subject again. Kuwano went on looking at him, and Hamada went on

> being looked at, for the phrase "bamboo grass for my pillow" had certainly meant something to him, but he couldn't think what. Could it be the sprigs of bamboo grass used for the Festival of the Weaver in July? No surely not that. (Maruya *Grass for My Pillow,* 154–155)

The answer to the question, what does the phrase "bamboo grass for my pillow" mean to Hamada, will be given directly after his story is ended. In the case of modernism, including Greene's writing, this would be done by means of "stream of consciousness" since the agent of remembrance is Hamada, not his alter ego Sugiura. However, Maruya gives a new twist to this modernist technique; the story of Hamada is to be hijacked by the story of Sugiura without any break between. Thus, the next paragraph starts as follows: "The town of Wakayama was full of soldiers, and Sugiura, the sand artist, lived with an oppressive awareness of them, feeling a peculiar shock one morning when he saw a group of them, who'd spent the night in the same lodging house as himself, going off to join their division (Maruya *Grass for My Pillow,* 155)."

This sudden change in the time scale is what makes *Grass for My Pillow* distinctively modernist. David Lodge describes the modernist handling of temporality as follows:

> [M]odern fiction eschews the straight chronological ordering of its material, and the use of a reliable, omniscient and intrusive narrator. It employs, instead, either a single, limited point of view, or multiple viewpoints, all more or less limited and fallible; and it tends toward a complex or fluid handling of time, involving much cross-reference back and forward across the temporal span of the action. (Lodge 481)

Maruya's fluid handling of time is, however, double-edged. On the one hand, the smooth transition from one narrative to another embodies the continuity of the wartime and postwar Japanese societies in which the nationalist mindset remains intact. On the other hand, the shuttling between the two narratives is not as smooth as the stream of consciousness. In fact, the transition is rather abrupt and disjunctive, making his readers pause and think about the links between past and present. This alienation effect is a challenge Maruya is inviting his readers to take up. It is ironic that the only issue I found in the English translation is with the handling of this transition: Dennis Keene, or the editor of the Columbia University Press who dared to put the image of atomic bombs on the front cover, ruined Maruya's brilliant avant-garde strategy by regularly separating the two narratives with a double spacing.

To conclude, Maruya's *Grass for My Pillow* is a modernist novel whose narrative is peopled with the Persecutor and the Persecuted, the villains and heroes of Greeneland; this novel also employs and updates a modernist handling of time through a simultaneous attempt to maintain and disrupt the natural flow of the narrative; the readers are compelled to pause and consider the relationship between past and present, wartime and postwar societies and mindsets. The last element I would like to add to these modernist techniques is a dimension of the mythical time. As a critic Maruya has been adamant that the true avant-garde stems from classicism. He put it into practice by embedding a medieval poem about "grass for my pillow" into the text and encouraging his disgraced anti-hero to embrace it. Thus, Maruya embodies an ideal author, writing under the influence of European literature while being aware he is still writing in the great tradition of the literature of his own country.

4. Shusaku Endo

Shusaku Endo is perhaps one of the most popular and accessible Japanese writers for the English readership. Since he was baptized as a Christian at the age of twelve, he has immersed himself in Christian writing. In the postwar years he studied French literature at Keio University, and in the early 1950s he went to France to study French Catholic literature. Coming back to Japan in 1953, he began to establish himself as a novelist, while regularly contributing literary criticism to journals. In spite of his ill health, Endo was a prolific writer. To name only his most ambitious, successful novels, he published *The Sea and Poison* in 1958, *Silence* in 1966, *The Samurai* in 1980, *Scandal* in 1986, and *Deep River* in 1993. Fortunately he was able to find collaborators who were keen to translate his major novels into English before they became long overdue. *Silence* arrived in bookshops in 1969, *The Sea and Poison* in 1972, *The Samurai* in 1982, *Scandal* in 1988, and *Deep River* in 1995. The short interval between the Japanese and English publications is evidence of his global popularity.

