

Evil, Sin and Suffering in The Select Novels of Graham Greene

Thesis submitted to Bharathiar University in partial fulfillment of the requirements
for the award of the Degree of
Doctor of Philosophy
in
English

By
Mrs. Suma Aleya John

Under the Supervision of
Dr. Olive Thambi M.A., M.Phil., Ph.D.

Assistant Professor in English,
L.R.G. Govt Arts College for Women,
Tirupur - 641604



Department of English
L.R.G. Govt Arts College for Women
Tirupur – 641604

June 2013

Dr. Olive Thambi
Assistant Professor
Department of English
L.R.G.Govt Arts College for Women
Tirupur – 641604 (India)

Certificate

This is to certify that the thesis, entitled “**Evil, Sin and Sufferings in The Select Novels of Graham Greene**” submitted to the Bharathiar University, in Partial fulfillment of the requirements for the award of the Degree of **Doctor of Philosophy in English**, is a record of original research work done by **Mrs. Suma Aleya John** during the period 2006 - 2013 of her research in the Department of English at L.R.G. Govt. Arts College for Women, Tirupur as a part time research scholar under my supervision and guidance and the thesis has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or other similar title of any candidate of any University.

Countersigned

Signature of the Guide

Head of the Department

Principal

Declaration

I, **Suma Aleya John**, hereby declare that the thesis, entitled “**Evil, Sin and Sufferings in the Select Novels of Graham Greene**” submitted to Bharathiar University, in partial fulfillment of the requirements for the award of the Degree of **Doctor of Philosophy in English**, is a record of original and independent research work done by me during 2006 – 2013 under the supervision and guidance of **Dr. Olive Thambi**, Assistant Professor, Department of English, L.R.G.Govt Arts College for Women, Tirupur, and it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or other similar title to any candidate of any University.

Signature of the Candidate

Acknowledgement

I wish to express my gratitude to **Dr. R. Jaya Gopal**, Principal, L.R.G. Govt College for Women, Tirupur for the steadfast enthusiasm shown by him.

My research supervisor, **Dr. Olive Thambi**, Assistant Professor, Department of English, L.R.G. Govt College for Women, Tirupur, has been the source of motivation and guidance during the course of this research study. Words will not suffice to express my gratitude for the impetus she offered me. I wish to emphasize my gratification and indebtedness for her efforts.

The invaluable support of **Dr. Rachael Nancy Philip**, Principal, Tirupur Kumaran College for Women, Tirupur, needs a special mention. I explicitly thank her for her strenuous guidance.

A special word of thanks for the staff of the libraries of Osmania University, Hyderabad, Roman Ronald Library, Pondicherry, American Consulate Library, British Consulate Library, Connemara Public Library, Chennai for the valuable and prompt service which they put forward. My sincere thanks to them.

I extend my thanks to the staff of the libraries at Theological seminary, Myleripalayam for their invaluable help. I am also grateful to the library staff members of Nirmala College for Women, Coimbatore and Tirupur Kumaran College for Women, Tirupur for furnishing vital sources of reference.

I am grateful to **Dr. M. Leelavathi**, HOD, Department of English, L.R.G. Govt. College for Women, Tirupur for her guidance.

Table of Contents

Chapter	Title	Page
I	Introduction	1
II	Pursuit of Peace	41
III	Pursuit of Belief	90
IV	Pursuit of Moral Values	137
V	Summation	190
	Works Cited	

Abstract

Graham Greene is one of the foremost post-war novelists who gave English novel the spiritual dimension. Greene has been considered as a modern spiritual writer.

As a Catholic writer, Greene has dealt with evil in his writings. Greene feels that de-moralization of the modern society has led to a loss of faith in God and traditional human values. Greene tries to deal with themes like man's relationship with himself, with society and with God, Greene writes about 'sin and salvation' in his spiritual novels and believes that only faith in God can save man from his ruin. Graham Greene is generally regarded as one of the greatest English Catholic novelist of the twentieth Century. Greene's Catholicism is evidently moral, action-centered, rather than contemplative or mystic. The Church institutionalizes conscience, which for a Greene's hero would be exacerbating in any case.

Graham Greene was born on 2nd October 1904. His Father C.H. Greene was the head master of an English Public School at Berkhamsted. Greene was given a conventional middle class and Anglican upbringing in the confines of his father's school, which he attended as a pupil. He was educated at this school until he went up to Balliol College Oxford.

Graham Greene is one of the greatest fashionable novelists. He represents the contemporary English novel. Evil, Sin and Suffering transforms a man towards god through redemption. They are the conceptions that are central to Christian theology.

Greene's view of evil and sin and his imaginative and sympathetic view of the darker side of man provide the real source of religious dimensions which are the shades of Greene as good, love and faith are in many of Greene's fiction. It is the deep study of sin that prompts Greene to think of the redemption of the sinner. Greene suggests that a true believer and in the process of redemption he finds the presence of God. In this process, Greene seems to say that even if, one has committed a mortal sin, and it is quite possible that he would be redeemed by the touch of the Grace of God.

The significance of the study shows that in the social life, man lives amidst all happenings. Man has to deal with the historical impact of political and cultural transformation in which religion has produced a profound meaning.

The introductory chapter one is titled as “Shades of Greene” with regard to the religious dimensions of writers of the age. Shades of evil, sin and suffering can influence man in different ways.

Chapter two is titled as “The Pursuit of Peace” through Greene’s work “*The Man within*” and “*Brighton Rock*”. The novel analyses the nature of an individual in search of peace. Greene has championed, through his character, the cause of the human heart to fall and has voiced the deepest hope and fears of man – the lonely man, the hungry man, the angry man, the defeated man and the divided man.

Chapter three is titled as “The Pursuit of Belief” with the novel “*The Power and the Glory*” from Greene’s travel to Mexico and the Mexican travel book, *The Lawless Road* that acts as a curtain raiser to the novel. Greene is concerned

with the Catholic persecution in Mexico. That narrow sympathy is transmuted into a wider concern for the persecution of man by forces from both within and outside. The experience of human being consumed by the conflict of life and the hapless situation of the human is emphasized in *The Power and Glory*.

Chapter four is titled “The pursuit of moral values” from the novel *The Heart and the Matter* and *The End of Affair*. *The Heart of the Matter* deals with the exploration of the human condition and stresses on the necessity as well as the difficulty of having some sort of belief.

Chapter five gives the summation Greene’s religious novel. It reveals that faith ultimately wins. Souls are saved from all evil forces and sufferings. Greene indirectly condemns modern civilization with its deep sense of spiritual sense to reach God from the darker side of life. Greene often plunges into violence in quest of peace, belief and moral values. Greene probes into Evils Sin and Suffering in order to explore sin and enhance the possibilities of salvation.

Chapter I

Introduction

Writing is a form of therapy

Graham Greene

Graham Greene is one of the foremost post-war novelists who gave English novel the spiritual dimension. Greene has been considered as a modern spiritual writer. His didacticism led him to be a 'Catholic Novelist'. His obsession is pre-dominantly religious. Accordingly Greene's modern novel has lost religious values. Greene is the writer of the profound religious orientation both in his so-called Catholic novels and his other works which is pervaded by an intense religious feeling.

As a Catholic writer, Greene has dealt with evil in his writings. Greene feels that de-moralization of the modern society has led to a loss of faith in God and traditional human values. Greene tries to deal with themes like man's relationship with himself, with society and with God, Greene writes about 'sin and salvation' in his spiritual novels and believes that only faith in God can save man from his ruin. So Gable Sr. Mariella Gabel in *New Boundaries* says, that by concentrating on man's relationship with God and in analyzing the peculiar nexus between moral and spiritual order, Greene has prolonged the restrictions of English novel. So many, critics and scholars have observed the religious note, reflected in the novels of Graham Greene.

Greene is concerned with the Other World of life after death with God. In his novels, the world of senses is seedy, sordid, violent and cruel but there is another world in which man is sidetracked from evil to some good sense. His novels are deep and poignant because they evoke the religious sense within intellectual, moral, and political life in the world today. Each of novels explores the man-God relationship and religious institution.

Greene's novels are often based on Catholic dogma and beliefs, on such assumptions as that there is such a thing as 'mortal' sin, that Christ is 'really and truly' present in the Eucharist that miracles can occur in the twentieth century. The imaginary endorsement of such ideas in the context of a pluralist and largely secular culture presents very real artistic problems. In seeking to convey to his non-Catholic audience a technical and emotional understanding of Catholic experience, the Catholic novelist risks arousing in this audience whatever extra literary objections and suspicions it entertains about the Catholic Church as an active, proselytizing institution; while on his own part he has to grapple with the problem of retaining his artistic veracity while belonging to a Church which has never accepted the individual's right to pursue logical and artistic truth freely.

Graham Greene is generally regarded as one of the greatest English Catholic novelist of the twentieth Century. Although, 'Outstanding Christian Novelists' would be equally adopted in Greene's major novels, a man's relationship with God is portrayed as something in every way as real and vivid as his relationship with

other people; while the writer's vision of humanity's predictable corruption and consequent need for redemption is meaningful to many who do not share the Christian faith. More typically Catholicism is predominant in the part played by his characters. They live by the idea of mortal sin and the successive alternative of sacramental confession or final damnation. These novels have a consistent vision of hell on earth, of an all pervading supernatural evil at work in the world.

Greene's Catholicism is evidently moral, action-centered, rather than contemplative or mystic. The Church institutionalizes conscience, which for a Greene's hero would be exacerbating in any case. It avoids the chaos of relativity and fulfills the human demand that there be some standard a man can measure himself by accepting the Church's law as absolute establishes in the nature of the moral world rather than a mere human misjudgment. Men choose to set up impossible aims for themselves.

Graham Greene was born on 2nd October 1904. His Father C.H. Greene was the head master of an English Public School at Berkhamsted. Greene was given a conventional middle class and Anglican upbringing in the confines of his father's school, which he attended as a pupil. He was educated at this school until he went up to Balliol College Oxford.

After leaving Oxford, Greene felt a desire to go to the east which promised adventure, money and pleasure. He took a job in a tobacco company, because it offered him the prospect of three years in China, but his experience proved

fruitless. He tutored a small boy but this too did not interest him for he wrote that he didn't chiefly like small boys and he had forgotten all my Latin, Then he took up a job with a journal, a job which did not bring him money, He wanted only to gain experience.

He married Vivien in October 1927. He became friendly with a Roman Catholic Priest, Father Trollope and after three months of discussion, he got diverted to Roman Catholicism in February 1926. This conversion brought a profound influence on Greene's thought and his writings. Greene's conversion to Catholicism may be attributed to some sort of dissatisfaction with life. However, it is only assumed that he sought spiritual solace in Catholic faith. Though he was always reluctant to talk about his conversion, there is seen a deep imprint of Catholic faith in his writings.

Greene was not a scholar by temperament, though he seems to have yearned sometime for scholastic success. Through Vivien, he had a son and a daughter. This relation with his wife was not very warm and intimate for long. Adventure and suspense are constant elements in his novels and many of his books have been made into successful films. Greene was nominated for the Nobel Prize for Literature several times. Greene was a Nobel Prize nominee several times during his career.

Graham Greene is one of the greatest fashionable novelists. He represents the contemporary English novel. His reputation as a novelist has been on the increase

since the 1930's when his novels began to appear. He chose the best of the stream-of-consciousness novel and also from the traditional novel. He merged psychology with history, conventionalism, neorealism, and religion and theology. He is a much more widely read author, both at home and abroad. As the epigraph taken from Sir Thomas Browne in *Religio Medici* refers "There's another man within me that's angry with me" (part-2 section7, 64). - indicates. Andrews is man divided against himself and painfully aware of the duality of his higher and lower selves.

Greene's first published book was *Babbling April* (1925), a collection of poetry. It was followed by two novels in the style of Joseph Conrad. The title for *The Man Within* (1929) was taken from Sir Thomas Browne's (1605-1682) "There's another man within me that's angry with me." (14) Greene started to write it after an operation on his sick leave from *The Times*. The film version of the book, starring Michael Redgrave and Richard Attenborough, was made in 1947.

Man is basically a fallen individual and carries with him the stain of sin. Since the world is full of sin and corruption. It is possible that an innocent man could be tempted to a life of sin. Though men are sinful they can be saved through death or through repentance. In this way, the primitive people personified the evil forces that they knew surrounded them on every side. Primitive though it sounds, this mythological outlook towards evil is more accurate than our modern materialistic and rationalistic outlook which in denying the existence of God and demons, and ignoring the reality of the psyche, tends to overlook the power of

evil. The fluke of much illness with psychological problems the violent eruption of destructive forces in war, the explosives behaviors of man towards man, and the high incidence of crime all bears testimony to the fact that man often behaves as though men were possessed by a devil.

In the novel *Stamboul Train* (1932) the most of the striking, aspects of this novel are the sense of guilt with which it deals, it is brooding on the theme of failure, and its unpleasant attitude. *The Name of Action* (1930) centers on the young man's entanglement in Russian Revolution. Greene entered a phase in *It Is A Battle Field* (1932) It deals with a sense of meaninglessness of these relationships. Whereas Huxley highlights Everard Webley, the fascist, Greene's positive thrust came from communists. Greene's communist's characters neither believe in themselves, nor in their ideologies. Only the assistant commissioner can be said to believe in anything. He believes in his work within political frame work.

