

# The Dis-Agency of Journalism for the “Imperial” Masculine Figure(s)

By: Khadijah Boxill English Department (Ph.D.), Binghamton University

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## **Abstract**

*Evelyn Waugh's Scoop is a satire on journalism which challenged the practices and/or goals behind reporting and journalism for journalists, foreign correspondents, and diplomats. Waugh depicted the protagonist as a novelist that was forced to transition into journalism in order to obtain the “scoop” on a foreign assignment. Throughout the novel, Waugh challenged the agency of journalism and how the practice of obtaining news was solely based on the notion of obtaining news quickly and efficiently, regardless of whether the news obtained was validated or not. This aspect of news was also depicted within Graham Greene's Quiet American, whose main protagonist was a journalist on assignment in a foreign land. With novels that depicted aspects of journalism and the integration of journalism within lands that were unknown, both authors described the hunt for knowledge through the depiction of numerous imperial men. For instance, Waugh described the “imperial man” through the settings of the city and the country and created parallels within the characteristics he instilled within the characters based on the setting that he described these men to be enveloped in. Greene, on the other hand depicted a distinct split between his characters through the imperial empires of British and American and described his “imperial man” through the budding characteristics of the imperial state. This portrayal of the imperial man provided a prospective of journalism which shifted depending on the stakes at play as well as the goals of the imperial man and the imperial state. By displaying the homo-spatial relationships that dominated within both novels, this paper will demonstrate how the production of knowledge was fundamental to the imperial*

*empire, as well as depicting this tension filled relationship, where the more familiar the imperial space became with journalism, the less comfortable the imperial empire was with the medium of journalism.*

*Keywords: Agency, Comfortability, Familiarity, Homo-Spatial, Journalism.*

## **Introduction**

Masculinity is often defined as qualities and/or attributes that are deemed characteristic of men. The concept of imperial masculinity is a topic that is difficult to define, as the term encompasses countless subsections of masculinity studies. Within the texts *The Quiet American* by Graham Greene and *Scoop*, by Evelyn Waugh, both authors depicted imperial men within the imperial empire. With this, each author described different characteristics of the imperial man, and illustrated the imperial man as heavily flawed and misguided. It seemed that the characteristics depicted for the aspirational imperial man was not only systematic, but formulaic as well. The concept of imperial masculinity was often introduced with a general definition of the concept. However, the concept of imperial masculinity becomes more complex when introducing the subsections of masculinity. For instance, both novels discussed mass media through journalism and media correspondence. Through the description of mass media, both authors described what was at stake for both the imperial man and the imperial empire through the production and consumption of news and knowledge. For Greene, the imperial man's profession, sense of self, and sense of profession was at stake. For Waugh, the imperial man's sense of space and sense of mass media production was at stake. The stakes within both novels were synonymous. Both narratives, Waugh specifically, revealed that there was no ordinary or linear modernity that was imitated through the colonial periphery. Instead, all places and spaces operated identically (Gopinath 57). Within *Scoop*, Waugh's criticisms of media correspondents' obsession with

getting the “scoop” were not the most original plot but somehow had the ability to reach a wide audience and discussed the underlying aspects of what it meant to be an imperial journalist. This novel does have a basis in reality, as Waugh, a former war correspondent himself, increasingly disliked journalism (Salwen 151). In many ways, this novel defined journalism and the concept of the “scoop,” as many journalists and journalism scholars have probably never taken the time to define a concept that they work with daily. However, the lack of definition, according to Waugh has created this obsession with getting the scoop, at all costs, in order to placate the public. As previously mentioned, Waugh was a journalist himself, and soon gained the reputation of an unreliable journalist. Waugh found it difficult to deal with the other correspondent’s rush for the story and felt that the public would not be concerned about the competition between the correspondents, but instead concerned about learning the truth (Salwen 152). However, as Waugh hinted throughout his novel, it seemed that journalists and war correspondents had not taken the time to define “truth,” and how the concepts of the “truth” and “scoop” could correlate or intersect. Greene, on the other hand, took a different approach when introducing journalism within his novel, *The Quiet American*. In fact, the title of his novel could be argued as deceiving. As seen in the novel, the American character, Pyle, was the opposite of quiet and had a major effect on the plot and climax of the story. Although the title can be seen as deceiving, Greene use of historical elements was not deceiving, and was instead used in order to drive the plot and discuss journalism in real time. Greene in his time had visited Vietnam himself, which could have played a role in why Greene chose Vietnam as the setting for this novel. Greene saw firsthand, the realities of similar but different empires within the space, and how both the American and European empires interacted with one another. For Greene, spying was in the family business, as