Thanks to his translators' enthusiasm, Greene was able to read Endo's novels in English; in fact, Greene was to send his comments on *Silence* to Endo; Greene was an admirer of Endo, and vice versa. In his essays Endo mentioned Greene as often as François Mauriac as if Greene were his friend. I would like to share one episode about an encounter. In 1985, when Endo visited London, he came across an old English gentleman in three-piece suit in the elevator of the hotel he was staying in. The gentleman asked him "Which floor?" When Endo replied, he pushed the third floor for Endo and the fifth floor for himself. As soon as they parted, Endo called the reception and made sure that the gentleman was Graham Greene. Endo left a message and Greene called him back and asked him out for a drink in the bar.

Imagine what their encounter was like. The English gentleman was 81 years old, the Japanese gentleman 62. An encounter between two of the greatest writers of the twentieth century. This is actually Endo's favourite story, and there are several variations on it. Endo tailored his story, depending on his mood. My favourite version is a comical one in which Endo reveals an awkward situation in the bar where he talked to Greene in French and couldn't make himself understood (Endo "An Encounter," 382). Imagine the silence which must have fallen upon the two old gentlemen, shaking hands yet incapable of understanding each other. Endo was quick to call the interpreter who was accompanying him, and ended this embarrassingly awkward situation. In this essay, Endo confesses that after they started to exchange letters about their works, he started to read Greene's novels seriously either in Japanese or in French (Endo "An Encounter," 382). My guess is that he has always been reading Greene in Japanese.

Perhaps Endo could not speak nor read English. He was trying to fathom the depth of Greeneland through translations. But this does not mean that his reading experience was impoverished for that. In 1954 when he was turning novelist, Endo published a collection of essays entitled *The Problems of Catholic Writers,* and attributed one chapter to Greene, where Endo demonstrated his serious commitment to Catholicism and his sympathetic understanding of Greene's religious writing.

5. *Silence*

This chapter on Greene has the curious title "The Sin of Pity." This piece of writing shows brilliantly what Endo, a budding novelist, learned from reading his elder Catholic writer. In my view, this essay provides a context in which to discuss Endo's masterpiece *Silence.* In the remainder of my discussion, I would give a summary of this essay and link it with the

major theme of the novel.

Endo's point is crystal-clear: in the novels of Greene pity is the cause of a chain of sins:

> It is intriguing to ask why Greene started to explore seriously the theme that an excess of pity would not still a sadness of others, nor help alleviate their agony, but lead his protagonist to horrible sins. *The Heart of the Matter* is a further exploration of this theme, a world of the hell of pity. (Endo "The Sin of Pity," 42)

Endo claims that *The Heart of the Matter* is a case in point and quotes Scobie's bitter awareness of life to support his insight:

> When he was young, he had thought love had something to do with understanding, but with age he knew that no human being understood another. Love was the wish to understand, and presently with constant failure the wish died, and love died too perhaps or changed into this painful affection, loyalty, pity… (Greene *The Heart of the Matter,* 236)

Endo thus points out five sins Scobie has committed because of an excess of pity: (1) borrowing money for Louise's journey to South Africa; (2) adultery with Helen; (3) receiving Communion without making a confession; (4) Ali's death; and the worst of all (5) Scobie's suicide.

However, Endo is not criticizing Scobie for his crimes; he is describing Scobie's sins with compassion. What is intriguing about his argument is the way he is torn between his devotion to Catholicism and his commitment to humanity as a writer. On the one hand, Endo explains to his Japanese readers what Scobie's pity means in terms of Catholicism:

> The Church orders a human being to do his best for the happiness and salvation of others. But it does not mean that he should put his own eternal salvation at risk to do so. Charles Péguy let Jeanne d'Arc cry out "Oh my Lord, if there is any human being condemned to Hell, condemn me instead to burn in Hell for eternity." Catholicism would criticize this aspiration while regarding it as a sublime prayer. That is, it means that it disregards the grace of God working on the destiny of each individual. (Endo "The Sin of Pity," 46)

Scobie's pity leads him to take the place of God and to disregard the grace of God, which is a fatal mistake.