Greene wrote *England Made Me* (1935) as the theme of which is moral decline in English types. In this novel, Greene appears as a mature novelist. The story of this novel deals with high international finance, and consists largely in a study of the moral decline of certain English types as found in Sweden. The message of *A Gun for Sale* in (1936) is that everyone will be prepared to betray other. The only reason for not betraying is that it is not worthwhile making the effort. Raven, the protagonist had always believed this, and for a time was puzzled by Anne's loyalty, but in the end, she was true to him. *A Gun for Sale* is

about the theme of betrayal. Greene wrote this book to gain an effect, to stimulate a thrill, to invoke disgust and other disagreeable emotions. He introduces Acky, the defrocked clergyman, and his wife, without dwelling upon the brutishness and cunning aspect of their faces, particularly that of the woman. *Brighton Rock* (1938) says about the sordid under world in which Greene explores the means of theological salvation. But neither story nor psychology is the primary concern of Greene. They are the vehicle for his exposition of the problem of good and evil in a world which is predominantly godless.

The Confidential Agent (1939) was Greene's second travel book under the portable background of Spanish civil war. The main character is an agent of the government involved in the civil war. The main character of *The Confidential Agent* (1939) in the novel is called Barely D. He is the agent of a government involved in civil war. Probably, Greene had the Spanish government of that time in his mind. During the Spanish civil war, Greene must have suffered a conflict of loyalties.

The Power and the Glory (1940) deals with the power and glory of a priest's life. The priest has firm belief in God and church. In fact, his life is controlled by the church. This priest is called "a whisky priest". He is aware of his own desperate inadequacy. But, as the only surviving priest not to come to terms with the secular power he knows he can still give God to the people and absolve them of their sins. As with Pinkie, there is something of obscurity about him and Greene's concern is as much with his faith as with the man himself; yet he has personality and

life-history as Greene draws him. Greene insists on the undying Power and Glory which shines through a life however flawed by weakness; they cannot be quenched, and if apparently the last priest is caught, another will come. Against this the secular power is bound to fail.

The Ministry Of Fear (1943) illustrates the onset of World War II. The setting of this novel is war time London. In this novel, Greene describes cruelty and pity; he suggests that an emotion rarely exists without the active partnership of its opposite or what may appear to be its opposite. The action of the principal character, Arthur Rowse, illustrates this message sufficiently.

In The Heart Of The Matter (1948) it is the story of the damnation and salvation of Major Scobie, a Deputy Police Commissioner, who though very pure and noble at heart becomes corrupt out of pity for his wife and others. As a Catholic, he cannot go to the communion without prior confession and repentance since it would mean damnation. There is an unbearable conflict in his mind between his love for Louise and Helen, and his love for God. At the end of the novel, he decides to commit suicide in order to remain faithful to all the three – his wife, his mistress and his God. At the close of the novel, Father Rank declares that Scobie was a good Catholic.

In The Third Man (1950) Martins expresses feelings the thoughts of Graham Greene. Martins is an author who writes about Westerners. He has been portrayed as a third-rate writer but his views on literature are similar to Greene's *The End of the Affair* in (1951) had a mixed reception, ranging from high praise to

contempt. According to a competent critic, this novel shows the variety and the precision of craftsmanship. The association of lover to husband with its crazy mutation of pit, hate, comradeship, jealousy, and contempt is superbly described. And, for the first time in Greene's work, there is humour. The heroine, too, is consistently lovable. Repeatedly Greene enters fully into a scene of high emotion which anyone else would have shirked from. Background of this novel *The Quiet American* (1955) is about the Vietnamese war. Greene has been viewing world events in terms of a conflict between Communism and Christianity. *In Our Man In Havana* (1958) the setting is political. It is in Cuba before the Castro Revolution.

A Burnt out Case (1961) is set in Belgian Congo. The central character Query is a famous Catholic architect. He takes flight from his old life and stops only when he can go farther, having reached the heart of darkness, deep in the Congo. *In The Comedians* (1966,) Brown is the narrator of the story. In this novel, Greene intended to demonstrate the need for a revolution to purge Haiti, the Republic of Nightmare of Terror and corruption. *In Travels with My Aunty* (1969) the hero, Henry, is a retired bank manager. He is swept up by his elderly aunt Augusta into a series of semi-farcical adventures finishing in Paraguay, where the Aunt Augusta is reunited with her lover, Mr. Viscount, an aged and absurd Nazi crook.

In The Honorary counsel (1973) sixty-one-year old Charley Fortnum is the Honorary Counsel. His wife Clara had once been a whore in a brothel. The message of the story is that some sort of faith or commitment becomes unavoidable in the

present times of political ideologies and instincts. *In The Human Factor (1978)* Marxism is the theme. Marxism is looked through the Catholic eyes. *Dr. Fischer of Geneva or the Bomb Party (1980)* shows the theme of greed as an evil.

Greene served as a film critic from 1935 to 1939, and as a literary editor from 1941 on the spectator. In 1947, Greene joined the foreign office of the British government and stayed there until the end of World War II. Greene was made a companion of honour in 1966. An interesting aspect of Greene's career was Greene's work as a film critic and quality of his own novels has been frequently highlighted and praised.

The objective of the study is to analyze the fall of man. This is done by analyzing *evil, sin and suffering* in a moral perspective within the framework of Christianity. Greene's character reflects a compassion towards the sinner. Greene was convinced that the visible universe contains the treachery of the meanest kinds of lies, betrayal and godlessness. Life is violent and Greene believed it. An art had to reflect that violence. For this study, both primary and secondary data are collected. The thesis is based on five novels of Graham Greene viz, *The Man within, Brighton Rock, The Power and the Glory, The Heart and the Matter and The End of the affair*.

Literature is nothing but a collective fictitious feeling told in various forms to reveal the history and happenings of the past. There was an age where every work of every author was pious, God fearing and dealing with all good paths of

life. When literature started flourishing in England, the period was a real golden age where every hymn praised the purification, the deeds of the Almighty. The search for a religious experience of the human predicament was much felt in the nineteenth and twentieth centuries.

British literature is relatively a very old one. Although British writing began as a colonial literature and contemporary authors as John Spurling and Evelyn Waugh, have steadily developed its own national characteristics. In the social life, man lives amidst all happenings. Man has to socially deal with the historical impact of the political and cultural transformation in which religion has produced a confirmed meaning. It asserts the fact that the conception of life and deeds should be well analyzed. Religion and literature are inextricably linked. Religion is a force that links man to God and other men. Men have a great need to rely on the fact of human goodness. Human goodness seemed to be an outrageous fact. There is nothing equal to human creativity, human care and human will. People can be incredibly generous, imaginative, and open-hearted.

A novel is a long prose narrative that describes fictional characters and events in the form of a sequential story, usually. The genre has historical roots in the fields of medieval and early modern romance and in the tradition of the novella. The latter, an Italian word used to describe short stories, supplied the present generic English term in the 18th century.

Shakespeare in *Hamlet* called to avenge his father's murder "Murder most foul as in the best it is but this most foul, strange and unnatural" (Act I Scene III). It is unnatural to be evil because the queen is disloyal to her king; a wife disloyal to her husband, a brother disloyal to his elder brother, a subject disloyal to large Lord. The Queen's hasty marriage with her husband's brother is equally unnatural and this theme could be followed through the play Shakespeare in the play *Macbeth* quotes as "Fair is foul and foul is fair. Hover through the fog and filthy air" (Act I scene I). These are the words of divination uttered by three witches in the beginning scene of *Macbeth*. They strike the key note of Lady Macbeth greediness which turns foul to commit murder in the play. Horror and murder is seen throughout the play.

W.B. Yeats in the poem *Easter Day* observes after the English army swooped on the Irish patriot's and observed the revolutionary political evil as "Was it needless death after all? For England may keep faith" (66-69). Easter rising was not generally welcome at first, was it all unnecessary asked *Yeats*. No the truth is that the martyrdom of the leaders ultimately paved the way for a renewed fight for freedom. Also Yeats in the poem *Among school children* presents the idea between perfection and imperfection real and unreal world. "Both nuns and mothers worship images but those the candle light are not as those that animates a mother's reveries. But keep a marble or a bronze response. And yet they to break hearts" (7).

Yeats describes that the mother worships perfection and immortality in the land and the nun worships perfection and immortality out of life, but they live in a world of process and changes breaks their heart. Coleridge in the poem *Ancient Mariner* has described the corollary of killing a bird of good omen. “Had done a hellish thing and it would work ‘em woe for all averred, I had killed a bird Ah, wretch! Said they the bird to stay that made the breeze to blow” (90). All the shipmates of the Ancient Marine condemned his action of killing the bird Albatross. They declared the mariners wretched being for having killed the Albatross. Some of the sailors had a dream that they had been avenged by a spirit that had been following the ship from the land of mist and snow and had been moving all the while nine fathoms deep in the water.

D.H.Lawrence in the novel *Sons and Lovers* portrays the theme of the hatred in the industrial society. D.H.Lawrence had his personal experience that his parents had a carnal bloody flight that made him to write with the realities of evil. The problem of evil raises a number of special problems for the human conscience. Indian writer Mulk Raj Anand in *Coolie* brings the reaction to the evil of untouchability. The injustice and the tyrannical nature of the evil of untouchability have existed in India for ages and this continues to exist even now. The humiliation for ‘Bakha’ the sweeper boy his poverty glaring evils round which Mulk Ray has highlighted as social evil.

The chamber dictionary defines *evil* as adverse, bad, base calamities, catastrophic, corrupt, cruel deadly, disproved destructive, detrimental, devilish, dire, disastrous, foul, ghastly, grim harmful heinous, hurtful, immoral. *Sin* defines any serious offence, as against a religious or moral principle. *Suffering* defines the pain, misery, or loss experienced by a person who suffers.

It's important to distinguish between two kinds of evil: moral evil and natural evil. Moral evil results from the actions of free creatures. Murder, rape and theft are examples. Natural evil results from natural processes such as earthquakes and floods. Of course, sometimes the two are intermingled, such as when flooding results in loss of human life due to poor planning or shoddy construction of buildings.

According to the Christian influence and two great epics that – Dante's *Divine Comedy* and Milton's *paradise lost* embody the life of man in a new perspective. *Milton* depicts man's life before the fall as before the state of the world as it is, came about and Dante figures in the *Divine Comedy* as vision of journey of man's life is after his life on Earth that in Hell, purgatory and Heaven.

The Chamber dictionary prefers the term *redemption* as compensation, atonement deliverance, discharge, emancipation, fulfillment exchange, expiation, liberation, reclamation, recovery, release, rescue, retrieval, salvation. The *Thesaurus* refers to the term *redemption* as regeneration recue, salvation rebirth and recovery.

There is something deeply puzzling about this Evil, Sin and Suffering. The puzzlement focuses on acts such as death, pain humiliation and other

atrocities. When it is merely a matter of fraud deception or a broken promise thus the atrocity can be labeled as evil, hatred and fear. Chromatics of evil love hatred behind man is as mythological, cosmological, religious, psychological, social, political and economical etc. The purpose of the study is to probe into the shades of religious dimensions in the works of Graham Greene with particular reference to *The Man Within*, *Brighton Rock*, *The Power and the Glory*, *The Heart of The Matter* and *The End Of The Affair*.

It was man's reason that enables him to discover these laws of nature – and to guide his own life in the world. John Milton steeped in the Greek and Latin classics and determined to use his wide ranging and encyclopedic familiarity of literature in order to present his themes of the predicament that man finds on the earth. The accepted theme of epic being loves and war; Milton begins his poem *Paradise Lost* with Satan's defeat at the hands of God as "With ambitious aim against the throne and monarchy of God. Raised impious war in Heaven and battle proud with vain attempt" (41-5).

Shades of Greene defined as a set of beliefs concerning the cause, nature and purpose of the universe, especially when considered as the creation of superhuman agency, agencies, usually involving devotional and ritual observances, and often containing a moral code governing the conduct of human affairs the practice of religious beliefs; ritual observance of faith. The concept of good and evil, love and hatred, failure and faith is so volatile and complex, that ordinarily a novelist

hesitates to use them as a basic foundation to build upon. This is so, as they happen to be based more "upon empirical experience rather than on the ultimate and unalterable truth.

The Garden Of Eden persuades Eve to eat the forbidden fruit of the tree of knowledge of good and evil, evil persuades Adam to partake the fruit of the forbidden fruit and as a result of disobedience due to their desire to be equal to God in their knowledge. Man was driven out of Eden and Sin and Death entered the world.

Ancient man embodied these evil powers as mythological beings or spirits. Modern psychology prefers to call them archetypes or autonomous complexes. The reality of evil forces man to accept a broader world view that takes into account spiritual reality as well as material reality.

The ambiguities of the natural world can present such different exterior to its inhabitants in ordinary life, in art, in philosophy and in religion. In ordinary life, people can be struck again and again by its wonders and beauties, the tenderness of human love; they can also be struck by the alien indifference of impersonal forces, by nature tied in tooth and claw, by boredom, by the malice of others, by fear of madness or just senility.