he had family members that established and/or worked in organizations where spying was a main factor (Ruane 446). These aspects of Greene's past were highlighted throughout the novel and his characters. Much like Waugh, Greene's personal experiences attributed to the plot of the novel. However, unlike Waugh, Greene's novel was positioned in a realistic place, where journalism played a role in the dynamic not only between the two empires, but within the space itself. It was through Greene's experience with and within the empire that he recognized the importance of improving living standards for the ordinary person specifically and the ordinary people in general (Ruane 446). Both Greene and Waugh interacted with and experienced the empire space, and how journalism contributed to their identity inside and outside the space.

For the British empire, the distribution of news meant controlling the narrative and controlling the story. While Waugh complained about the vacuousness of the mass-mediated forms, he also understood the importance of media (Barnard 163). The production of knowledge was fundamental to the imperial, and the facts gathered was based on their own production. As depicted in *Scoop*, there was an overconsumption of news that placed immense pressure on journalists and imperial correspondents. It seemed that as soon as a story broke, journalists and newspapers went onto finding the next story. With this, the need to find the truth seemed insignificant, as the news circulated quickly, then would disappear or be ignored. With Greene, this point was further developed, and showed that the news acquired was less important than the acquisition of news. Through the cycle of the news and the overconsumption of the news, both journalists and news outlets were constantly placed in an uncomfortable position. The modernity that came with media and anxiety of what it meant to be an imperial man, created this

un-comfortability within the profession of journalism that then extended to the imperial's man sense of self.

Imperial masculinity also considered the imperial man's sense of self and identity. The "white man" in the colonial context, had aspects of their identity constructed by the empire. The imperial man is considered foundational to the empire and lives within it. To dissect white manhood in the imperial space meant to identify the man from the body, the abstract idea, and finally the lived experience (Taylor 192). However, to dissect the imperial man meant to unmask the imperial man. Both Greene and Waugh used journalism in order to dissect the imperial man. Ironically, Greene and Waugh used the concept of journalism to dissect and analyze the integral aspects of the imperial man: the body, the idea, and the lived experience. Both Greene and Waugh used these concepts to describe the imperial man outside of the empire, and how the empire could in fact cripple both the man and the humanity the man should be consisted of. The mask of imperial manhood trapped the white man within the label the "white man (Taylor 204)." This mask flowed into the innerworkings of the empire, which drives the imperial man to be defined by it. Journalism and the act of being a journalist added another layer to the overall mask.

### **The Insufficiency of Abstract Thinking**

The imperial novel introduced the imperial man through the concept of abstraction. To be abstract could be defined as meaning pulled away or detached. In essence, abstraction is the concept of being detached from the physical and the concrete. Throughout the novel, *Quiet American*, Greene often depicted the concept of abstract thinking through the interactions and descriptions of his characters. For example, Thomas Fowler, the novel's protagonist was described as a British journalist in his mid-fifties. As Greene described, Fowler was described as a well read and

contemplative man who was philosophically attached to the identity that his career allotted him. Alden Pyle, however, was described as the complete opposite of Thomas Fowler. Pyle was described as an American in his mid-thirties, whom was on assignment. Greene described Pyle as an idealist and optimist, and as a result of his calm nature, his character was constantly proven to be gullible. There was a clear distinction between these two characters on countless facets of their lives. For instance, Greene created a clear distinction between British and American, portraying each man as the representative of their empire state and what their empire state stood for. For the British, who had been an imperial state longer, the characteristics of the imperial man was depicted as more mature, with their identity closely aligned with their profession and the general goals of the imperial state, as shown within Fowler. On the other hand, for the American, the goals of the state had not been fully established yet, which was depicted within Pyle who was described as naïve, but also thirsty for knowledge.

