

### Ambivalence and Otherness in Novel *The Quiet American*: A Postcolonial Discourse Analysis

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**Abstract** *This research paper explores colonial discourses in The Quiet American by Graham Greene using a qualitative textual analysis approach. The novel is set in colonial Vietnam, presenting themes of mimicry, ambivalence, and otherness through its characters and their interactions. The protagonist, Thomas Fowler, represents the conflicted colonial mindset caught between detachment and involvement, whereas, Alden Pyle symbolizes American ideological imperialism. Their rivalry over Phuong, a silent Vietnamese woman, reflects the struggle for control over Vietnam and illustrates how colonial powers often use personal relationships to mirror political ambitions. From a linguistic perspective, the novel shows an imbalance of power where the discourse is dominated by the colonizers, while Phuong's silence symbolizes the voicelessness of the colonized. Fowler's irony and ambiguity contrast with Pyle's idealistic rhetoric shows how language in colonial settings is used to manipulate, justify, and obscure intent. The novel critiques the so-called civilizing mission of the West, showing how it often leads to cultural confusion and violence. Ultimately, Greene exposes the hypocrisy and contradictions of colonial ideologies that not just tell a political story, but rather shows how language and narrative perspective are shaped by and reflect colonial power structures, making it a rich text for both postcolonial and linguistic analysis.*

**Keywords:** The Quiet American by Graham Greene, Colonial Discourse Analysis, Ambivalence of Power, Post Colonial Literature

### Introduction

This research paper explores *The Quiet American* by Graham Greene from the linguistic dimensions of colonial discourse through the lens of Edward Said's postcolonial theory of Orientalism (Said, 1978). As per Said, colonial domination was not only achieved through political power, but also through the discursive construction of the Orient which is a construction deeply rooted in language, rhetoric, and representational strategies. Western colonial narratives defined the East as exotic, inferior, and irrational. These linguistic choices shaped perceptions, legitimized colonial policies, and influenced literary traditions across the colonial and postcolonial world. In this novel, language operates not only as a medium of storytelling, but as a site of ideological contestation. It uses both explicit and implicit

markers of colonialism through dialogue, narrative, and voice. It explores how Greene, being from a colonial class, critiques the linguistic and cultural assumptions of colonialism. He criticizes through the contrast between the detached, ironic voice of the British narrator Fowler, and the idealistic interventionist language of the American, Pyle.

Similarly, Canagarajah (2020) views post-colonial literature not just as a political resistance, but as a linguistic rebellion. It questions colonial language and reclaims linguistic sovereignty through hybridity, code switching, and the subversion of colonial vocabulary. Therefore, *The Quiet American* can be read as a linguistic negotiation between colonizer and colonized where power is embedded not just in actions but in words, tone, and in narrative choices. Colonial discourse constructs binary oppositions that is the civilized vs. uncivilized, modern vs. primitive, rational vs. emotional, using language as the primary vehicle to reinforce Eurocentric superiority (Said, 1978). Greene's narrative conclusively hits these binaries by embedding ambiguity in the language of its narrative structure. This novel set during the First Indochina War in 1950s Vietnam, becomes a linguistic battleground where American optimism, British cynicism, and Vietnamese silence reflect deeper cultural and political struggles. Alden Pyle's use of idealistic rhetoric, drawn from abstract political theory, contrasts with Fowler's grounded, skeptical diction which shows the danger of using language to impose ideological agendas on foreign cultures.

The influence of key postcolonial thinkers like Said, Homi Bhabha, and Frantz Fanon—underscores the linguistic focus of this study. While Said emphasized the discursive power of Orientalist language, Bhabha (1994) focused on hybridity and mimicry, showing how language becomes a tool for both domination and resistance. This research draws on their insights to analyze how Greene's novel questions the authority of colonial languages and narratives. In conclusion, this paper positions *The Quiet American* not just as a political critique, but as a linguistic case study of postcolonial discourse. By applying postcolonial linguistic theory, it reveals how the novel exposes the ideological workings of language in imperial narratives and reflects on the power of words to construct, control, or contest colonial realities.