In art, the beauties of landscape, painting, nature poetry music, cathedral, mosque and temple architecture and in the literature of despair, the screaming paintings of Roger Bacon and the theatre of the absurd. In philosophy the conviction is the best of all possible worlds and on the other world of anguish and alienation

can be realized. A Mankind became more sophisticated and gradually there emerged a distinct pantheon of gods and goddesses, one of whom was sometimes said to be the author of evil. R.Pannikar in early *Indian Religion* thought refers to “the situation as of bonded labor which embodies the sinful egoism of rich landlords and it is an oppressive violence that provokes sometimes inevitably the defensive violence of the oppressed”. (482)

In religion, a survey of religion shows a suffering recurrent cyclical process of growth and decay, unfinished goal in life can be experienced. Francois Petil O Praem in *The Problem Of Evil* opines as “The Judaeo - Christian God created the world good, but the free will of creatures brought disorder into it – appeared to the Gnostic and over simplification” (17)

Society also called by some social formation is not something made and given to human being before the existence of human being like the natural world. Fr.S.Arokiasamy in *Social Sin* refers as “*Society* is the construction of a group of human being – survive with the imperative needs arising out of instincts. To become aware to assume, responsibility is a social sin”. (6) The Bible says in *The Book Of Exodus* as “The cries and groans of Israel which speaks of the evil that people suffer” (Exod: 3.79) In the Old Testament in *Zechariah* there are scene references to Satan as a supernatural being that “We are told that Joshua the high priest appears with the angel of God, who stands on one side of him to defend him,

and Satan. Who stands on the other side as an accuser”(3:1) Satan personifies an evil being that seeks to destroy Joshua’s soul and opposes the angel who acts in Joshua’s defense.

For instance the Egyptians have the evil God who is contracted with his good brother Osiris who makes the earth fertile life. From the evil God comes everything destructive and inimical to human life. A John Sanford in *evil* explains as “*The* God Loki personified evil in contrast to the beautiful and much beloved Balder: the split between a God and an evil God is greatest” (17)

However in the Iranian myth of Ahura Mazela and Ahriman came from death, darkness and ills of mankind lie. The world in which men live is the battle ground of these two Gods. Evil devoted to deceit and strive along with their master to destroy the power of good and to draw mankind into evil ways. Since the opposites of good and evil, light and dark has been as sharply drawn as in the Iranian religion.

Zoroastrianism born in Persia taught the light and darkness, good and evil, love and hatred, failure and faith are in external conflict. The Gnostics related the world of spirit to the realm of good and the material world of darkness to evil. Because man is imprisoned in the world of darkness and evil is imprisoned in and salvation of man consists of separation from his body through right knowledge.

Greek Gods quarreled with each other outrageously are often petty and self – seeking are prone to jealousy, rage and plotting titan and parenthesis suffer a

cruel punishment from Jews. In United States in the great spirit whose power and authority were supreme over all life, lesser deities, mankind and all of nature were under the ultimate rule of the Great Spirit. The Indians believed that man lived in the world of constructive and vicious side of nature.

Satan is personified as an evil being who seeks to destroy Joshua's Graham Greene's view and opposes the angel who acts in Joshua's defense. Satan's passage is found in the Bible in the book of *I chronicle* as "Now Satan stood up against Israel and moved David to number Israel" (IChron: 21.1).

Psychology suggests that man reject any pretence of being good that forces to keep people evil hidden from them. Bible says in the chapter of *Mark* when Jesus was addressed by the rich young man as "Good Master" retired. "Why do you call me good? None is good but God alone" (Mark: 10.17-18).

To begin with the comprehension theory, evil should help us to understand the variety of motives for reforming evil actions. Banality is a theory of evil that should be consistent with the fact that many horrors, society wide horrors, should be characterized. There is a fact that many participants in evil are not moved by hatred or sadism. Reflexives are a theory of evil that helps us to understand how evil can be seen as evil. People who are thought to be patriots are often amazed at others. Shifts of moral perspective require an enormous amount of understanding or imagination. . Ronald Paulson *in sin and evil* traces the shades of sin as A social construct that depends on what behaviors those wielding social power as decided

to condemn and punish as deemed offensive to God Marcus Ward in *The Outline Of Christian Doctrine* states that “Original sin stands for the truth that since the first – man fell there is in all men, a radical tendency to evil. Behind each sin which a man commits is the bias to evil” (34)

Greene had a fascination for evil and contempt for ordinary virtues. After his conversion to Catholicism Greene defended this attitude on the ground that a close acquaintance with evil was no obstacle to the salvation of the soul. Greene has succeeded in focusing attention on conflicting strain and stress, pulls and pressure that make nonsense of man’s hope and aspiration the quest of harmony is a recurrent theme in his work, while tragedy reveals that the human spirit is ready to sacrifice itself in confrontation with the mystery of evil. The tragedy has always referred to some aspect of man of concrete involvement with evil and has ways to deal with it. The Christian, virtuous, heroic, aristocratic hero of the past has been replaced by the anti- hero in the contemporary 20th century novel. It is certainly as true of Greene as of Henry James that Greene was inspired by a ruling fantasy in *collected essays*: “Sense of evil religious in its intensity” (23).

Robert.A.Wichert in *The Quality Of Graham Greene*, Greene wrote in the year 1954 an open letter to Cardinal Felon the archbishop of Paris protesting the church refusal of Catholic burial to Collette as “Collette was simply the most recent of a longish list of Sinners – including the central figures of many of Greene’s works – who have experienced the quality of his mercy, the gentle rain of the comparison” (99).

The fact is that Greene like God, God likes to concern himself with sinners and often sinners of a certain type, Graham Greene in *The End Of The Affair* opines as “Sinners who may be saints” (99). There is an adulterous Sarah in ‘*The End Of The Affair*’ adulterous ambiguous Rose in *The Living Room* Major Scobie in *The Heart Of The Matter* the novel to which Greene attached this quotation from Charles Peguy: “The Sinner is at the very hearts of Christianity... none is as competent. As the sinner in the matter of Christianity no one, unless it is the saint” (99).

Greene is extremely good at conveying ‘an atmosphere of unromantic corruption’ and one cannot miss the ‘distinct vision of life’ in his novels. Being conformed catholic, Greene is concerned with moral problems. In his novels action in his world (Greenland) takes place with consciousness of the other. His novels, it could be said with certainty, deal with the Operation of the Grace of God. Though Greene was born a non-catholic, he became a devoted Catholic. Most of his themes are influenced by his faith. His conversion was the turning point in his career. Stanford Sternlicht, in *The Sad Comedians: Graham Greene’s Later Novels*, says that the varieties of faith one can find are masks for a commitment to life unified by “a service to man” (76).

His characters continuously think about the importance of human acts and they also reveal their thoughts about God and soul, love and damnation. According to the Christian belief, the sinner is very important. But Greene points out that the faith or love is precious to God and it will work for salvation. Greene's pessimism

forms his religious vision and human situations. God's who does expect it and does not allow us to prevent ourselves without damnation. Greene must have had the influence of the Catholic concepts, which he has brought out. His ideas can be adopted from the idea of original sin.

Greene however feels that the modern novel has lost the religious sense, and he has sought to seek to restore that in his novels. He deals with the phenomenon of the displaced person in many of his novels. In novel after novel K.S.Subramaniam *Graham Greene A Study* he points out, "the meaningless, the seediness and the vulgarity of a society living without a sense of God" (3). He dealt with soul-searching problems, salvation and damnation in his major novels. Greene has often been described as a Catholic novelist because the Catholic faith and concepts have the effect on the English novel. The main dominant theme in Greene's fiction is about the good and evil. It is the beginning with the mercy of God. His works do not contain any comfortable words and this makes the Catholics unsatisfied with his religious ideas.

In his earlier phase Greene is more, concerned with the characters that can have the potentiality of the tragic hero, since they are concerned with their commitment and are buffeted by a phenomenon more powerful than they themselves are. Despite their awareness of evil, his characters cannot desist the longing for God's grace, or for a lost ideal or for the peace of mind. They typify the eternal struggle that goes in the human mind, between the forces of light and of

darkness, for the possession of the soul. The devil's side may appear to be triumphant, but not for ever. If his characters exhibit traits of evil, hatred and failure and other demonic elements, they also present with equal force, the attributes of good, love and faith to a given commitment towards salvation.

Man is the crown of all conception and in man alone of all created beings, the divine nature is reflected. Genesis stands out and declares the deep and external truths. There is God who made all things and set them in a system. The world is the product of God's creative purpose and nothing is independent of God or beyond God's control. *Genesis* in the book of Bible says God made in the creation with the "knowledge of good and evil" (Gen: 2.9).

It is known to the world that the first sin was created by Satan in the form of serpent. Lucifer was once a favourite angel positioned next to God in heaven. When he wanted to acquire the place of God, he was thrown out of hell. So Lucifer raised war against God. Along with fallen angels Satan entered to the Garden of Eden but was successfully thrown away by God. So Satan entered the Garden of Eden as a serpent to persuade Eve to eat the forbidden fruit of the tree of knowledge of good and evil. Man was driven out of Eden and Sin and Death entered the world.

The word sin is such a loaded word particularly in Christian teaching. There is evil and suffering in the world. Rick Rood in the *Problem of Evil* says, "Indeed, even for the believing Christian, there is no greater test of faith than this that the God who loves him permits him to suffer, at times in excruciating

ways...”.(Probe Ministers) The men who stand contrast in the way of God are sinners and wicked. It can be posed as evil. Evil is extremely opposite to God’s way. The sinner’s does evil, the wicked man is evil. It is the evil that penetrates into men’s mind and takes wicked decisions to probe into sin.

Greene's obsession is with sin and the seediness of our civilization. Greene not only points out how sin and suffering are inevitable in this world from the point of view of the Christian religion, but he also presents man's sense of guilt and his importance to prevent a repetition of the sinful act with great psychological insight. Greene is certainly one of the genuine voices of the age, proclaiming its evil, hatred and failure with its struggle to attain salvation.

Greene’s first novel was *The Man Within*, a historical adventure about smugglers on the Sussex coast in the nineteenth century, which had an initial success with readers and critics that Greene himself finds ‘inexplicable’. Although it is a remarkable technical achievement for a writer still in his early twenties, the book’s style is derivative and sentimental, and all attempts at creating a sense of action and excitement are spoiled by the ambitious young author’s unsuccessful pretensions to high moral seriousness and depth psychology. *The Man Within* exhibits awkwardness when dealing with purity and sanctity, but a facility on the part of the young author for describing violence, hatred, just and evil. Elizabeth’s pure soul, for example, is literally too good to be true, but Andrews’s alternating attraction to and repulsion from intimate contact and his consuming sense of sin and guilt, are expressed with great effect.

A fairly large portion of the distinguished novels of the last few decades have been written by Catholics and have been described as Catholic novels. One reason for this is that the conflict is not only between this world and the next world, but between sanctity and goodness. Greene used this theme successfully in his novels. *The Power and the Glory* (1946) and *The Heart of the Matter* (1948), the familiar conflict being set out like an algebraic equation, with notable attempt at psychological probability. It is perhaps in these two novels, his most successful books, that he gives the readers his finest evocation of the fallen world. There is something deeply puzzling about this: why do people do these things? The puzzlement focuses on acts that one impossible death, pain, humiliation etc. When it is merely a matter of fraud deception or broken promise, the atrocity can be labeled as evil. Crime, sin, evil, hatred, failure damnation are his common themes.

The three novels published between 1938 and 1948 *Brighton Rock*, *The Power and The Glory* and *The Heart of the Matter* are sometimes taken together as a 'trilogy'. *Brighton Rock* marks the beginning of Greene's 'serious novels'. Published in 1938, it is the story of the world of race gangs and deals with the question of sin, damnation and salvation. A depth of meaning is to be found in this novel and the ones which followed this, sets apart the secular novels. The handling of a specifically catholic theme relates this novel to *The Power and the Glory* (1940) and *The Heart of the Matter* (1948).

In Brighton Rock, there is a seedy atmosphere in which all sorts of betrayals, murders, pursuits, gangsters happen to appear. *In the Power and the Glory* there is the theme of pursuit, hostages by the Police, pursuit of the criminals etc. *In The Heart of the Matter*, there is murder, spying, smuggling, police patrols, investigations, adultery, suicide and so on. But such paraphernalia is not the heart of the matter in these novels. This is, in fact, used for fulfilling a higher aim to convey the truth. These novels basically deal with the theme of sin and damnation or redemption and salvation - damnation in the eyes of orthodox people and salvation in the eyes of liberal people.

The forth coming Chapters reveal the religious dimensions of evil and the shades of redemption in the selected works of Graham Greene. His characters continuously think about the importance of human acts and they also reveal their thoughts about God and Soul, love and damnation. According to the Christian belief, the sinner is very important. But Greene points out that the faith or love is precious to God and it will work for salvation. Greene's pessimism forms his religious vision and human situations. Greene must have had the influence of the Catholic concepts, which he has brought out. His ideas can be adopted from the idea of original sin.

The story of *Brighton Rock* is set in motion when Pinkie Brown, a seventeen years old. Hoodlum and his gang decide to kill Fred Hale because the latter's act of betrayal has led to the death of the precious leader of the mob. Trying to escape the killers, Hale attaches himself to Ida Arnold a bay hearted sex figure who specializes fun. When Ida later reads in the newspapers about the mysterious circumstances surrounding Hale's death, she decides to investigate the matter.

As she begins closing in on Pinkie, he murders a nervous member of the gang and marries a young girl who knows too much about the true facts of Hale's violent death in order to avoid the possibility of her testifying against him in court. Driven into a panic by an accumulation of menacing circumstances, Pinkie decides that Rose must go, too. Pinkie thinks of a way to trick her into committing suicide; however before the Pinkie can succeed, Ida and her retinue arrive in time to save Rose. And Pinkie falls to a ghastly death over a cliff as he runs screaming from them.. Greene might be considered with sin and sanctity. Brighton Rock starts in the manner of a thriller: "Hale knew before he had been in Brighton three hours that they meant to murder him" (5).