As a Catholic writer Endo is, however, more sympathetic to Scobie. He claims that "a Catholic writer, being a Catholic, will pray furtively that the soul of his own character, in spite of his sins, should be saved in the world of eternity (Endo "The Sin of Pity," 47)." Endo, while being aware of Catholic viewpoints, sticks to the point that we are human, not God:

> It is God who judges Scobie, not us humans. As Scobie thought, we cherish the last part that neither we nor others can understand. And it is this secret chamber of our souls to which God sends the light of grace. (Endo "The Sin of Pity," 47)

Endo thus emphasizes the double-edged nature of Scobie's pity. While it leads to a lot of mistakes and sins, there are moments when it elevates Scobie almost to the height of a saint. Endo gives an example of Scobie praying to God for a dying girl. Endo ends this chapter with a question, which seems to me to be asked of God: "Why cannot we think that God wiped the tears from Scobie's eyes and touched his tired face when he

departed from the earth? (Endo "The Sin of Pity," 48)"

As for the plot of *Silence,* I could not find a better synopsis than the one given by Martin Scorsese, whose film adaptation of this novel is long overdue.

> *Silence* is the story of a man who learns—so painfully—that God's love is more mysterious than he knows, that He leaves much more to the ways of men than we realize, and that He is always present … even in His silence. For me, it is the story of the one who begins on the path of Christ and who ends replaying the role of Christianity's greatest villain, Judas. He almost literally follows in his footsteps. In so doing, he comes to understand the role of Judas. This is one of the most painful dilemmas in all of Christianity. (Scorsese "Foreword," 2)

Rodrigues, a Portuguese Jesuit, betrayed by a Judas figure Kichijiro and tested in extremely cruel, painful ways, begins to identify himself with Christ only to realize that he is not a Christ, but a Judas. He will end up finding himself a traitor, stamping on the image of Christ as Kichijiro does to prove that he has renounced his faith. Roughly speaking, this is the main plot of the novel.

Will the soul of Rodrigues be saved in the world of eternity? This is perhaps the question which Endo is asking his readers, for Rodrigues is the Portuguese Scobie, as Endo is the Japanese Greene. In his essay on Greene, Endo once claimed: "It is God who judges Scobie, not us humans... [W]e cherish the last part that neither we nor others can understand (Endo "The Sin of Pity," 47)." We can replace Scobie with Rodrigues, and believe that "it is this secret chamber of our souls to which God sends the light of grace."

In the climax of the novel, encouraged by Ferreira, a respected Jesuit who decided to apostatize to save some Japanese Christians from suffering, Rodrigues follows in his senior's footsteps.

> The priest raises his foot. In it he feels a dull, heavy pain. This is no mere formality. He will now trample on what he has considered the most beautiful thing in his life, on what he has believed most pure, on what is filled with the ideals and the dreams of man. How his foot aches! And then the Christ in bronze speaks to the priest: "Trample! Trample! I more than anyone know of the pain in your foot. Trample! It was to be trampled on by men that I was born into this world. It was to share men's pain that I was born into this world. It was to share men's pain that I carried my cross."
>
> The priest rested his foot on the fumie. Dawn broke. And far in the distance the cock crew. (Endo *Silence,* 271)

God was no longer silent. It does not matter whether the voice was internal or external. What matters is the fact that Rodrigues could feel "the light of grace" God had sent to him. And his soul was saved just because of the pity he showed to the suffering Japanese Christians. In fact, it was Rodrigues who found himself shouting "Trample! Trample!" when Kichijiro complained that he would be put to the test of stamping on the image of God (Endo *Silence,* 95). He had acted on instinct, out of "a feeling of pity."

As we have seen, for Endo pity is a double-edged feeling. On the one hand, it brings about a chain of sins. Rodrigues's pity will bring about his own downfall since Kichijiro, being released, is to betray Rodrigues. On the other hand, this most human feeling elevates Rodrigues to the height of a saint and allows him to hear the internal voice of God when he is most in

need of it. I would like to take it as a moment of grace and argue that Endo is a Catholic as well as a Catholic writer. In his *Silence,* Endo shows a benevolent consequence of pity as well as its malicious consequence. When Endo embraces its duality, he comes closest to Greene.

Notes

1) This article is based on the lecture I gave at Graham Greene International Festival 2014.
2) Maruya's translation of *Brighton Rock* was the sixth volume in a fifteen-volume edition of the selected works of Graham Greene. Hayakawa-shobo was to update this edition with a twenty-five-volume, definitive edition of the complete works of Graham Greene. For a bibliography of Graham Greene in Japan, see Iwasaki.
3) For Dennis Keene's academic career, see Powell.

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