## **Literature Review**

This chapter explores the existing body of scholarship related to the theme at hand. A majority of scholars have addressed colonial culture, traditions, social structures, language, politics, and artistic expressions shaped through colonial interactions. They have also extensively critiqued colonialism and its narratives. Like many of Greene's novels, *The Quiet American* reflects such themes which balances both praise and criticism. However, this particular novel has not received the same level of scholarly or public attention as Greene's more widely known works. Researchers (1986) have admired Greene's ability to spotlight societal problems effectively through fiction.

In the novel, Catholic symbolism recurs, with references to religious figures and institutions such as bishops and cathedrals (Greene 2004, p. 39). One key instance involves Fowler's wife, who refuses him a divorce due to her strong allegiance to the "High Church" (2004, p. 50). These elements link the narrative to themes of religious identity, particularly Catholicism. As such, *The Quiet American* is often viewed as a political novel with spiritual undertones that reflect Greene's religious inclinations.

Upon its release, the novel received a lukewarm response. Hynes (1973, p. 46) referred to it as a minor work within Greene's broader literary canon. Adkins (1957, p. 235) acknowledged the presence of anti-American undertones, yet considered it relatively detached due to a lack of overt religious content. He categorized Greene's works as either serious literary efforts or mere entertainment, a distinction that has sparked critical debate.

Lodge (1966, p. 9) noticed that Greene's work offers aesthetic pleasure, partly because of the interplay between sacred and secular themes. While this blending adds depth it may also weaken the reception of Greene's message. Nonetheless, *The Quiet American* garners attention for its balanced critique and its

ability to generate suspense and moral inquiry, rather than being narrowly judged by expected themes.

Bergonzi (2006) opines that Greene often critiqued his own writing which makes him a self-aware. His views on Catholicism and anti-Americanism fluctuate across his works, sometimes creating confusion about authorial intent. The Hero, Thomas Fowler, serves as a first person narrator whose voice is frequently conflated with Greene's own. This narrative style, while powerful, risks oversimplifying complex themes by encouraging biographical interpretations of his writing. Likewise critics suggest that Greene's autobiography offers the text its ideological framework, given his distinctive narrative approach.

Lodge (1966, p. 5) points out the vulnerability of *The Quiet American* to biographical criticism. As he elaborates, many critics tend to read Greene's novels the same way one would read a biography. Fowler, the narrator, grapples with colonialism and anti-Americanism, and this portrayal of the American character-American Fowler muddles the separation of the character and the actual author, showcasing the duality of associative complexity.

Particularly, I would subscribe to Donaghy's (1986) argument that we should look to the text rather than Greene's biography. As he interprets, the first-person telling grants the narrator the ability to explore the story's rich tapestry of irony and ethical questions, and adds to the conflict and motivation of the characters.

Bergonzi (2006) questions Greene's Catholicism fervor. He suggests the author departs from the complete alignment with the Catholic doctrine of the Church by diverging into a post-Christian examination of humanity. Brennan (2010, p. 104) challenges the notion that Greene is foremost a religious writer, asserting that the novel primarily grapples with moral questions, ethical frameworks, and the blurring of boundaries rather than offering religious perspectives.

From scholarly debate and research works listed above, it is evident that the novel *The Quiet American* has been discussed and approached from different dimensions and lenses; it is hitherto remained unexplored from the perspective of colonial linguistic discourse. The present research undertakes this perspective to explore colonial discourse in the novel *The Quiet American*, using textual analysis.

### **Findings and Discussion**

This Section deals with the analysis and discussion of the research. The researchers have taken textual evidences in order to support the argument with a focus on the colonial discourses within the concerned novel. Colonial discourse deals with the term being brought by Edward Said. For him, it was the idea being taken from notion of such discourses that deals with the system of practices having colonial background. His colonialism is more related with power that is being initiated and termed as a new theory called as discourse theory. In the later 1980s, it was termed as a field of study and it mainly deals with three concepts: hybridity, mimicry and ambivalence.