In *The Power and the Glory* Greene portrays the familiar conflict between the head and the heart, the belief and the disbelief, the good and the evil in his own creative and pictorial style. The experience of human beings consumed by the conflict of life and the hapless situation of the humans is well said in *The Power and the Glory*. Greene in the face of the oppressive reality of life reveals that the characters are in the contradiction of life. Social, political and moral factors hold the key of evil because they are manmade and hence imperfect. Thus evil frame brutish selfishness and breed mutual distrust which break out into sufferings and revolution. *The End of the Affair* gives an account of human love with "the envied passions of jealousy and hatred "further fanned by the unexpected intrusion of divine love. Bendrix, the middle aged novelist, tells that "this is a record of hate far more than love" (7).

Since the beginning of time, people have pondered on the existence of evil. Evil is an entity inside every living being in the world characterized by selfishness, torturing, and ultimately, the unjustifiable killings. Selfishness is the root of evil. Torturing others is the next step in the quest to become evil. However, there is one form of torture that is the most absolute of any other form. Even in today's society, it is very hard to make even the hardest criminal pay the ultimate price for what he has done, even if he is deserving of it. Young earth organizations blame all the bad things in the world on Adam and Eve's original sin. According to those groups, sin resulted in human death, the growth of weeds, animals becoming carnivorous, and all manner of diseases and natural disasters. In essence, Adam is blamed for everything bad in the world, relieving God of the guilt for all the suffering and "answering" atheist's charges that there is too much evil in the world for a good God to exist. The Bible does not really blame Adam's sin for all the bad things in the world. The Bible does say that certain things happened when Adam and Eve sinned. God had warned Adam that eating the forbidden fruit would result in his death (Gen: 2.16-17). Paul makes it clear that Adam's and our sin resulted in death being passed on to all human beings. For the most part, young earth ministries avoid the question of *how* sin could *cause* all those things to suddenly appear.

Ignorant and innocent people suffer in the World today Thousands of people die of starvation every day in Africa. Nowadays, people suffer and die of terrible disease like Aids to run rampant. Some kind of monster that enjoys making people suffers. It's not GOD who causes all these things. A lot of it is the

evil work of a powerful being called Satan, or the Devil, and he just loves to hurt man and see him suffer!--In fact, that's one of his main tactics to try to turn man away from God. He tries to give God the blame for his own dirty deeds!" Why does he allow evil in the World? He's given each of us to choose good or evil!"

Original sin stands for truth than since the first man fell there is in all men a radical tendency to evil. All men are prone to sin without putting the blame on God. Men are born into an evil inheritance and any act or disposition contrary to the will of good is evil. How can a man know that he is wrong? It is when an individual has a sense of guilt only when it recognizes that many have sinned or convicted of capable lack of knowledge. In fact, the sense of guilt arises from the reaction of conscience. In every land today men are conscious of conflict between good and evil in human nature. The crisis presented by the presence of both elements has been illustrated a new by current events. War for examples seems to bring out both the best and worst in men. On one hand, there is courage and self sacrifice, on the other treachery and cruelty. What set of deeds and qualities represent the evil about man? It is not easy to strike the balance. If one is to confront and overcome the rival doctrines of man that threaten to destroy all that is previous in human life. In the condition of man, man sees the world in double light and darkness that is *good and evil, love and hatred, failure and faith.*

The metaphysician searches of a solution solely in the principles of human reason and in our natural knowledge of God. The psychologist studies the

repercussions of evil in the human mind and in the feelings which are its expression in the organization of life and ordinary behaviour. The problem constitutes one of the great difficulties of faith. Also should be shown that the existence of Evil is compatible not only with survival of God but with God's love forces.

Since human beings are forces which to react to life in terms of Bentham and Kant Theory, The psychological character of man could be revealed with the frame work of *good and evil, love and hatred, failure and faith* it is not surprising that mythologies and world religion have always tried to account for the presence of evil. Through their myths personified the evil forces of nature and the spiritual world that were threatened to him and they sought to come into some kind of relationship with the destructive powers that so profoundly affected life. This will help to see the various ways which mankind has tried to come to term with spiritually and psychologically with the problem of evil.

The nature of evil is closely related with question of the nature of good to frame the terms Good and evil can be defined in some kind of meaningful pragmatic and universal ways but few attempts have ever been considered successful. Human nature to soundly reject evil and to equate it to whatever forces that harms man. Demonic evil performed for the purpose of harming others. Instrumental evil is an evil that is used to carry out some other purpose for instance oil spill in the Gulf of Mexico, the hazardous byproduct of an aggressive business. Idealistic evil is used to justify a greater cause, e.g Adolf Hitler. Evil is based on human incompetence.

The primitive people personified the evil forces that they knew surrounded them on every side. Primitive though it sounds, this mythological outlook towards evil is more accurate than the modern materialistic and rationalistic outlook which in denying the existing of God and demons, and ignoring the reality of the psyche, tends to overlook the power of evil. The coincidence of much illness with psychological problems the violent eruption of destructive forces in war, the explosives behaviors of man towards man, and the high incidence of crime all bears testimony to the fact that man often behaves as though men were possessed by a devil.

Appaswamy S.P in *The concept of man in western literature* says that : “The world in which man find himself is not a hostile world, but it is a world of tensions which are only partially to be understood and accounted for by the individual”(5). According to the Christian influence and two great epics that – Dante’s *Divine Comedy* and Milton’s *paradise lost* embody the life of man is embodied in a new perspective. Dante figures in the *Divine Comedy* as vision of journey of man’s life is after his life on Earth that in Hell, purgatory and Heaven.

Thus, after placing Graham Greene within the milieu of late modernist fiction, the chapter entitled *Bentham and Kant Readings in the Biographical- Psychoanalytical Tradition* invites to a reading centered on the relationship that exists between the Graham Greene’s traumatic childhood experiences and his literary creation. Are Berkhamsted, Betrayal and Deceit has a dual role in society. It may reflect the ideas already prevalent and it may envisage a concept of man with the ideas of good and evil which will ultimately mould and direct society.

The effects of the First World War can be easily seen in the literature of the twenties. The writers of this period recognized that the high civilization, built on oppression and social and moral injustice, is not stable. They realized that the people are living in a time of rapid and disturbing change. K.S.Subramaniam in *Graham Greene: A Study* says, "The age we live in is one of disillusionment, cynicism and agnosticism" (1). The two world wars took place in the twentieth century and it unsettled the society in many ways. The effects of the wars can be seen in this century. The writers of this period realized in many ways that they are living in a time of rapid change. The years of 1930's were a decade of fear, misery and panic. And this condition is found in the novels of Graham Greene. "The disillusionment of this age resulted in a marked decline of spiritual quality in contemporary fiction" (1).

The western civilization dominant in the age neither provided a climate of opinion favourable to a belief in miracles nor to the other worldly teachings that had swayed the Europeans more strongly in earlier times. Faith in the depth of natural law, and the prestige attached to science and coloured twentieth century thought. Since the Renaissance and particularly since the scientific discoveries of the seventeenth century, rationalism and materialism had spread through the western world. The twentieth century was an era of such rapid change that millions of rootless and dissatisfied people lost their bearings. New competing "isms" - Socialism, communism, Fascism, Nazism, Racism, and Statism - attracted and inflamed the masses.

The fact is of wrong choice and human wickedness both individual and commercial. As pointed out earlier this does not explain the presence and frequency of natural disaster, diseases and accidents in the world. It only partly explains the suffering actually caused by human wickedness.

The biblical wisdom and knowledge that produces a happy interaction of all religious dimensions, and the heavenly resources available through the spiritual dimension, are able to prevent negative emotions such as hatred, bitterness, self-pity, lust, greed, envy, and jealousy, from ruling a life in ways that bring psychological and mental illness, burn-out and despair, destruction, defeat, disorder and tragedy.

The fatal flaw of mankind is man's inability to trace out the saturation point between good and evil. Man pays least attention in analyzing the level of good and evil. He is composed of multi-faceted chaotic emotions. Right from his birth to his death, he is trapped in this emotional whirlpool. He sways according to the pendulum's rhythm striking both good and evil. At one point, this emotional trauma reaches the denouement, when the inner voice of the man claims to be the advocate of one side –the sole proprietor of either good or evil. It is this mammoth shift from good to evil or evil to good that dominates the attitude of a man. Hence man is stigmatized as good or evil, on par with his combat to both the good and evil. It is the recognition of either the good or the evil, that determines the profile of a man.

Literature most often developed works using themes of good and evil, whether they state them symbolically or directly. One may determine a theme as

an idea, point of view, or perception, embodied and expanded upon in a work. When the writer conveys messages of good and evil, they may choose to use symbols of light and dark, innocence and malice, or general opposites. Webster's dictionary defines "good" as virtue, validity, and the possession of desirable or positive qualities; while on those who represent "evil" remain morally wrong or bad, harmful, malicious, and absence of good. Light, remaining the universal symbol of good, may be defined as spiritual awareness and a divine presence; opposing darkness which continues to represent evil as anything threatening, sinister, or ignorant.

The *Bible* says in *The Book Of Exodus* as “The cries and groans of Israel which speaks of the evil that people suffer” (Exod: 3.79). In the *Old Testament* in *Zechariah* there are scene references to Satan as a supernatural being, “We are told that Joshua the high priest appears with the angel of God, who stands on one side of him to defend him, and Satan. Who stands on the other side as an accuser” (3:1). Satan is personified as an evil being that seeks to destroy Joshua’s soul and opposes the angel who acts in Joshua’s defense.

Evil, sin and suffering is a complex and thought promoting subject and is indicative of the deep relation between philosophy life and literature. Art is a representation of life. Literature is representation of life through verbal images. Many writers are trying to analyze the fact of happiness in life through images and representation of salvation. Great writers are talking of human misery and

therefore of human happiness because they are the two sides of same coin Life. The virtue and vice alternate in a person's life. Great writers in literature deals with extraordinary situation of good and evil.

Human had been silent sufferers for quite a long time in the world. Man sufferings out of evil nature have become the focus of this study. Anatomy may be one's destiny, but a liberal democratic society like the present cannot impose atavistic practices. Nor can it remain callous to the men's self-actualizing needs. Men too need to sharpen their responses towards evil situations and sinful activities that were often levied upon them by the society. It requires a new enlightenment and attitudinal change within the self of every man. It is the objective of the researcher to take up the social approach to heal the humanity which will shed more light on the study of characters. Thus the objective of the study is to explore the human nature in the religious novel of Graham Greene. For this study primary and secondary data are collected. The primary source are taken from Graham Greene's five novels viz, *The Man Within, Brighton Rock, The Power And The Glory, The Heart Of The Matter, and The End Of The Affair* Secondary data are collected from various books, journals, magazines, newspapers and online materials.

Among the English novelists of the twentieth century, Graham Greene occupies a prominent place. His earlier works were meant to be regarded as light matter rather than serious fiction with a definite moral purpose. He himself has distinguished between his 'novels' and 'entertainment'. The 'entertainment' are

crime stories and the ‘novels’ something more than that. It can be said that his novels are ‘catholic’ and entertainments are ‘lay’ though Greene himself has not made any such suggestion. But even in the earlier works, the echoes of the great themes that he explored in his later works can be traced.

The introductory chapter one is titled as “Shades of Greene” with regard to the religious dimensions of writers of the age. Shades of evil, sin and suffering can influence man in different ways. Characters drawn from the selected works of Graham Greene are discussed to bring out the theme of innocence. Greene points out that there is grace of God and a state of mind that is attainable to man. His works are a call to look hopefully at life with courage and faith in man and God.

Chapter two is titled as “The Pursuit of Peace” through Greene’s work “*The Man within*” and “*Brighton Rock*”. The novel analyses the nature of an individual in search of peace. Greene has championed, through his character, the cause of the human heart to fall and has voiced the deepest hope and fears of man – the lonely man, the hungry man, the angry man, the defeated man and the divided man. Andrew the hero of Greene’s *The Man Within* speaks of the ‘terror of life’ of going on soiling himself repenting and soiling himself again. Andrew shares this terror with the scores of various experiences. The character in *Brighton Rock* “Hale knew before he had been in Brighton three hours that a meant to murder him”. (5). Pinkie Brown the boy inherits the leadership of gang racecourse

hoodlums who becomes the object of pursuit. Rose and Pinkie shows a religious awareness which gives special meanings to their acts. They have extra dimensions because they feel they also exist in God's eye.

Chapter three is titled as "The Pursuit of Belief" with the novel "*The Power and the Glory*" from Greene's travel to Mexico and the Mexican travel book, *The Lawless Road* that acts as a curtain raiser to the novel. Greene is concerned with the Catholic persecution in Mexico. That narrow sympathy is transmuted into a wider concern for the persecution of man by forces from both within and outside. Cruelty and injustice have often been tolerated in the name of truth and justice. With the sense of knowledge Greene surrounds all notions of good and evil. Against the background the novel examines the effect of faith in action. The experience of human being consumed by the conflict of life and the hapless situation of the human is emphasized in *The Power and Glory*.

Chapter four is titled "The pursuit of moral values" from the novel *The Heart and the Matter* and *The End of Affair*. *The Heart of the Matter* deals with the exploration of the human condition and stresses on the necessity as well as the difficulty of having some sort of belief. The tension – torn character as Scobie lies under the weight of a sorry scheme of things, voice their egotism, evil and absolute ignorance. They live in a world of isolation and exiles, betrayal, flight and pursuit on everyday occurrences. Greene says that Scobie's predicament which ends in his attempted suicide is the result of pride and pity. Greene talks

about human relationship, their intangibility and precariousness. Greene talks about the failure of love and the death of the heart. Scobie is made to choose despair that last and love that does not. Scobie's life becomes an interminable quest for a solution to the problem of living a quest that ends with death alone.