Although Greene created these distinct separations between the British and the American, Greene also described the faults within both characters, and consequentially, the flaws of each imperial state. For instance, Greene described Fowler to be competent within his profession, but insecure about his personal life. This imbalance between these two facets of Fowler's life led to Fowler believing that it will all slip away one day. Within a scene where Fowler watched Pyle and Phoung dance at the Chalet, Greene wrote, "From childhood I had never believed in permanence, and yet I had longed for it. Always I was afraid of losing happiness. This month, next year, Phuong would leave me. If not next year, in three years. Death was the only absolute value in my world. Lose life and one would lose nothing again for ever (Greene 36)." This declaration from Fowler allowed the reader to understand Fowler's deepest personal philosophy. Fowler's belief in

impermanence not only described Fowler's insecurity within his personal life, but also his insecurity about the concept of happiness that one can achieve within a lifetime. Aside from the abstract meaning of this revelation, Fowler's philosophy in impermanence also revealed Fowler's cynicism, a principal attribute of his character. Fowler's depiction of cynicism casted doubt on everything and everyone, for he knew that appearances were not always what they appeared to be. However, the cynicism described also highlights Fowler's profound fear of solitude.

Fowler constantly criticized Pyle's abstract thinking for Pyle's tendency to oversimplify the complexity of the world. While Pyle's knowledge can be tracked down to the information provided within books, Fowler had committed himself to collecting concrete "facts." Through these concrete facts that he has collected, Fowler believed that he had formed an understanding of Vietnam, Vietnamese people, and the political conflict that had arose. Throughout the novel, Fowler insisted that abstraction reduced complex realities and that could be dangerous when it came to problem solving. However, this concept of abstract thinking that Fowler stood by was also his downfall. This was shown within a passage where Fowler discussed his stance on his profession. Greene wrote, "'I'm not involved. Not involved.' I repeated. It had been an article of my creed. The human condition being what it was, let them fight, let them love, let them murder, I could not be involved. My fellow journalist called themselves correspondents; I preferred the title of reporter. I wrote what I saw. I took no action- even an opinion is a kind of action (Greene 20)." Fowler uttered these words when he went to retrieve Phuong's belongings. This declaration exposed Fowler's desire to remain a neutral observer, a desire he formulated through his work as a journalist. Fowler's abstract distinction between what it meant to be a correspondent versus what it is meant to be a journalist. In the moment that Fowler declared his desire to not have an

opinion, he depicted a strong preference for one form of journalism over another. Throughout the novel, Fowler slowly came to understand that it was indeed impossible to abstain from opinions and preferences. Fowler did contradict himself, as Fowler wished to place himself at a distance from others and abstract them in order to denote who he would like to love, fight, and murder. By the end of the novel, since Fowler engaged in all of these actions, Fowler contradicted himself and showed the impossibility in abstaining from opinions and judgment.

Greene discussed the concept of abstract thinking through the distinction of two empires: the British and the American. While the British empire was phasing out and maturing, the American empire was youthful and involved. However, there were further distinctions highlighted within the British empire. One of the distinctions described within the British empire was the separation of country and city. This comparison and city were further discussed within Waugh's novel, *Scoop*. Within the novel, Waugh offered a critic of the British.

Waugh described the country within the beginning of the novel, as the reader was introduced to the Boot Magna Hall. To Waugh, the country house represented not only a crowning architectural achievement, but also a way of life that was slowly fading with the introduction and the growth of cities. As the British moved from the countryside to the city, the separation between the country and city became increasingly apparent. The tension between the country and the city was mentioned at the beginning of the novel where the protagonist, Boot, traveled to London for a business meeting. When describing Boot's travel from the countryside to London, Waugh stated, "His spirits began to sink; the mood of defiance passed. It was always that way; the moment he left the confines of Boot Magna, he found himself in the foreign and hostile world (Waugh 30)."



This text described Boot's un-comfortability with the city, so much so that Boot wanted to leave the city as soon as he entered, as Boot had planned his route for departure during his arrival.