### **Colonial Discourses in *The Quiet American***

*The Quiet American* is a homicide chiller with a triangular romantic tale. The storyteller, Thomas Fowler, starts at nearly the end of the story (Pyle's passing) and afterward goes on to uncover the subtleties of occasions that prompted his demise. The novel is set in the mid 1950s in Saigon, Vietnam during the finish of the primary Indochina War, the novel is additionally a scrutinize of American inclusion in Vietnam. There are double cross periods in the novel between which the account always moves – the present that is after Pyle's demise and the past in which occasions in progression prompted Pyle's demise. The purpose for picking double cross periods can be credited to the way that there are two stories running parallel in the novel – the tale of the death of Pyle and the narrative of identification, done by Assessor Vigot.

### ***Language, Power, and Colonial Attitudes in The Quiet American***

Graham Greene's *The Quiet American* not only tells a story through words but also illustrates the ways in which Western powers rationalized their behavior in colonial situations. Through Fowler's account, we witness how words are employed to justify violence, betrayal, and domination. His rationale for the killing of Pyle is not merely individualistic—it is political. He employs words to justify the murdering as both necessary and moral, a description that mirrors the manner in which colonial powers tended to justify their interventions based on similar reasoning.

Pyle, the American protagonist, is one such colonial mindset. He feels that Vietnam is in need of saving and that only the West can save it. His vision for a "Third Force" stems from the conviction that Vietnamese cannot direct their own future without the assistance of the West. Pyle's rhetoric is idealistic and morally absolute, yet it conceals a lack of knowledge and respect for Vietnamese politics and culture. His words reveal the way Westerners tended to speak of the colonized, not as adults, but as children in need of direction.

Fowler, who is worldlier and is critical of Pyle, is also within the same system. He misleads Phuong regarding his wife's readiness to divorce him and is later involved in planning the death of Pyle. He clarifies these actions in a calm and rational manner, so that they sound logical even when they are obviously malicious. This illustrates how language can be used to conceal guilt and justify unethical behavior.

The novel also marks a significant silence: that of Phuong. She hardly ever speaks up for herself in the novel. Instead, she is spoken about by the men around her. This exemplifies how the colonial and patriarchal systems let women and nationals from colonized countries be silenced. Her going back to Fowler at the end of the novel, without complaint or discussion, highlights how deep the silence has been embedded in the novel. Moreover, *The Quiet American* demonstrates how language can be a power tool. By what the characters say, Greene uncovers the colonial mentality: the assumption that Western ways are superior in values, politics, and morality. By choosing words with care, the novel demonstrates how violence and domination tend to be disguised by concepts such as protection, duty, and love.

Moreover, the entry sets up a midway significant qualification between the ideas of honesty and obliviousness. Phuong needs information about world legislative issues, and therefore she is oblivious. As Fowler's utilization of the expression "brilliantly insensible" recommends, he doesn't consider Phuong's to be of information as a terrible thing. Pyle, on the other hand, has information about the world everywhere, and he is likewise dedicated to affecting change inside it. What Pyle needs, in any case, is the experience that would enable him to mediate adequately. Pyle's vision and pretentiousness keep him from understanding his own gullibility, blinding him to the likelihood that his activities may have unintended results. It is this disappointment of understanding that makes Pyle blameless instead of basically uninformed, and this is likewise what makes him perilous.

"I'm not included. Not included. I rehashed. It had been an article of my belief. The human condition being what it was, let them battle, let them love, let them murder, I couldn't be included. My kindred writers called themselves journalists; I favored the title of columnist. I composed what I saw. I made no move—even a supposition is a sort of activity"(116)

This speaks to Fowler's most unequivocal announcement of his own longing to stay an unbiased spectator, a craving that he characterizes through his livelihood as a writer. Fowler's own elucidation of being a writer draws a reasonable line between a journalist and a columnist. The action word "relate" suggests a two-route activity, as in the correspondence between two individuals who trade letters or messages. On the other hand, the action word "report" infers a single direction activity, as in a hierarchy of leadership where people who are lower in the chain report to their bosses. While a two-way trade opens the likelihood for connection and the improvement of abstract thoughts, direct reportage has the

demeanor of objectivity, conveying static realities instead of pondering assessments. Fowler, which makes him dismiss the other importance of "correspondence," in which two things are contrasted intently and made a decision with be in similarity or understanding. Fowler finds the component of judgment in such a correlation obnoxious. He leans towards the straightforwardness and factuality of announcing.