The End of the Affair deals with the impact on divine love. Greene gives an account of human love with the "the entwined passions of jealousy and hatred fanned by the unexpected intrusion of divine love. Bendrix is a record of hate for more than love". (7). Human love intrudes upon human relationship and changes their courses forever in a single incident. The lovers in the novel did not have little belief in God nor do they owe allegiance to any faith. Sarah wants the ordinary corrupt human love and holds out against the onslaught of belief. But, gradually her resistance breaks down and her commitment to faith becomes totally stronger. Sarah's improbable leap into faith and the introduction of miracles reveals the quest for moral values.

Chapter five gives the summation Greene's religious novel. It reveals that faith ultimately wins. Souls are saved from all evil forces and sufferings. Greene indirectly condemns modern civilization with its deep sense of spiritual sense to reach God from the darker side of life. Greene often plunges into violence in quest of peace, belief and moral values. Greene probes into hate and lust in order to explore sin and enhance the possibilities of salvation.

Graham Greene (1904 – 1991) is one of the major post war novelists who gave to the English novel the religious dimension. Greene reveals the formula of salvation that could be reached through faith only by experiencing and realizing the theme of evil, sin and suffering. Greene has written some twenty seven novels in addition to plays, short stories, books, children books, film and literary criticism, travel books, memoirs, biography and two volumes of auto biography. It is one of life's ironies that the man who said that success is merely failure postponed should be doomed to lasting success towards God.

The significance of the study shows that in the social life, man lives amidst all happenings. Man has to deal with the historical impact of political and cultural transformation in which religion has produced a profound meaning. From the very beginning of the century, man has powerfully projected the problem of man's identity due to the disappearance of the traditional ties of community in a disintegrated world. The psychologist studies the repercussion of evil and sin in the human mind through the means of its deeds that should be analyzed in the principles of human experience to reach God. Greene attributes most of his principles and prejudices to his Catholic faith. The biographical details describe Greene's conversion to the Catholic Church as being more intellectual and more emotional. Greene's early childhood experience surface to his mind making him to write in a self conscious way to reach God through Christian belief.

Evil, Sin and Suffering transforms a man to towards god through redemption. They are the conceptions that are central to Christian theology. The Christian dogmas teach us that through Adams sin, man has cut himself off from supernatural life. Christ's crucifixion, has however, assured mankind of his redemption, grace provides the indispensable means by which the merit of the redeemer are applied to the individual soul, giving it life, and all that the living soul needs to attain its eternal destiny. Sin is the name given to moral evil, when regarded from the point of view of religion, as distinguished from that of civic law or that of ethics. The Christian's ideal is to do all things unto the lord; and he looks upon his short comings as offences against a 'divinely given law or as grieving the holy spirit 'sin is lawless' the law transgressed is regarded as divine all sin is imperfection, not all imperfection is sin. This it follows that there cannot be one absolute standard of perfection, to fall short, of which in any condition and at any stage of moral enlightenment, convicts of sin.

Greene's view of evil and sin and his imaginative and sympathetic view of the darker side of man provide the real source of religious dimensions which are the shades of Greene as good, love and faith are in many of Greene's fiction. It is the deep study of sin that prompts Greene to think of the redemption of the sinner. Greene suggests that a true believer and in the process of redemption he finds the presence of God. In this process, Greene seems to say that even if, one has committed a mortal sin, and it is quite possible that he would be redeemed by the touch of the Grace of God.

Chapter II

Pursuit of Peace

Peace is not an absence of war; it is a virtue, a state of mind, a disposition for benevolence, confidence, justice.

Baruch Spinoza

Religious beliefs often seek to identify and address the basic problems of human life, including the conflicts between, among, and within persons and societies.

Christians call Jesus of Nazareth the "Prince of Peace", who manifested himself as the Son of God on earth in order to establish God's Kingdom of peace, wherein people, societies, and all of Creation are to be healed of evil. Christian believes that in order to enter this Kingdom and experience peace, one must develop a personal relationship with God and Bible states in the book of *Mathews* states, "Come to me, all you who labor and are burdened, and I will give you rest. Take my yoke upon you and learn from me, for I am meek and humble of heart; and you will find rest for your souls. For my yoke is easy, and my burden light." (Matt: 11.28-30)

Peace can be attained once all suffering ends. Suffering as stems from cravings (in the extreme, greed), aversions (fears), or delusions. In order to describe such sufferings, Greene has portrayed all the characters through phases of evil, sin and suffering in his novels. As a master by himself in the art of tackling human identity, Greene reaches the pinnacle by engraving characters, not men of great birth, but ordinary men for whose death even the heaven remains mute.

Graham Greene possessed an innate trait of understanding and an ability to perceive human suffering and weakness. For all the mistakes, which man has committed from his creation, Greene was able to find out the root cause. Many psychologists illustrated different theories to exemplify human psychology. But Greene with his ordinary characters, through his mean smugglers and gangster was successful in portraying the different facets of the human mind.

There is nothing equal to human creativity, human care and human will. People can be incredibly generous, imaginative, and open-hearted. One can do the impossible, learn and change quickly, and extend instant compassion to those in distress. And these are not straits that can be kept hidden. It has to be exhibited or revealed. Also in the daily life, there arises a question to be asked among every individual. The horrors of the twentieth century show the worst of human nature, and the very best. The human spirit is nearly impossible to extinguish. Few can listen to these stories and remain cynical.

Quest for peace relates good and evil that refers to the location on a linear spectrum of desires or behavior that transcend to morally positive. Good is a board concept that involve with life, charity continuity, happiness, love, prosperity and justice. Evil is related with conscious and deliberate wrong doing and design to cause ill-being to others.

To expand the life in harmony how much man should procure life meaningful with god. Man shall not live by bread alone. Bible in the book of *Mathew* and

Deuteronomy says “When He was tempted in a wilderness. He made it clear how much we need God and His word to sustain us.” (Matt: 4.4 8.3). More than wealth and comfort that men reap in life is worth than he lives with God to attain harmony. Nature of goodness is based on the natural love bonding towards truth. Differing views also exists why evil might arise. Many religious and philosophical traditions aver that evil behavior results from the imperfect human condition and attributed to the existence of free will of human that is the fall of man. As philosophical concept goodness that is the hope and god is derived as an infinite projection of love, manifestation of their life related to goodness.

With God, men are fruitful and without God, he is barren. One should realize that whether one is always living in the presence of God. The Book of Bible in *Psalm* says, “David had seen a good deal of life and knew what human nature was like. David knew his own heart as well but in Psalm he shared a special oracle that God gave him the sinners ‘flatters himself’ and plot against the Godly his words and his works are evil continually (Ps: 36.1).

Visions of evil operating in this world provide as the theme for the dramatist, especially in an epoch when good and evil were seen more evidently as battling for the human soul directly, often embodied as angel and devil. In the Elizabethan era, William Shakespeare in "*Macbeth*" and Christopher Marlowe in "*Doctor Faustus*" explored these issues in different ways, though each saw evil embodied as material as well as sometimes supernatural."The character of Doctor

Faustus reflects the view of the evil in historical figure. Faustus sells his soul for knowledge and power. Though he is faced with a sense of remorse for his fate, he cannot be said to be repentant. Mark Twain and Nathaniel Hawthorne, two of America's most cherished and revered writers had different views of evil. Twain sees that evil arrive from human and Hawthorne sees that it arrive from a superior power. T.S.Eliot in *The Cocktail Party* makes one of the characters refer to a akin conflict between the willing self and the tougher self. Stevenson's *Dr. Jekyll and Mr. Hyde* is of the split personalities of a person.

Dr. Jekyll and Mr. Hyde centers upon a idea of humanity as dual in nature, although the theme does not emerge fully until the last chapter, when the complete story of the Jekyll-Hyde relationship is revealed. Therefore, we confront the theory of a dual human nature explicitly only after having witnessed all of the events of the novel, including Hyde's crimes and his decisive eclipsing of Jekyll. Jekyll asserts that "man is not truly one, but truly two," and he imagines the human soul as the battleground for an "angel" and a "fiend," each struggling for mastery. But his position, which he hoped would detach and purify each element, succeeds only in bringing the dark side into being—Hyde emerges, but he has no angelic foil Once unleashed, Hyde slowly takes over, until Jekyll ceases to exist. If man is half angel and half fiend, one speculates what happens to the "angel" at the end of the novel.

The function of good and evil play on diverse characters which reveals the core of human. In the Shakespeare in *Othello*, can comprehend the depiction of a good man in the character of the protagonist himself. Of course, Othello is not perfect, but the erroneous decisions that he makes are caused by his tragic flaws of jealousy and gullibility. As a result, setting Othello up to be the classical tragic hero of the play. Othello is ultimately good because he is compassionate, has an honorable reputation, dies recognizing his faults, but most importantly, pays his debt to society.

Othello is of high status in the Venetian society because of his position as a military general. Moreover, Othello is considered a respectable man by most of the surrounding characters. For example, the Duke of Venice and a senator refer to him as “valiant” (I.iii.45-47). Montano refers to Othello as “brave” (II.i.38). Even a herald praises Othello as he proclaims to the Cyprians that Othello is “our noble and valiant general” (II.ii.1-2). Undoubtedly, all of these characteristics are of a good man. Still, as the play unfolds Othello’s tragic blemish that will eventually lead him to his own demise. Ultimately, Othello is a good man. The definitive evidence of Othello’s goodness is shown by his last deed. Othello decides to kill himself. In making the ultimate sacrifice of taking his own life, Othello pays his debt to society by punishing himself for the off beam he did.

Distinction between man and monster in the play *The Tempest* seems to be Shakespeare's implication that man exudes some characteristics that could easily be flawed as inhuman. Thus, Caliban's character, contrast with the humans' actions

within the play, parallels the ambiguity of man's character, narrowly. Shakespeare presents the idea that within man resides good as well as evil. Shakespeare further establishes this with the other men's characters.

Caliban also reveals man's ability to make mistakes and repeat them. He often curses and expresses his regrets of introducing Prospero to the island because he experiences in his own enslavement. However, immediately after meeting Stephano, Caliban begins to make the exact same mistake. Similarly, Prospero almost ignores his brother's second attempt to depose his title and further ruin his life. So, perhaps man's folly arises out of his inability to correct his own mistakes he has made in the past and ensure they do not recur.

Shakespeare presents wholly evil characters, such as Antonio, and also good characters, like Gonzalo. These flat characters help to draw out the qualities of each that exist within the other characters, like Prospero, who truly represent mankind. Although Shakespeare's events and interactions between characters are interesting to follow in *The Tempest*, this representation of mankind is most interesting to me.

The conflict between the forces of good and evil is a classic theme in literature of all time periods. In his short story *Young Goodman Brown*, Nathaniel Hawthorne tells the tale of a man named Goodman Brown, who has to deal with a similar struggle one dark night. The story of *Young Goodman Brown* suggests the idea that man constantly faces an inner battle between good and evil, and that it is much easier to stray away from the path of good than it is to stay on it.

The word 'Goodman', when taken apart, is 'good man', and brings to intellect thoughts of a moral, liable person. He is a factual man, and his name aid the reader sympathizes with this character. A second important and symbolic character in the story is Goodman's wife, Faith, whose name also has symbolic meaning. Not only she is his wife, she signifies his religious beliefs, and numerous moments she is spoken of in the story in such a way that could be referring not just to her as a character, but to Goodman's credence as well. For example, when he arrives to the forest, the gentleman waiting there for him remarks that he is late, and Goodman responds "Faith kept me back a while" (554). This comment can be taken to mean that not only was he being held back by his wife, but that he was already having an inner struggle with his belief. The bond between these characters is more than just the bond between a newly-married man and wife. Rather, it represents the inner struggle of the human soul to maintain a relationship with one's religious beliefs in the face of evil.

Greene for one exposes the moral minefield created by the vices of betrayal, cruelty, hypocrisy. Greene can be seen worrying about a lonely individual's search for peace. Greene's life and work fall into distinct patterns of search for some commitments in the befogged batter field of life. Greene has shared conscious commitment to absolute standard of conflicts with the experience of fact.

Among the English novelists of the twentieth century, Graham Greene engages a prominent place. His earlier works were meant to be regarded as light matter rather than serious fiction with a definite moral purpose. He himself has

eminent between his 'novels' and 'entertainment'. The 'entertainment' are crime stories and the 'novels' something more than that. It can be said that his novels are 'catholic' and entertainments are 'lay' though Greene himself has not made any such suggestion. But even in the earlier works, the echoes of the great themes that he explored in his later can be sketched.

Greene is awfully excellent at conveying 'an atmosphere of unromantic corruption' and one cannot miss the 'distinct vision of life' in his novels. Being a influenced catholic, Greene is concerned with ethical problems. In his novels that action in his world (Greenland) takes place with a perception of the other. His novels, it could be said with certainty, deal with the 'Operation of the Grace of God'. Though Greene was born a non-catholic, he became a devoted catholic. Most of his themes are influenced by his faith. His conversion was the turning point in his and career.

Greene's principle themes may be summarized as, man is basically a fallen creature and carries with him the colour of sin. Since the world is full of sin and corruption it is possible that an ignorant man could be tempted into the life of sin. Life is full of sin and he can be saved if he realized his sin through repentance for divine mercy.