This tension does not only occur from the country to the city, but from the city to the country as well. This was depicted through Salter, a foreign editor. In preparation with his meeting with Boot, Salter mentioned his un-comfortability and unfamiliarity with the countryside. When describing Salter's perspective, Waugh stated, "The country, for him, meant what you saw in the train between Liverpool Street and Frinton...there was something un-English and not quite right about the country, with its solitude and self-sufficiency (Waugh 33-34)." Salter's eventual encounter with the countryside only confirmed his attitudes. Salter not only had to contend with his immense discomfort of the new space, but also the mannerisms of the people who inhabited the space. Through the depiction of the country and the city, Waugh described that the two worlds were thoroughly incompatible. The tension filled relationship between the country and the city became a method used to, "unapologetically disengaged narrative perspective, which looks both outward and inward in order to comprehensively mock the English gentleman at home and aboard... (Gopinath 47)." Waugh uses the space the character inhabited in order to describe the character's personality and sense of self. For instance, Boot who inhabited the countryside was illustrated as rich, naive, and innocent, the characteristics imperial men from the city would use to describe the country. On the other hand, Salter was illustrated as unhappy, fast paced, and quick moving, the characteristics imperial men from the country would use to describe the city. Hence, both men used abstract thinking in order to describe the opposite space, without ever acquiring concrete evidence, a method Waugh used to critic the British imperial man from all facets of living and profession. In essence, "The bored distance of the gentlemanly voice in Scoop is

evident his representation of foreign and domestic spaces (Gopinath 48).” The gentlemanly voice was present regardless of the location, meaning the abstract thinking of space and location occurred at home and abroad, which had a direct influence on the news.

This concept of abstract thinking was also explored with *Scoop*, as Waugh critiqued journalists’ refusal to discover concrete facts. This concept of facts and what was real versus what was fake was introduced with the description of Ishmaelia, a made-up country located in Africa. The description of Ishmaelia was savage, as the reader was told that the territory was inhabited by ruthless cannibals, and since the land was resistant to colonization, it was deemed worthless by European powers (Barnard 70). This abstract idea of Ishmaelia left the country abandoned and ignored. With the British’s lack of concrete information about the country, the threat of the unknown became unsettling for the British empire. This idea was shown in Mr. Baldwin’s message for the British public:

Dear me, how little you seem to have mastered the correct procedure of your profession. You should ask me whether I have any message for the British public. I have. It is this: Might must find a way. Not force remember; other nations use ‘force’; we Britons alone use ‘Might.’ Only one thing can set things right sudden and extreme violence, or better still, the effective threat of it (Waugh 211).

This text occurred towards the end of the novel when Boot was on the cusp of obtaining the big scoop that the press was searching for. This text discussed the message that Mr. Baldwin had for the British public. Mr. Baldwin discussed the concept of “might” versus “violence.” Mr. Baldwin stated that violence was not always the answer, but instead the “might” that violence could occur. This text depicted the manipulation that the British public received at the hands of the British

press. The British public received both domestic and international news from the press. However, if figures such as Mr. Baldwin was spreading messages that depicted the use or the threat of violence, this idea of “might” is then used as an excuse for any and all actions, whether just or unjust. This abstract thinking of “might” would then become dangerous because it would give the British nation an excuse to spread misinformation and commit unjust actions based on misinformation. Both Waugh and Greene depicted that the concept of abstract thinking could lead to the spread of misinformation that could have dire consequences.

### **Remaining “Neutral” as an Imperial Man**

Neutrality or the act of remaining neutral was often depicted throughout both novels as the concept of impartiality. Greene and Waugh demonstrated the concept of neutrality as integral to the profession of journalism. However, as shown within *The Quiet American*, Fowler could no longer stay away and not be involved. Although Fowler had a desire to remain neutral and not engage himself in the Vietnam conflict, Fowler ended up being involved anyways. Fowler, who often saw his profession as an extension of his sense of self, believed neutrality was a journalist’s stock of trade. Towards the beginning of the novel, Fowler only thought of neutrality in political terms. However, Fowler failed to remain neutral through his affection of Phuong. Through Fowler’s need to keep up appearances of a personal life, Fowler failed on his main stock of trade. Fowler’s emotional engagement with a Native woman automatically places him within the affairs of the country. However, it was Pyle that offered the greatest threat to Fowler’s neutrality, as Pyle’s political opinions was often described by Fowler as ill-informed, passionate, and misguided. Greene described one instance where Pyle influenced Fowler to straddle the line of neutrality:

I went back into the garage and entered a small office at the back. There was the usual Chinese commercial calendar, a littered desk-price lists and a bottle of gum and an adding machine, some paperclips, a teapot and three cups and a lot of unsharpened pencils, and for some reason an unwritten picture-postcard of the Eiffel Tower. York Harding might write in graphic abstractions about the Third Force, but this was what it came down to-this was it (Greene 136).