Fowler's unique differentiation between being a journalist versus a columnist demonstrates amusing. In the exact instant he pronounces his craving not to have a sentiment, he expounds a solid inclination for one understanding of news coverage over another. This inclination is itself a feeling, one that undermines his cautious qualification among journalists and correspondents. It is critical to take note of this logical inconsistency, as it is one of the novel's focal topics. Through the span of the story, Fowler gradually comes to comprehend this logical inconsistency as he discovers that it is successfully difficult to go without having feelings and inclinations. Without a doubt, inclusion is inescapable. This reality falls the separation that Fowler wishes to put among himself as well as other people, the unique "them" who he needs to give battle, a chance to love, and murder. In *The Tranquil American*, Fowler takes part in these activities, making him the same than "them."

"From youth I had never had faith in lastingness, but then I had ached for it. Continuously I feared losing satisfaction. This month, one year from now, Phuong would leave me. If not one year from now, in three years. Passing was the main outright incentive in my reality. Lose life and one would lose nothing again for ever." (78)

Fowler makes this admission to the peruser while watching Pyle and Phuong move at the Chalet on the night they initially meet (craftsmanship ne, chapter 3). This revelation of a central faith in temporariness speaks to Fowler's most profound individual way of thinking. In its most theoretical sense, Fowler's faith in the fleetingness of all things appears to be firmly identified with a comparative thought in Buddhism, which additionally stresses that every living thing are vulnerable to maturing and demise. Be that as it may, though Buddhism offers the plausibility of getting away from the torment these procedures through the act of nonattachment, Fowler sees no way out to affliction. To be sure, in spite of much of the time revealing to Pyle that he doesn't feel appended to Phuong, Fowler depends a lot on the feeling of friendship that Phuong gives him. In light of this connection, and as opposed to the Buddhist perfect of edification, Fowler organizes demise as the occasion that will soothe him of anguish. Demise finishes all misfortune, and this is the reason Fowler calls it "the main outright incentive in my reality.(78)" Critically, Fowler's comprehension of death as a flat out end is a result of his skepticism.

Beside its theoretical significance, Fowler's way of thinking additionally uncovers something significant about character. For a certain something, this way of thinking may speak to the portion of Fowler's skepticism. His conviction that everything is temporary provides reason to feel ambiguous about everything and everybody, for he realizes that appearances misdirect. For something else, Fowler's way of thinking likewise communicates a significant dread of isolation. Without a doubt, the reality of the situation may prove that this dread of isolation propels Fowler's animosity toward Pyle considerably more than his own abhorrence for American legislative issues and society. Fowler recommends as a lot of when he endeavors to uncover to Pyle his dread of kicking the bucket alone during their discussion in the watchtower out and about among Saigon and Tanyin. Fowler admits that his most prominent wish is to have friendship during his last years and that he would lean toward cold closeness to isolation. In spite of the fact that Pyle misjudges his point, Fowler is endeavoring to clarify why losing Phuong makes him endure.

"We make an enclosure for air with gaps, I thought, and man makes a pen for his religion similarly—with questions left open to the climate and statements of faith opening on multitudinous elucidations.