It is easy to say that man has the makings of the saint and the sinner alike, and that it is his return to God that can bring him to the path of virtue. The fundamental

characteristics of Greene's view of the world are sin and unhappiness. The most important fact about his world is that God has demarcated good from evil this sense is very strong in Greene's novels.

Greene's first novel was *The Man Within*, an historical adventure about smugglers on the Sussex coast in the nineteenth century, which had an initial success with readers and critics that Greene himself finds 'inexplicable'. Although it is a remarkable technical achievement for a writer still in his early twenties, the book's style is derivative and sentimental, and all attempts at creating a sense of action and excitement are spoiled by the ambitious young author's ineffective pretensions to high ethical seriousness and depth psychology. *The Man Within* exhibits awkwardness when dealing with purity and sanctity, but a facility on the part of the young author for describing violence, hatred, just and evil. Elizabeth's pure soul, for example, is literally too good to be true, but Andrews's alternating attraction to and repulsion from sexual contact and his consuming sense of sin and guilt, are expressed with great effect.

Often an individual is over concerned about sin and evil which is the burden that bears anybody down. Michi Beck describes *evil* thus, "Evil is a problem in the world, but the question is that whether it is necessary" Most people have heard the term "necessary evil," but whether it's accurate a substance for deliberation. To be alone and to experience the wrath of loneliness is the most horrible form of suffering for a man. It is this solitude that eventually leads to the

search of identity. This self quest has the power to transform or mutate a person in both destructive and constructive way. When a man finds the reason behind this solitude, he interprets and finds a better way to change his loneliness into a seat of happiness. On the other hand, when he is engulfed by the same question of identity, his most gruesome facet of brutality is revealed without reticence.

Greene's early life was moderately gloomy and was full of harsh experiences. Greene lived in the world full of evil things. The innocence of his childhood was betrayed and the seed of future corruption was sown. As a child, Greene lived in the evil world, the world of moral chaos. His mind was horrified to see the tragic incidents of a woman's killing of her husband with a knife and the suicide of a boy of twenty and a girl of fifteen who were found headless on the railway line. At the age of fourteen, Greene got the idea of '*perfect evil*' from Marjorie Bowen's book, *The Viper of Milan*. He writes about the influence of book, "goodness has only once found a perfect incarnation in human body and never will again, but evil can always find a home there. Human nature is not black and white but black and grey, as evil strains all"(17)

In *The Man Within* Greene talks about isolation, annihilation, alienation, sin and repentance. *Gangeshwar Rai* in *The Extenstial Approach* rightly points out that "Graham Greene is critical of the alienating factors that prevail in modern society and stresses the unreality of human existence" (12). Rai also states that in *The Man Within* Greene presents the drama of Andrew's conscience. "One has the

impression that the visible world has been neglected problem of Man's self awareness has been created by the evils of the industrialized western civilization on which Greene hours scorn" (91).

Greene saw evil as an identical force with good. The heroes in the major novels of Greene are demonic. The mention must be made of the heroes in *The Man Within*, *The Name Of Action*, *It's A Battlefield*, *England Made Me*, *A Gun For Sale*, *Brighton Rock*, *The Confidential Agent*, *The Power And The Glory*, *The Ministry Of Fear*, *The Heart Of The Matter*, *The Third Man*, *The Fallen Idol*, *The End Of The Affair*, *Loser Takes All*, *The Quiet American*, *Our Man In Havana*, *A Burn-Out Case* and *The Human Factor*.

The story in the novel *The Man Within* begins with Andrews fleeing his fellow smugglers after a battle with the customs officials that ended with one of the customs officials dead. He stumbles upon an isolated cottage which is the home of Elizabeth. The man whom she lived with has recently died. Andrews assist Elizabeth from the neighbors who consider her to be a woman of loose moral character the novel is silent about whether their view is justified or not). After encountering Carlyon, the head of the smugglers, in the fog, Andrew returns to the cottage where Elizabeth persuades him that he should testify at the trial of the smugglers at the Assizes in Lewes. Andrew travels to Lewes and gives his testimony in court despite being scorned by the other witnesses for the prosecution as a Judas stature.

Andrew returns to Elizabeth's cottage, tells her of the danger. She sends him to the well to fetch water, and while he is gone, he determines that one of the smugglers has come to the cottage. He runs to get help, but when he returns, he discovers that Elizabeth has been killed by one of his fellow smugglers and Carlyon is sitting waiting for him. After realizing that the only way to betray his father is to hurt himself, Andrew tells Carlyon to leave and that he will take the blame for Elizabeth's death.

Greene's hero in sagacity is spiritual, and operates according to the spiritual attitude of his times and gains much of his vigour and essence, both pessimistic and optimistic, from adjoining spiritual thoughts. Greene thinks that the origin of the awful revelation of verve is in the appetite of man's spirit for personal immortality. Greene's book of verve is serene steadily right from his Childhood. Greene's sketchy autobiography can be formed out of *Sort Of Life and Ways Of Escape*. Greene's alienated existence as a writer in relation to evil is in his autobiography. The early seminal years of Greene's life are awfully valuable in *collected essays*: "The naive eye dwelling frankly on a new unexplored world" (148).

The first awareness of the destructiveness that saturates the world was aroused by the creature faces around Greene in the early years of childhood. A Berkhamsted visage was the first mould that Greene could recognize anywhere in the world as Greene describes in *A Sort Of Life*: "Pointed faces like the knaves on playing cards with the slyness about the eyes, and unsuccessful cunning" (11).

Andrew comes over the apex of the down; his senses are perplexed because of weariness and panic: “He whispered he notion that the low accent must belong to another on the conduit besides him he snarled panic-stricken through the hedge” (4). It is in this perplexed state that he takes asylum in Elizabeth’s cottage. There the prospect of the dead body lying in the unlidded coffin astonish Andrew and leaves him “frightened and aghast and sick and somehow ashamed” (10). Having made a bungled endeavor to escape from the cottage, Andrew is left alone with Elizabeth whom he can’t trust. But when he tries to move out, a bizarre feeling of seclusion descends upon him: “A wave of self-pity passed across his mind and he saw himself sociability and alone, chased by harsh enemies through an uninterested world” (15)

“Loneliness and fear were like the emptiness of hunger to his belly” (30). Andrew speculates on why anyone should be beset, as he had been, with the instincts of a child and the wisdom of the man. But the crisis with him is that even his instincts are unsure. While one part of him suggests one thing, the other part would recommend quite another course of action; and so he becomes the arena of at variance impulses. There is a tragic disparity between what he wants to be and what he is. The conflict thus generated reduces Andrew to a fortune of nerves and renders him unfit for the ordinary dealing of life. He has his jiffy of courage of his own choosing. But since he has to cope not only with the oblige of events but also “The Man Within”, a second choice always presents itself with a satanic guile.

He is sick of his cowardice and is fervent to shake it off, but whenever he makes a manly move, the unsleeping inner critic is quick to taunt: “You are not a man” (49). And so he always fumbles and fails in the jiffy of crisis.

The attempt of the novel is tentative to view the reality of evil and pain. Elizabeth was catholic and had her belief in God to fall back upon. Andrew has no such belief, and yet he is not believing in. He almost envied Elizabeth for her belief: “I envy you”, he had said, earlier ‘You seem so certain, so same, at peace’ “(165). After Elizabeth’s death, he is troubled by a vague desire for belief: “The vacant eyes no longer horrified him. He saw them as hope, a faint hope that might be a stirring of belief” (128). Bewildered and confused, with Elizabeth’s dead body before him, he is half inclined to believe: “It was no longer despair but a whimsical reproach with which he thought – if you had waited one month more, I might have believed. Now I hope” (194).

Andrew lacks belief, but he also lacks the courage to deny the possibility or desirability of some sort of belief. His vision of peace is shattered so mercilessly that in the debris of broken images he left wondering what to believe in. the quest motive can be detected in the faint “stirring of belief” (174).

The Man Within deals with the death of his tyrannical, bullying father, who had been the leader of a band smuggler. Andrew is then persuaded to join the band by their new leader. Carlyon, who becomes both a friend and a father- figure to him. The smugglers had revered the father for his great audacity and potency and

by comparison they find Andrew's cowardly and pathetic. They continually criticize him for not being the man his father was, and in reprisal. Andrew deceived them to the revenue officers. The intact crew is detained except for Carlyon and two others, Harry and Joe. These three set off in pursuit of the traitor, who takes refuge in an isolated cottage. There he had found a gorgeous young woman, Elizabeth, alone with her dead guardian and had fallen in love with her. To Greene it is born out of men, who are in desperate need to surmount the boredom and despair of modern existence in *Our Man in Havana*: "Unreal trade" (138).

If Andrews's split personality is melodramatic and is adolescently romantic. Even Elizabeth, whom Greene tries to empower with some sort of halo, just does not come to life. Elizabeth and Lucy are presented as crude serotype of love and lust. Allot and Farris, in *The Art of Graham Greene* have rightly observed: "To show the crocodile beneath the calm surface, to distinguish the sinister ambiguities in the strength and goodness of a creature being was afar Greene's power" (53).

Throughout the novel it is explicit that Andrews's character is very selfish and self-centered. One is the real self, of him, the egotistic coward and the other is 'the inner critic' as termed by Greene's. Selfishness which is the root cause for evil. Andrew sheds all his egoistical thought when Elizabeth's life is put on trial. He keeps uttering her name Elizabeth. Elizabeth. Thereby, he feels her presence even when is trapped. He is powerless to accept the bitter reality of Elizabeth's death:

She could not be dead. It was impossible, too unfair, and too fictional. The flesh had made to his fingers an exactly similar response to that of life. There was but one difference, the face had not turned to him. He was afraid to touch the face.... He began to pray out loud in a low voice, ignoring Carlyon's presence Oh. God, let her be asleep' he whispered. Let her be asleep (188).

This fanatical desire of Andrew is an illustration of the change in his character. For the very first time in his life, Andrew prays to God shattering all his evil clutches. It is the death of Elizabeth that enables Andrew to give up all his evil sway. Though he is conquered by isolation again, he feels an air of confidence for the very first time in his life. Andrew realizes that it is the innate sin that he carried within him from his father. It is the cause for all his evil and cowardice activities. His foe is none other than his father. In Andrews's life, there is a stable influence of evil right from his childhood. Andrews haunting childhood memories have created an aversion, they are carried in his soul by him. His aversion takes the form of revenge, by divulging his own crew. It is his encounter with Elizabeth that enables him to grasp the evil within him.

Right from the beginning, Elizabeth had helped Andrew to get rid of his evil ways. Andrew had confessed to Elizabeth all his crimes, like a sinner confessing to a priest. The evil within Andrew is completely devastated the moment he realizes it. Thus the poignant conflict that Andrew experiences from his birth, reaches the end with the flow of the divine love from Elizabeth.

The novel depicts the pursuit for peace through Andrew. Throughout the entire novel it is obvious that Andrew is constantly tossed between these two versions. Throughout the novel there is a constant clash between the good and evil. The central character Andrew is torn between the good and evil facets within him. The fight between the good and the evil within Andrew is so perfectly moulded and narrated by Greene which is rightly stated by *J.P.Kulshrestha* on *Graham Greene* the novelist:

Greene's preoccupation with evil is inextricably linked with his spiritual consciousness, his obsessive awareness of God and his mercy. It is, therefore, not surprising that so many of his in spite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in opposite directions, as Greene was in his early years. They live on the point of intersection where the devil wrestles with God for possession of the heart of man. In their stories, Greene exhibits not only sin, corruption, egoism and, in general, the demonic element in man; he exhibits with equal force man's impulses towards love, charity, fidelity and self-sacrifice. (130)

In general, the angelic principle which makes man turn to God. The above said angelic principle is portrayed so obviously in *The Man Within*. Andrew, son of brave smuggler inherits the same trait of his father right from his birth.

But Andrew attempts to succeed in the survival of the fittest race. In that way Andrew thought he could overpower the traits of his father which he had inherited. But to the dismay of Andrew, he carries his father within him in all aspects. Andrew is unable to shed the identity of his father both in the deck and in the land. It is this spell that was cast on him by his father that persuades him to betray his own crew. Andrew even dares to forsake Carlyon, whom he wished were his father. His mind was preoccupied by a unique sort of fear which constantly told him that the paths were treacherous. Throughout his pursuit for an asylum, his mind kept on dramatizing actions, which was one of his favorite processes “Out of the might he said to himself and liking the phrase repeated it, out of the might, a hunted man, he added, pursued murderers, but altered that to be worse than death” (6). His own thought, worse than death, aggravated his fear and cowardice.

Jeremy Bentham proposed a straightforward quantification of morality by reference to utilitarian theory. *An Introduction to the Principles of Morals and Legislation* offers a simple statement of the application of this ethical doctrine. Bentham's moral theory was founded on the assumption that it is the significance of creature actions that count in evaluating their merit and that the kind of significance that matters for creature happiness is just the achievement of pleasure and avoidance of pain. Jeremy argued that the hedonistic value of any creature action is easily calculated by considering how intensely its pleasure is felt, how long that pleasure lasts, how certainly and how quickly it follows upon the performance of the action, and how likely it is to produce collateral benefits and avoid collateral harms.