York Harding was described as a fictional writer whose political ideas and theories became the foundation of Pyle's idealism, and it was through Harding that a rift formed between Pyle and Fowler. While Fowler acquired knowledge, Pyle acquired knowledge through books. Hence, Harding's scholarship symbolized the American ideal of knowledge and the abstract acquisition of knowledge. This text was introduced at the beginning of the novel when Fowler was making observations about the abandoned office. Although Fowler usually rejected the Third Force theory inspired by York Harding, this text represented the only time that Fowler tried to construct an alternative to the Third Force.

This idea of neutrality was also described with *Scoop*. While Waugh took the time of describing public opinion of Ishmaelia, Waugh also took the time to describe journalist's opinion of Ishmaelia. As Greene described with Fowler, one of the most integral parts of being a journalist was the concept of staying neutral. However, there were many instances depicted within *Scoop* that showed that journalists did in fact have opinions about the news they acquired and whether or not their assignments were important information that needed to be circulated and consumed. This was described through the thoughts of Corker when he stated, "Well, I don't suppose it matters. Personally, I can't see that foreign stories are ever news-not real news of the kind U.N.

covers (Waugh 78).” Within this statement, Corker expressed that he didn’t believe that foreign news was actually news. This statement showed that journalists did not believe their foreign assignment was of any importance, and their blatant opinion would also be shown in their work as well. Later on, Corker described the information that they have received as “color stuff (Waugh 113).” It could be argued that “color stuff” referred to the lack of importance for the news that had been acquired, but also could be racially charged and that there was no news of value that could come from a foreign country. The lack of neutrality was seen not in the journalists but in the press as well. This was shown in the transfer of knowledge or information. The information was transferred between journalists and the press through telegram messages. When describing the messages, Corker stated, “It doesn’t make any sense, read it how you will. I wonder if the operator has made a muddle somewhere (Waugh 83).” Corker nonchalantly discussed the lack of validity of these messages, and since these messages are up for interpretation, both the press and the journalists have to rely on their own opinions in order to interpret the messages and use the messages in order or aid in the story. The inclusion of personal opinion shown by both Greene and Waugh showed that it was impossible the imperial man and the imperial journalist to stay neutral.

### **The Danger of Innocence**

Novels that described the imperial man and the imperial empire often used innocence as a character trait and a character flaw for the characters. Within *The Quiet American*, Greene discussed the danger of innocence. Greene depicted the danger of innocence mostly through the portrayal of Pyle; however, Greene had created the distinction of innocence and ignorance through various characters. This distinction of innocence and ignorance was explored through one

of the first passages of the novel. Within this passage, Greene wrote, “Pyle was very earnest, and I had suffered from his lectures on the Far East, which he had known for as many months as I had years. Democracy was another subject of his- he has pronounced and aggravating views on what the United States was doing for the world. Phuong on the other hand was wonderfully ignorant; if Hitler had come into the conversation, she would have interrupted to ask who he was (Greene 4).” This text appeared within the very beginning of the novel as Fowler was waiting for Pyle. Since this is the first encounter of Pyle in this novel as Fowler took the time to first describe Pyle, the reader was provided with a biased image of the American. The American, compared to the British was innocent, as the American was new to an empire that the British had matured within. Fowler also emphasized the age difference between the two men, while also insulting Pyle’s perspective on politics. This passage described the concepts of innocence and ignorance. For example, Phuong was described as ignorant as she lacked knowledge about world politics. Pyle, on the other hand, does have the knowledge about the world, however, his knowledge could be described as skewed, and Pyle lacked the experience needed in order to intervene in worldly affairs efficiently. Unlike Phuong, Pyle was more innocent than ignorant, as he lacked the understanding of his own sense of self and the ways in which he could be naive. With this, Pyle idealism subsequently made him blind to the consequences of his actions. The danger of Pyle’s innocence emerged towards at the end of the novel when Pyle collaborated to bomb a public space that injured and killed many. In the aftermath of the bombing, Fowler stated, “Woman and children are news, and soldiers aren’t, in a war. This will hit the World Press. You’ve put General Thé on the map all right, Pyle. You’ve got Third Force and National Democracy all over your right shoe. Go home to Phuong and tell her about your heroic dead—there are a few dozen less of