My better half had discovered her pen with openings and once in a while I begrudged her. There is a contention among sun and air: I lived a lot in the sun." (119)

Fowler utilizes this similitude subsequent to entering the Caodaist house of prayer during his day outing to Tanyin to a limited extent two, part 2. Fowler's utilization of the confine symbolism in this entry demonstrates his inclination that religion is a type of detainment, sequestering the devotee from the outside world. Fowler additionally depicts this confine as being punctured by questions, making little openings that let noticeable all around from the outside world. This outside world, with its sun and its speaks to the real world. The confine of religion keeps its loyal detainees insensible of this reality, and their questions enable simply enough air to flow through the pen, enabling them to remain alive. At the point when Fowler communicates that "there is a contention among sun and air," he implies that there is a key distinction between individuals who stay in the breezy confine of religion and individuals who live in the radiant universe of the real world.

What makes this citation so odd is less the allegory Fowler uses and more the end he comes to through it. As he checks out the basilica, Fowler mulls over the idea of religion and the responsibility that his very own significant other, Helen, has made to her confidence. Obviously, given that Fowler sees himself as a skeptic, he reasons that he has no requirement for confidence in light of the fact that no occasion or marvel demonstrates baffling. For Fowler, it appears to be a symbol of respect not to fall back on religion and to remain immovably grounded in common reality. It is accordingly astonishing that Fowler finishes up his analogy of the confine of religion by pronouncing that he "has lived a lot in the sun," implying that he has lived a lot of his existence without confidence. As of now, the pen appears to be less similar to a jail and progressively like a defensive walled in area. Introduction to the sun and the climate can be brutal, and Fowler has since a long time ago persevered through the cruelty of the real world. He, as well, aches for relief from the components, and he feels that he probably won't endure to such an extent in the event that he could discover confidence in a higher power. His catastrophe, obviously, is that he can't.

"I returned into the carport and entered a little office at the back. There was the standard Chinese business schedule, a littered work area—value records and a jug of gum and a calculator, some paper-cuts, a tea kettle and three cups and a great deal of blunt pencils, and for reasons unknown an unwritten picture-postcard of the Eiffel Tower. York Harding may write in realistic reflections about the Third Power, however this was what it came down to—this was It."(99)

These lines indicate the behavior of the colonizer with that of the colonized. It shows the attitude and the treatment of the colonizers with the people being colonized. They had taken control over all the resources and wanted to attack their cultural and social life. Even it was also attack and was not safe. It also suggests that the colonizers had to do away with all of the socio-cultural lifestyle where they have to do away with the other atrocities being made by them. These three terms are the core concepts of colonial discourses. It deals with the new themes that are being created by the colonial ages.

### **Mimicry in the *The Quiet American***

Another concept of colonial discourses is colonial *mimicry*. It is believed to be an anxiety and on the other hand, the colonized uses it as a strategy for resistance. The novel also has the elements of mimicry and the text suggests that the narrator of the story has been focused more on the mimicry of the Americanization of the society. The society has been mimics and suggesting the influence of American culture on the narrators society. It is a civility that is "is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite" (122).

For the theorist, "the discourse of mimicry is constructed around ambivalence; in order to be effective; mimicry must continually produce its slippage, its excess, its difference" (122). The colonizer's anxiety is because of "menace" the mimicry has with itself; "the menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (126). This exaggeration

means that mimicry is repetition with difference, and so it is not evidence of the colonized's servitude" (39). He also states that "colonial discourse wants the colonized to be extremely like the colonizer, but by no means identical" (Huddart and Bhabha 40). According to the previous established assumptions, the colonizer's power is not imitable. Therefore, Colonial Mimicry denotes a desire and an anxiety, simultaneously.

To be in love is to see yourself as someone else sees you, it is to be in love with the falsified and exalted image of yourself. In love we are incapable of honor the courageous act is no more than playing a part to an audience of two. (122)

These lines suggest that the narrator is being taught the various ways of life. The narrator is making mimicry of the colonizers. He wants to follow their way of life and is no more following his way of life. It indicates that colonization has made the life of the colonizers a curse as they think that the lifestyle of the colonizers has to be changed. The writer has aimed to clarify the notion of Mimicry from the situation and has been a good critic of American colonization and this is the reason that he is believed to be against Americanization. He has made "Fowler" as his mouth piece where he has focused on depicting the real situation in the way it was in his life. The main character, Thomas Fowler, says:

"Innocence always calls mutely for protection when we would be so much wiser to guard ourselves against it: innocence is like a dumb leper who has lost his bell, wandering the world, meaning .... They don't believe in anything either. You and your like are trying to make a war with the help of people who just aren't interested. They don't want communism. They want enough rice," I said. "They don't want to be shot at. They want one day to be much the same as another. They don't want our white skins around telling them what they want." (134)

This passage reveals that Since this is the first time Fowler describes Pyle in the novel. Pyle is also symbolic for colonization where it provides the reader with a powerful, though admittedly biased, image of the American. It shows the very biased attitude of Americans towards the people being colonized. It also shows the problems being created by the Americans. For one thing, Fowler emphasizes the difference in age and experience between Fowler and Pyle, and in doing so he suggests just how insulting it must have felt when this younger and far less experienced man him on matters on which he has reported for a long time. Fowler portrays Pyle as a pompous know-it-all who thinks that his fierce commitment to democracy legitimizes his self-importance. In this, Fowler is also making an implicit comment on American politics and culture, of which Pyle serves as an ambassador.

There is always a mutual relation between both the sides: the colonizer and the colonized. In the mimicry strategy, the colonizers are of the view that they use the resistance strategy employed by the colonized in order to make the society civilized, educated and in harmony with the rest of the world. Thomas Fowler has also been represented this way where there is a colonizer's projection of desires and fears on the Other/colonized. While the other methods and strategies used in the third space are self-explanatory of what Bhabha calls Hybridity. There are so many textual elements in the text where Fowler along with other characters have been facing the same problem and they are having the conflict of such a culturization where they, the colonized, don't feel in harmony with the colonizers. According to Bhabha, hybridity is basically "the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative" (Bhabha 162). Same is the case within the novel where the narrator of the story comes across with all such features of changes in values that has to do with the changes in the norms of their society. Thomas Fowler is also the same victim where he is unable to adjust his own norms or to stick to his own norms. He is basically the victim of all such changes with the society and is being Americanized while the novelist is against all such features of Americanization.

Even more importantly, this passage sets up a centrally important distinction between the concepts of innocence and ignorance. Phuong lacks knowledge about world politics, and for this reason she is ignorant. As Fowler's use of the phrase "wonderfully ignorant" suggests, he does not see Phuong's lack of knowledge as a bad thing. Pyle, by contrast, does have knowledge about the world at large, and he is also committed to effecting change within it. What Pyle lacks, however, is the experience that would allow him to intervene effectively. Pyle's idealism and self-importance prevent him from understanding his own naïveté, blinding him to the possibility that his actions may have unintended consequences. It is this failure of understanding that makes Pyle innocent rather than simply ignorant, and this is also what makes him dangerous. According to Pyle:

"I know that record. Siam goes. Malaya goes. Indonesia goes. What does 'go' mean? If I believed in your God and another life, I'd bet my future harp against your golden crown that in five hundred years there may be no New York or London, but they'll be growing paddy in these fields, they'll be carrying their produce to market on long poles, wearing their pointed hats. The small boys will be sitting on the buffaloes. I like the buffaloes, they don't like our smell, the smell of Europeans."

This passage reveals that the narrator of the story does not believe in God. He makes fun of the people and does not respect their way of worship. He is of the view that Malaya and Indonesia is also related to colonization. It is a kind of mimicry of American culture. The people who are colonized have been told how to adjust themselves in it. He is of the view that even the buffaloes like the smells of the Europeans as they have adjusted themselves with the buffaloes and have to do with the hybridity. Hats, and markets are also symbolic and are the elements of Americanization of their culture. They are of the view that these elements have almost changed the very notions of the culture where it was quite difficult for the people to adjust themselves. Fowler says:

"I can't say what made me fall in love with Vietnam - that a woman's voice can drug you; that everything is so intense. The colors, the taste, even the rain. Nothing like the filthy rain in London. They say whatever you're looking for, you will find here. They say you come to Vietnam and you understand a lot in a few minutes, but the rest has got to be lived. The smell: that's the first thing that hits you, promising everything in exchange for your soul. And the heat. Your shirt is straightaway a rag. You can hardly remember your name, or what you came to escape from. But at night, there's a breeze. The river is beautiful. You could be forgiven for thinking there was no war; that the gunshots were fireworks; that only pleasure matters. A pipe of opium, or the touch of a girl who might tell you she loves you. And then, something happens, as you knew it would. And nothing can ever be the same again." (87)

These lines indicate the American attitude with the people of Vietnam. It depicts the Americanization of Vietnamese culture and its impacts on it. He talks about rivers, mountains, girls, people, fireworks, guns, destruction, opium and so many other things. It shows how these areas had been influenced on various levels; social, individual and political. The writer has been fallen in love with the Vietnamese culture. The love with a woman's voice is basically falling for the Vietnamese where the writer himself falls in love with their culture while Americans had tried their best to damage their culture and religion. It has made the people of the area face various problems where identity crisis and hybridity was the severe problems. People had to focus on the mimicry of the American culture where Fowler stands nowhere and his wife doesn't know what to do and what not. He is of the opinion that one learns a lot as soon as one enters Vietnam but as soon as he leaves, he realizes that. For him, the Americans learnt nothing out of it but the people of the area suffered in many ways while they had to adjust themselves in the new culture that was being introduced over there. It also had to do with the social relationship. The smell, the environment, the social and political status of their cultures was changed very soon after colonization. The writer was so much against wars as he believed that it is all about mass destruction and it had nothing to do with the love and good relations between the colonizers and the colonized ones. The narrator says:

“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 had 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.” (129)

This quotation appears at the very beginning of the novel (one, 1), when Fowler, waiting for Pyle on the night of his assassination, leaves his apartment and runs into Phuong, who is also waiting for Pyle. It discovers the colonial mindset and the colonization of the local people. The Americans wanted to teach the people democracy which had to do with the civilization of the people. The colonized were to be taught how to civilized and how to have a peaceful and a standard life. Americans also wanted to teach them politics and had introduced them with the democracy which was one of the hybridity problems of the people. There is also a description of a Hitler who had to ask who Phuong was because he knew nothing about politics and democracy. It is also a kind of manifestation which has to do with politics, democracy and other social problems which the people had to be taught about. Fowler says:

‘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 journalists 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. We make a cage for air with holes, I thought, and man makes a cage for his religion in much the same way—with doubts left open to the weather and creeds opening on innumerable interpretations. My wife had found her cage with holes and sometimes I envied her. There is a conflict between sun and air: I lived too much in the sun”. (198)

Fowler mentions these objective facts with respect to the surrendered back office in Mr. Muoi's carport. He argues that the human conditions have made them fight against each other and this was the reason that the Americans wanted to make the people civilized. He is symbolic for Americans where he tries to save himself from any kind of controversies. He says that he just meant to teach them love and he had to do nothing with murders. All he had to do was to report all such incidents. He believes that all he had to do was to write and tell the people what he experienced and what he saw. For him, opinions are also actions. He didn't gave any opinion regarding that but tried to express what he felt. For him, religion was a kind of cage where he thought that the people who believed in religion were a kind of birds who are caged and not given any kind of freedom. He differentiate the life in the air and the life in the sun. his wife believed in religion and she was believed to be enjoying only the air and not the sun. the narrators says that he was more like a free bird who could enjoy his life in every position and everywhere. This citation demonstrates both astonishing and critical because of its reference to the anecdotal political researcher York Harding and his hypothesis of the Third Power. Pyle advocates unequivocally for this hypothesis, which contends that consummation the contention between the Viet Minh socialists and the French frontier powers will require a third power that can influence the parity. Following his adored Harding, Pyle accepts that the main power equipped for accomplishing this would be a national majority rules system demonstrated on liberal American qualities, for example, a guarantee to advance and the assurance of people's respectful freedoms. At different focuses all through the novel, Fowler dismisses the Third Power hypothesis as being excessively theoretical and not grounded on solid proof. He doesn't, be that as it may, give an elective hypothesis regarding how the contention may resolve, and this is probably in light of the fact that he professes not to have a sentiment on the issue.