Greene's preoccupation with evil is inextricably linked with his spiritual consciousness, his neurotic attentiveness of God and his mercy. It is, therefore, not surprising that so many of his in spite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in contrary directions, as Greene was in his early years. They live on the point of juncture where the devil wrestles with God for the tenure of the heart of man. In their stories, Greene exhibits not only sin, corruption, and egoism and, in general, the demonic element in man; he exhibits with equal force man's impulses towards love, charity, fidelity and self-sacrifice.

In the novel *The Man within*, Greene exposed the conflict between the good and the evil among three characters namely Andrew, Carlyon and Elizabeth. Andrew is the typical pitiable creature caught between good and evil. The significance that he faced in his life is due to his over abiding nature towards evil. His affinity with the good is the real best part of his life. Elizabeth is best thing that happened to him. Elizabeth is the embodiment of good, the Angelic part. She sacrificed her life with an air of ease. She is well-versed in the art of tackling the most gruesome point in life. The image Andrew holds of Elizabeth looks with approval on his suicide as he reaches for his own knife with which to kill himself. Carlyon is the father figure, a real hero on the sea, possessing an equal configuration of both the good and the evil.

Brighton Rock is the first of Greene's so called Catholic novels- the first of his novels to have a conscious and strange defined 'spiritual sense'. In an essay on

Francois Mauriac in *The Lost Childhood* Greene stated his belief that with the death of Henry James the spiritual sense was lost to the English novel. This was a 'disaster', for with the spiritual sense went the sense of the importance of the creature act. It was as if the world of fiction had lost a dimension: the characters of such distinguished writers as Mrs. Virginia Woolf and E.M.Forster wandered like cardboard symbols through a world that 'was paper thin'. (69) Man's in creature towards man is revealed at various instances in history. Such in creature activities devoid of creature love have created massacres, genocides and eradication of an entire race from the breath of the earth. Social, psychological and genetical reasons may be stated as the sole cause for this in creature activity. The imbibed animosity that has been transmitted from generation to generation eventually leads to the massacre. The malicious part within or man sprouts in a devastating pace and conquers the mindset of their contemporizes. This may be stated as the problem faced by the society, threatened by another society.

Graham Greene in his *Brighton Rock* has presented the vicious nature of an individual which drives him between the edges of life. Greene is a master in the art of exploring and analyzing the conflict between good and evil in man. With an absolute perception and observation, Greene points out the root cause of the good and evil.

In *Brighton Rock* one can discover a similar technique with an unusual twist. Charles Fred Hale comes to Brighton on assignment to anonymously distribute cards for a newspaper competition. The antihero of the novel, Pinkie

Brown, is a teenage sociopath and upcoming gangster. Hale had betrayed the former leader of the gang which Pinkie has a control over then, by writing an article in the Daily Messenger about a slot machine racket for which the gang was responsible. Ida Arnold, a plump, kind-hearted and decent woman, is drawn into the action by a chance meeting with the terrified Hale after he has been threatened by Pinkie's gang. After being chased through the streets and lanes of Brighton, Hale accidentally meets Ida again on the Palace Pier, but eventually Pinkie murders Hale. Pinkie's subsequent attempts to cover his tracks and remove evidence of Hale's Brighton visit lead to a chain of fresh crimes and to an ill-fated marriage to a waitress called Rose who unknowingly has the power to destroy his alibi.

Ida decides to pursue Pinkie relentlessly, because she believes it is the right thing to do, and also to protect Rose from the deeply disturbed boy she has married. *Brighton rock* deals with the nature of sin and the basis of morality because the protagonist, Pinkie; demonstrates a greater capacity for evil than the protagonists already mentioned, the reader's view of him may not remain as positive. For Pinkie, murder and deception are a way of life. Yet even Pinkie is not all evil. His hardness, which results from a difficult childhood, begins to break down at certain points in the novel. Pinkie often fights to retain his hard exterior, finding that "you could lose vice as easily as you lost virtue, going out of you from a touch" (149). At the movie with Rose, the Boy began to weep. "He shut his eyes to hold in his tears,

but the music went on -- it was like a vision of release to an imprisoned man. He felt constriction and saw -- hopelessly out of reach -- a limitless freedom: no fear, no hatred, and no envy” (196).

In *Brighton Rock* Greene with the same zeal has ventured to analyse the conflict between the good and the evil in the pursuit for peace. Again, Greene attempts and succeeds in his mission through three characters Pinkie, Rose and Ida. Pinkie is the embodiment of the evil and Ida is the representative of the good part – the angelic part. Rose on the other hand is tossed by the influence of both the evil and good. Life is a mysterious journey, which hides within it, the most unexpected events that one could imagine. Greene was able to portray this mysterious journey through his simple and lucid language.

In the novel *Brighton Rock*, the central character Pinkie has an evil malicious manipulative mind. Pinkie is rightly described by Greene as “the grey in creature seventeen- years- old eyes” (12). The very first narration of Pinkie is “in creature”. Pinkie locked the inmate creature trait that all the creature being is supposed to own. Pinkie’s character is narrated vividly during his meeting with Rose. It was not that difficult for him to attract a person like Rose. He attributed things that are common between him and Rose.

At certain point, the reader is taken aback by the ruthless gruesome inmate and evil character of Pinkie. It has become mandatory in the history of creature kind that the most pleasing woman, falls voluntarily into the hands of the moist

vicious man. Rose belongs to this category. Pinkie courts Rose not for divine love, but to convert the eye-witness into his wife. He even carries the virtual bottle. They gave him a different warning that it would spoil its own masters look, which happened eventually by the end.

Greene's spiritual commitment was considered a private act, very much removed from the pursuit of the relationship of Catholicism to a specifically contemporary world. Greene is denying any personal need for belief. He claims that the predicament of the young man seeking permanence in a treacherously impermanent society was not his predicament. Instead Catholicism presented itself to him as possessing the irresistible logic of mathematics. Greene's distinction between intellectual and emotional belief is vital to an understanding of the relationship of the novelist to belief in the thirties. The emotional basis of belief, the instructive pull away from despair towards the security and self-justification of faith is glossed over by Greene in his autobiography and other reminiscences. Greene in an interview with Gene.D.Philip's *Graham Greene on the screen* remarks: "*Brighton Rock* is written in such a way that people could plausibly imagine that Pinkie went into hell" (173).

The story of *Brighton Rock* is set in motion when Pinkie Brown, a seventeen years old. Hoodlum and his gang decide to kill Fred Hale because the latter's act of betrayed has led to the death of kit, the precious leader of the mob. While trying to escape the killers, Hale attaches himself to Ida Arnold a bay

hearted sex figure who specializes fun. When Ida later reads in the newspapers about the mysterious circumstances surrounding Hale's death, she decides to investigate. Ida is powerful in the sense that she does not give up on her mission to find out what happened to Hale. She uses her sex appeal to gain as much information as she can. She has some power over Pinkie because she knows that he is involved with Hale's murder, and therefore poses a threat to him. Power is therefore represented through knowledge and sex appeal rather than force. As she begins closing in on Pinkie, he murders a nervous member of the gang and marries a young girl who knows too much about the true facts of Hale's violent death in order to avoid the possibility of her testifying against him in court. Driven into a panic by an accumulation of menacing circumstances he decides that Rose must go, too. Pinkie thinks of a way to trick her into committing suicide; however before the Pinkie can succeed, Ida and her retinue arrive in time to save Rose. And Pinkie falls to a ghastly death over a cliff as he runs screaming from them. Greene might be considered with sin and sanctity. *Brighton Rock* starts in the manner of a thriller: "Hale knew before he had been in Brighton three hours that they meant to murder him" (3).

The conversation between Pinkie and Rose never owns the normal romantic dialogues rather they discuss the existence of hell and heaven, good and evil. Obviously Pinkie advocates for hell and Rose for heaven. "Of course there's hell. Flames and damnation, he said with his eyes on the dark shifting water and the lighting

and the lamps going out above the black streets of the palace pier torments. And Heaven too, “Rose said with anxiety, while the rainfall interminably on. Oh, may be, the Boy said, may be” (55)

Pinkie stands for the dark forces of damnation and thrives for a while on a happy distortion of normal human impulses. Pinkie is proud, treacherous, mean, malicious, cunning, heartless, and in one word evil. Here is a random selection of tell-tale sentences from the novel, “his grey eyes had an effect of heartlessness...” (8). “The word murder conveyed no more to him than the world ‘box’, ‘collar’, ‘giraffe’,” (47). “There was poison in his vein” (70). “the horror of the world lay like infection in his throat” (205).

Pinkie lives in the terrain of pain, proudly wearing a razor blade under his thumb nail, slashing his victims at leisure. Whether it is the “carving up” of Brewer or the murder of Hale or Spicer, his exploits bear the stamp of the ruthlessness. Nothing must come in the mode of his hope, his ego must not be hurt, and his personal safety must not be compromised. The slightest violation of this code can endanger the life of his best friend. Cubitt calls him ‘mean’ and ‘yellow’ but Pinkie’s degradation has touched impossible limits: “It was as if he has outsoared the gloom of any night Cubitt could be aware of” (178). The way Pinkie pushes the blind boy out of his way surprises even Dallow, his most devoted follower. In the same streak of sadism, he pulls the wings of a lather-jacket and crushes be so young and so wicked. Yet there he stands – a super criminal – enjoying every bit of his criminality, never relenting, never repenting.

Greene shows the malicious nature of Pinkie's grimed again, passing through the charge-room, but a bright spot of color stood out on each cheek-bone. There was poison in his veins, though he grimed and bones it. Pinkie had been unselected. Pinkie was going to show the world: "The thought because he was only seventeen... he jerked his narrow that he'd killed his man, and these bogies who thought they were clever weren't clever enough to discover that. He trailed the cloud of his own glory after him. Hell has about him in his infancy. Pinkie was ready for more deaths" (70). This cruel idea clearly brings out his evil nature at the best.

This description of Greene, presents almost the evil part within Pinkie in a striking manner. It is quite hard to differentiate Pinkie from evil. Evil is embedded in him. Pinkie is evil. Right from infancy he is more used to the evil nature than the good part and expected death more than life. Vengeance is rooted deep into him. Pinkie is inseparable from evil and vengeance. Pinkie enjoyed killing. Pinkie attempted innovating methods to bill people. His killing of Hale with Brighton Rock is something unusual and unnatural. In *Brighton Rock*, a kind of sweetened food stuff used to bring out happiness in people, is being used to kill a person which means good forced to be evil. Hale's death knell was initiated by Pinkie. Often poison gets twisted in Pinkies mind. When he is insulted, he wants to avenge it, least bothering about the outcome.

Pinkie is the epitome of evil, shabby and chaotic nature, whereas Rose was a perfect representation of purity. Pinkie found it very difficult to marry Rose and

wanted to share his life not with a perfect piece like Rose, but with an evil figure just like him. Pinkie hated her charity and purity, felt so sick in the presence of Rose. Pinkie was utterly unable to cope with a pure person like Rose. Being good was really sickening and disgusting to him. Her fidelity was like a cheap music to him. Pinkie was very allergic and disgusted with the mere presence of Rose.

As per the words of Graham Greene “he was depreciating, discrete, sympathetic and as tough as leather” (124). Still he decided to marry Rose; he had only to move towards his aim. “He knew that she belonged to his life; not as a wife but as a room on a chair” (137). She was something which completed him. Pinkie hated all the aspect of goodness. Being innocent according to him is a crime. It is that attitude that made Pinkie to hate Rose. Greene’s spiritual commitment was a private and considered act, very much removed from pursuit of the relationship of Catholicism to a specifically contemporary world. *Brighton Rock* is colorful as well as inexorable in its rewards and punishments, Paradoxical in its special care for the sinner and the failure beyond rational creature understanding in its one-sided, all embracing love. Greene’s taste for the forbidden had more mundane sources. John Gray in *A Touch Of Evil Reappraisal* reveals in a concise way by saying:

Greene turned to the dark side of life as an escape, toying with the idea of evil as an antidote to depression and boredom. Even his spiritual conversion may have been a therapeutic device, a frame of

mind he played with because of the interesting possibilities it afforded. He used the idea of evil as a stimulant, and he was able to do so because he did not believe in it (27).

Brighton Rock has two main themes which are interwoven: the hunting down of the young gangster Pinkie by Ida, which involves the story of Pinkie's efforts to fulfill his ambitions and hatred and then, as Ida presses on, to escape the pursuit by further murder and by marriage. The elements of crime and detection (i.e.) the embodiment of evil in the novel are well handled. But neither story nor psychology is the primary concern of Greene. They are the vehicles for his exposition of the problem of good and evil in a world which is predominantly godless. The huntress Ida personifies for Greene a type of middle-class materialist common in the modern world, full of vitality, quite sure that life is worth living, confident and she knows the difference between wrong and right.

Rose finds fun in the hunting of Pinkie, another of the excitements of living. Instead of believing in religion, Ida believes in law and order, she upholds the law of an eye for an eye and a tooth for a tooth with terrible light-heartedness. Greene speaks of her ruthless vitality; and declares that there was something treacherous and remorseless in her optimism. It matters nothing to her that her pursuit of Pinkie has led to another murder and ended in the suicide of Pinkie and the misery of Rose. Not once does Ida reflect on what has made Pinkie and Rose what they are. Nor does Greene himself present that aspect as fully as Greene has analyzed Ida.

The novel pictures a world of material decay and spiritual emptiness. It is an ugly world full of filth and failure. It's mental strife is strongly reminiscent of Arnold's *Dover Beach*: "...for the world which seems to lie before us like a land of dreams so various, so beautiful, so new hath really neither joy nor love, nor light, nor certitude, nor peace, nor help for pain and we are here as on a darkling plain" (484).