her people to worry about (Greene 154).” In Pyle’s participation in the bombing, he assisted in the chaos and hurt of countless innocent woman and children. Throughout the novel, Pyle was seen as innocent, but it was through his innocence that he ultimately became guilty. This scene also related to an earlier scene where Greene described that journalists cannot win (Greene 144). In *Scoop*, Waugh depicted innocence in multiple ways through the characterization of the protagonist Boot, as well as some of the supporting characters. This innocence was depicted through the characters, the profession, and the spaces that the characters inhabited. For instance, Waugh depicted Boot as an innocent man who was pushed into journalism. This sense of innocence that encompassed Boot was referred to countless times throughout the novel, through his mannerisms, his ignorance, and his curiosity. One of the first instances of innocence that Boot displayed occurred early on in the novel when Boot was traveling from London to Ishmaelia. When describing Boot’s excitement for travel, the narrator stated,

William sat in a happy stupor. He had never wanted to go to Ishmaelia, or for that matter, to any foreign country to earn a 50 a week or to own a jointed flagstaff or a camp operating table; but when he told Mr. Salter that he wanted nothing except to live at home and keep his job, he had hidden the remote and secret ambition of fifteen years or more. He did, very deeply, long to go up in an aeroplane (Waugh 53).

Within this text, Waugh was showing that Boot never traveled, which added to this innocence of that Boot never experienced the outside world and in going to Ishmaelia, that would be his first experience with traveling abroad. However, this was one of many instances of innocence that was depicted through Boot’s characterization. In relation to the description of Boot never traveling, Waugh continued to depict that Boot also never had a passport, which reinforced this innocence

of never experiencing the world outside of the manor that was described at the beginning of the novel (Waugh 55). However, Boot's innocence continued even outside of the travel and not obtaining a passport. This innocence was also shown within Boot's interaction and experience with the journalist profession. This was shown through the press messages that Boot sent over to the press:

ALL ROT ABOUT BOLSHEVIK HE IS ONLY TICKET COLLECTOR ASS CALLED SHUMBLE THOUGHT HIS BEARD FALSE BUT ITS PERFECTLY ALL RIGHT REALLY WILL CABLE AGAIN IF THERE IS ANY NEWS VERY WET HERE YOURS WILLIAM BOOT (Waugh 121).

As depicted early in the novel, Boot did not understand the messages that were sent through the press. Boot also did not understand why the messages sent over were short as if the messages were sent in code. With this, this particular message that Boot sent over was long and descriptive. This message also showed Boot's innocence as Boot did not understand that short messages were sent over to in order to cut down on costs. This was just one example that showed Boot's inexperience with being a journalist. However, this innocence portrayed Boot in a gentlemanly manner that readers could sympathize with his struggles.

Imperial authors often described a distinction between the male and female characters. For instance, the innocence the male characters displayed were used as a tool to illicit sympathy from the reader. However, the innocence attached to the female characters was often illustrated as a coverup of their manipulation that led to the downfall of the imperial man. The main woman attached romantically to the imperial man not only disrupted imperial men, but also the medium of knowledge for overconsumption through news and journalism. Towards the middle of the



novel, Waugh described the perks of being a journalist or a foreign correspondent. Waugh stated, “As a rule, there is one thing you can always count on in our job-popularity (Waugh 113). The popularity that came from being a journalist also came with an increased sense of security that the imperial man had for himself, but also the security that the imperial man could provide for another. Both novels introduced foreign woman that disrupted the imperial man’s narrative, through Greene’s portrayal of Phuong and Waugh’s portrayal of Kätchen. Although both of these women were introduced to be innocent, both women knew that the connection to imperial men would provide a sense of security that was impossible in their native country. This innocence that the narrative and the characters ascribed to these women placed them in a position to be treated as objects and decisions could be made as easily made through the flip of a coin (Hardy 259). The male characters ascribed innocence to the female characters in way that the female characters became tokens of peace and invisibility (Greene 36). However, both Greene and Waugh illustrated that the foreign women of these novels disrupted the imperial men. Within Greene, Fowler became involved in foreign issues through his fear of losing Phuong (Greene 95). Pyle’s paternalistic desire to “save” Vietnamese people was directly correlated to his attraction to Phuong (Hardy 258). Finally, Boot’s attraction to Kätchen also cost him the scoop that he was looking for. Hence, the innocence of the imperial men yielded sympathy, while the innocence of the foreign women yielded distrust.