From the above findings and discussion, it is evident that throughout the novel, that both the colonized and the colonizers have conflicted with each other through the use of language using the device of mimicry. The mimicry strategy that is being used and the colonized are the victims of it. There is also a kind of colonizers' projection of the desires that has to do with the fears being created by the others.

The colonizers don't trust the others. There are so many textual elements in the text where Fowler along with other characters have been facing the same problem and they are having the conflict of such a culturization where they, the colonized, don't feel in harmony with the colonizers. Fowler is a true replica of the depiction of the colonial discourses within the text of the novel. Same is the case within the novel where the narrator of the story comes across with all such features of changes in values that has to do with the changes in the norms of their society. Thomas fowler is also the same victim where he is unable to adjust his own norms or to stick to his own norms. He is basically the victim of all such changes with the society and is being Americanized while the novelist is against all such features of Americanization.

## **Conclusion**

The Quiet American is not simply a love triangle or murder mystery. It is a compelling novel of American intervention in Vietnam and how this relates to the wider theme of colonialism. The novel is narrated by Thomas Fowler and shifts between two time frames: the past a series of events that lead to his tragic demise and the present (what happens after Pyle is dead). This transition between time frames mirrors how memory, perspective, and history are all significant when attempting to make sense of political and personal behavior. One of the most significant aspects of colonial discourse in the novel is mimicry. This occurs when the colonized group or cultures must mimic the colonizers but never exactly be like them. Fowler, as a British male, exhibits resistance as well as acceptance of colonial roles. He tries to act neutral, but he still desires control—particularly of Phuong, the Vietnamese woman he desires. She is like Vietnam itself: silent, coveted, and trapped between two foreign forces (Fowler and Pyle).

Language is central to this power dynamic. Pyle speaks idealistic and courteous language, discussing the rescue of Vietnam and the dissemination of democracy, but his words conceal the violence that his actions create. Fowler speaks more cynical and guarded language, and he frequently employs irony or detachment, but also lies—such as when he informs Phuong that his wife consented to divorce him. Both men employ language to control others, particularly Phuong, whose own voice is largely absent in the novel. This is indicative of the linguistic imbalance common in colonial environments: the colonizers argue, explain, and speak, but the colonized are usually spoken for or about. Phuong's absence of voice is how colonized individuals are frequently truncated into symbols or property in colonial fiction. She is reduced to the subject of a battle for power, rather than a fully realized character with agency.

The novel also indicates ambivalence—a sense of being suspended between two cultures, identities, or beliefs. Fowler is torn between his European heritage and the situation in Vietnam. He attempts to remain aloof, yet his actions and feelings indicate otherwise. This uncertainty mirrors the way colonialism generates hybrid identities, where individuals are unable to belong to one culture or the other. Ultimately, Fowler aids in Pyle's murder, thinking it will save Vietnam from further destruction. But the novel never definitively states whether or not his actions are good or evil. Rather, it describes how colonial structures make things morally ambiguous, in which even virtuous motives can end in violence. The novel concludes with Phuong going back to Fowler's apartment, as though nothing had occurred—implying that the cycle of domination and silence is ongoing.

To sum up, the novel appears to be a love novel or crime novel at first glance, but beneath that lays a serious warning against colonial power, misunderstanding of cultures, and political manipulation. It employs a simple yet effective rhetoric, Greene makes a probe into profound concepts regarding identity, loyalty, and the harm done when one nation attempts to dominate another. The novel illustrates how language can be an instrument of control, employed to conceal truth, construct reality, or silence. It also reminds us that colonialism is not only about politics or soldiers, it also exists in the way people speak, connect, and perceive one another. That's why this novel is not simply literature, but also an

observation of how words can be reflective of and construct our world.

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