## **Conclusion**

Hence, there was a sense of anxiety that ran through both novels as the imperial man was integrated within the world of journalism. Both Greene and Waugh illustrated that profession was integral to the imperial masculinity. However, the sense of self that came from the relationship

with journalism was not without further struggles. For instance, within Greene, this push and pull for knowledge and the acquisition of knowledge was present throughout the entirety of the novel. Within Waugh, the author took the time to describe the tumultuous relationship between journalists and foreign correspondents with the news press. Waugh illustrated various characters to point out the uncomfortable state of news within the imperial empire. For instance, characters such as Boot, Salter, Corker, and Mr. Baldwin all played different roles within the sphere of being an imperial man within an imperial empire. However, Waugh described the un-comfortability that each man had with the news, the acquisition of news, and finally the distribution of news. Greene, on the other hand, used only two character, the British and the American to depict the unfamiliarity between both empires, as well as the pressure of journalism for the imperial man. Overall, both Greene and Waugh portrayed that the control of the narrative and the thirst of knowledge did come at a price for both the empire and the men that inhabited the empire.

Further research about the mask of journalism, could be developed by looking at the other types of journalism that the imperial man could consciously and subconsciously delve into. Both Waugh and Greene's novels could be identified as imperial adventure novels, where the imperial man has set out on a voluntary or involuntary adventure looking for something outside of the empire that they had experienced. Defoe's *Robinson Crusoe* had followed the same roadmap of adventure and the usage of journalism in an informal way. Defoe drove his plot by placing his story as an adventure novel, where his protagonist was lost at sea and ended up on a deserted island, away from family and friends, away from the empire. However, like shown with Waugh and Greene, Defoe placed his protagonist away from the empire to show how the empire was integrally ingrained within the man. Defoe's novel could be placed into conversation with Waugh

and Greene, as *Robinson Crusoe* incorporated a different aspect of journalism, and offered a new take on the countless masks that the imperial man held and put on. One theme presented within the novel that seemed to be present within all adventure novels was the obsession with mastery. While Crusoe was obsessed with mastering his situation, this obsession with mastery was attributed to Crusoe wanting to control his surroundings and situation. As seen throughout Defoe, Greene, and Waugh, the protagonists looked for ways to control their situation and their reactions to the situations at hand.

Within the article, "John Locke's Impact on the Eighteenth-Century Writers: Pope, Defoe, and Richardson," Zaiter discussed how John Locke's work within both philosophy and literature had affected eighteenth century writers such as Defoe. Locke's theory of mind, of education, and of individualism, had contributed to changes within the English empire. These forces flowed within the novel, where Crusoe wrote in his journals, both at sea and on the island, describing and detailing everything he saw (93). The journals reflected Crusoe's individual experience. Defoe used Locke's work to highlight the use of journals for Crusoe to take control of his surroundings and struggles. This act of journaling could be argued to be another form of journalism. The act of characterizing and note taking was shown within *Robinson Crusoe*'s journaling, and it could be argued that journaling and journalism were synonymous for the imperial man.

For the imperial man, journalism was described as an hinderance to the imperial man's sense of self and identity. However, as shown within *Robinson Crusoe*, Defoe's political philosophy was shown early on through his emphasis on individualism (Oztekin 9). Crusoe seemed trapped by his family and early on in the novel, Crusoe had expressed his desire for freedom. Crusoe wanted to be free from his family, his society, and his empire, stating that, "I would be satisfied with

nothing but going to Sea, and my Inclination to this led me so strongly against the Will.. (Defoe 47). Later on in the novel, Defoe depicted that Crusoe enjoyed the absolute freedom that he had obtained from the island and the independence from the civil authorities that had governed the English empire. As Crusoe settled into the island more, he became the owner of the surroundings and the items that he had inherited (Oztekin 10). Although Crusoe had still reverted back to the structure of the empire with the concepts of ownership, characterization, and journalism, Crusoe still experienced a freedom that wasn't described within Greene and Waugh. Further research could delve in the restraints of the empire, and what aspects of human nature and human life needed to be inhabited for the imperial man to be just a man, separated from the empire and the structures (such as journalism) that trapped and constructed the imperial man.

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