Ida is an exactly opposite character of Pinkie. Unlike Pinkie, she is very much concerned about others problems. She has got an inborn motherhood, to sympathize and to empathize for others. Her homely heart was always touched by tragedy. The death of Hale was not mere accident in her life. It was like a pain in heart. Ida respected Hale, admired him, and adored him, "He did his job to the end she said tenderly. She liked men who did their jobs: there was a kind of vitality about it" (32). Pathos, sympathy, empathy had a greater affinity with Ida. She has a heart that is easily moved by the fellow-men suffering. The easy pathos often touches her friendly and popular heart. She is further attracted towards genuine and innocent soul. This is the main reasons for her to probe the murder of Hale and to safeguard the innocent Rose from the hands of Pinkie. The word that she often utters about Hale is "he was a gentleman" (33).

During Ida's mission in avenging the death of Hale, she behaves like martyrs. She sets two goals on her path. One is to avenge the death of Hale, the other one is to safe guard the poor innocent Rose. However may be the situation, Ida, had never given up her Gods (good). Even when she was humiliated by Rose, she

wanted to protect Rose. She treated Rose, like a mother chiding her own child. One way or the other she wanted to protect Rose. Rose is balanced between the two characters Pinkie and Ida. One is noted for his innate wickedness and the other is known for her honesty and empathy. Still then, life is not for the foolish. She never lives in the present; she always lives in the past. “She had an immense store of trivial memories and when she wasn’t living in the future, she was living in the past” (51).

Rose is known for her purity, and foolishness. She is so foolish that she even argues when Ida reveals the secret of her marriage. She considers the normal marriage experiences as a mortal sin: “She didn’t understand it: it might as well have been in cools. She assumed it must have something to do with this foreign World where you sinned on a bed and people lost their lives. Suddenly, strange men hacked at your door and cursed you in the night” (208). This is her view on marriage life. She is well-versed only in the catholic attitude; she does not know the difference between good and evil. She knows the difference between right and wrong. “Rose didn’t answer, the woman was quite right; the two words meant nothing to her. Their taste was extinguished by stronger foods-good and evil. The woman could tell her nothing she didn’t know about these. She knew by tests as clear as mathematics that Pinkie was evil. What did it matter in that case whether he was right or wrong?” (217).

Still then her love for Pinkie never diminishes when she realizes the fact that he never loved her. It was like a nightmare for her. But her innocent heart, did not mind it she firmly believed that she loved him. Even after Pinkie's death, Rose's finds it very difficult to shed off the memories of Pinkie. The evil within Pinkie is transmitted to Rose.

Greene's message always is our creature capacity to love which both lead us into sin and redeems us more insight into Greene attitude towards death can be gained by analyzing the depth of the man's character.

And it was fuel of secrets of confessional, the secret presence of God in the world, the secret glory of recognized saints and above all, the possibility of a secret mercy towards sinners even when the seemingly unforgivable sin had been committed Spies, double agents, betrayers, suicides murders all might be secretly justified when infinite love rather than creature reason judge does God make an individual to realize about his evil activities? *Sean .O. Cassy in Rose and Crown* opines: "Brighton Rock becomes a city of darkest night and darkest morn too in which everything and everyone seems to be on the road of evil" (272)

Looking at the structure of the action of *Brighton Rock*, one would tend to agree that Pinkie seems clearly destined for damnation. He appears to progress steadily in the maliciousness and cruelty of his acts. Evidence can even be found that he perverts one by one the seven sacraments in the book. Hence there are critics like Fedrick.R.Karl in *the Contemporary English novel concluded that*

Pinkie's: as a sort of : “ Juvenile Satan” (23).And there are many critics like Robert .O.Evan’s who in *The Satanist fallacy of Brighton Rock* finds that Pinkie: progressively “Descends in stature throughout the work until at the end he is damned for all eternity” (154) .

If there is an apparent structure of damnation, however, there runs counter to it a subtle but impressive pattern of salvation. For one thing, Greene persuades often enough that one should take into considerations an extenuating circumstance on the background of Pinkie. This is not to say that Greene is writing a sociological tract about the deterministic influence of the past in creating juvenile delinquency, but that natural environment is one of the factors to be considered when trying to evaluate the fate of a creature being. Therefore, it is significant that Pinkie has lived in squalor and degradation for all of his life. As a child he lived in the slums with parents who have only apparent moments of escape from an existence of grinding poverty consisted of the sexual ritual on Saturday nights, performed in the same room where the boy had to sleep. Not surprisingly, Pinkie became desperate to escape the horror of his surroundings. As a result he was deeply grateful when Kite rescued him and made him a member of the mob. When Kite, who becomes a father figure to the boy, he is murdered, Pinkie seeks consoling revenge while at the same time trying to perpetuate the memory of the man who had given him a new life by retaining his sad and violent habits.

What he also retained throughout his mobster years is a memory, however faint at times, is his Catholic upbringing. Within him there always exists the fearful realization that he is on the road to remain an omnipresent possibility of theological salvation. Man's destiny is decided by the way he lives. Ida is no ordinary woman, who mourns for the dear one. She believes an eye for an eye policy. Somebody had made Fred, unhappy, and somebody was going to be made unhappy in turn. "An eye for an eye" (241). If one believe in God, might leave vengeance, but one couldn't trust the one, the universal spirit vengeance.

Greene believes, as he says in *The Lost Childhood* that "goodness has only once found a perfect incarnation in a creature body and never will again, but evil can always find a home there" (15). Creature nature is not black and white but Greene heroes face is black and grey. In his work, the archetype of the devil becomes, as *Maud Bodkine* put it in her discussion "a persistent or recurrent mode of apprehension... the devil is our tendency to represent in personal form the force within and without us that threaten our supreme values"(14). In his work, Greene has taken the concept of the hero beyond the hero-myth stage and has made it consistent both with Christian thought and with the age.

The popular image of Greene as a master technician with a crucifix hidden behind his back (or up his sleeve) obviously will not do. But his work does not fit into the categories that orthodox literary criticism has evolved in its appraisal of serious modern fiction. While the mass media of entertainment have figured as the

villains in most contemporary cultural discussion, Greene has not only enjoyed popular success as a writer of thrillers and stories (like *The Third Man*) designed for the movies, but has drawn extensively on their conventions in his most ambitious work.

In a period when the most influential school of criticism in England has proclaimed the duty of the novelist to be 'on the side of life', Greene has spoken eloquently on the side of death. Belonging by language and nationality to a tradition in the novel based essentially on the values of secularized Protestantism, Greene has adopted the alien dogmatic system of Roman Catholicism, and put it at the very centre of his mature work. Eschewing the 'poetic' verbal texture, the indifference to 'story' and the authorial impersonality of most of the accredited modern masters of fiction, Greene has cultivated the virtues and disciplines of prose, favoured involved and exciting plots, and reasserted the right of the novelist to comment on his characters and their actions.

Greene's novels are drawn from life as it is; his characters are grounded in it. Just like that, they live, fall in love, toil, struggle, and die. One can learn their habits, their flaws and virtues, their weaknesses and acts of courage. Each has his place in society, from the judge or policeman representing the established order to the outlaw, murderer, or traitor challenging it, and, in between, the industrialist and worker, writer, communist, and priest.

The power of evil is under the control of the temporary power and it provides hope to an evil age of history in which the righteousness are afflicted by his demonic.

The demolition can happen by the direct intervention of God, who is the power of good, and who will create an entirely new, perfect and eternal age under his immediate control for the everlasting enjoyment of his righteous followers.

The present age has opposite attitude towards life it is full of evil, rivalry, war, violence, terrorism, communalism, a general lack of discipline and morality, idolatry, fornication, political turmoil. This could clearly be attributed to the rule of Satan. The present age has reached the very depths of evil and corruption and has become worse. Since over powering forces of evil are displayed against them, there is little that the exploited people can do of them to ease or improve their pathetic situation. They can be completely loyal and faithful to God, awaiting his divine intervention.

For the people are assured that God, who is transcendent on his throne in heaven, will come to their rescue in the very near future. Buoyed up and encouraged by his ardent hope of immediate help, they are enabled to endure their sufferings and afflictions, even the prospect of a cruel death, with sublime patience and fortitude. It is this confident expectation, with its prospects of glorious and immediate other-worldly rewards, that gives tremendous hope for people in times of oppression, affliction, distress and persecution.

The fatal flaw of mankind is man's inability to trace out the saturation point between good and evil. Right from his birth to his death, he is trapped in this emotional whirlpool. At one point, this emotional trauma reaches the denouement, when the inner

voice of the man claims to be the advocate of one side –the sole proprietor of either good or evil. It is this mammoth shift from good to evil or evil to good that dominates the attitude of a man. God gave people rules to obey. When a man broke those rules, God called it as sin. Evil action of the man before God becomes sin.

The Old Testament in the bible also presents evil as pain, sickness, suffering and misfortune and suffering- Adam's fall brought into the world God's punishment for sin. Evil is sometimes called sorrows, sometimes woes, sometimes it is death.

To be alone and to experience the wrath of loneliness is the worst form of suffering for a man. It is this solitude that eventually leads to the search of identity. This self quest has the power to transform or mutate a person in both destructive and constructive ways. When a man finds the reason behind this solitude, he interprets and tries to find a better way to change his loneliness into a seat of happiness. On the other hand, when he is engulfed by the same question of identity, his most gruesome facet of brutality is revealed without inhibition.

In the novel *Man Within*, Andrews amidst the gang of smugglers, lies in his squalid battle, where a lieutenant was dead, runs away from infested lodgings and thinks with the disdain of the priest. It infuriated him to think that there are still people in the state who believe in the loving and merciful God. They are the mystics who are said to have experienced God directly.

In *The Man Within* Greene talks about isolation, annihilation, alienation, sin, and repentance. Gangeshwar Rai in *Graham Greene An Existential Approach*

points out, “Graham Greene is critical of the alienating factors that prevail in modern society and stresses the pointlessness of creature existence” (12). In *The Man Within*, Greene presents Andrew’s conscience, “One has the impression that the visible world has been a neglected problem of man’s self awareness of has been created by the evils of the industrialized western civilization on which Greene ours scorn” (91).

The novel, *The Man Within* is filled with flashbacks, which act as a platform to set forth the contrast in both the character and the conscience of the protagonist. At the age of twenty nine, Greene made a very vibrant and bold attempt by forecasting his protagonist, Andrew not as a symbol of victory but as the persona of cowardice, shame, fear, and guilt. At the beginning of the novel, words like treacherous, fool, and tired are repeated thereby echoing the state of mind of the protagonist. Andrew is portrayed as a frightened, disgusted, sick, and disgraced man.

The first awareness of the destructiveness that permeates the world was aroused by the creature faces around Greene in the early years of childhood. A Berkhamsted face was the first mould that Greene could recognize anywhere in the world as Greene describes in *A Sort Of Life*, “Pointed faces like the knaves on playing cards with the slyness about the eyes, and unsuccessful cunning” (11).

Andrew’s father was a brave man, but his bravery tarnishes Andrew’s childhood. Leslie Paul observes in *The Meaning of Existence*, “Man is divided in himself . . . division and disharmony is the sign of man’s spiritual stature? For her is not only divided against him” (221). Andrew’s love and admiration for Carlyon

keeps growing, that makes him admit his betrayal. The evil within Andrew, that motivated him to betray Carlyon, subsides, when he encounters the gruesome reality, Carlyon stripped off his entire inner critic. The good within him portrays the angelic nature of Carlyon. Even, when Elizabeth is trapped in the hands of the smugglers, Andrew has a firm belief that she would be safe in the presence of Carlyon, for he does not kill the woman. Andrew is aware that Carlyon is a chivalrous gentleman, who lends his hands for the deserted woman. Andrew assumes Carlyon as the guardian angel for Elizabeth safeguarding her from the treacherous hands of Joe and Hakes, “Carlyon’s there, he told himself, all must be well. Enmity was forgotten in the relief of that knowledge. . . .She would be safe with Carlyon. He was Elizabeth’s guardian now, to keep her safe from the jobs and Hakes of an embittered world” (187).

It is rather a sort of confession than a proposal. The moment he declares his love for Elizabeth, Andrew feels completely devoid of all his sins. Love between a man and a woman becomes divine when the absence of the person is felt. Here, Andrew knows the agony that is caused by Elizabeth’s absence. At this moment, Andrew is entirely dominated by the good within him. Recognizing one’s own mistake is the greatest virtue. Andrew feels the evil within him when Elizabeth is trapped by Carlyon and his man. Throughout the novel, it is explicit that Andrews’s character is very selfish and self-centered. Selfishness is the root cause

for evil. But, Andrew sheds all his self-centered thought when Elizabeth's life is put on trial. Andrew keeps uttering her name Elizabeth; he feels her presence even when trapped. Andrew is unable to accept the bitter reality of Elizabeth's death:

“She could not be dead. It was impossible, too unfair, and too fictional. The flesh had made to his fingers an exactly similar response to that of life. There was but one difference. The face had not turned to him. He was afraid to touch the face. . . .He began to pray out loud in a low voice, ignoring Carlyon's presence ‘Oh. God, let her be asleep’ he whispered. Let her be asleep” (188).

This passionate prayer of Andrew is an illustration of the change in his character. For the very first time in his life, he prays to God shattering all his evil clutches. It is the death of Elizabeth that enables Andrew to overcome all his evil influences. Though he is conquered by isolation again, he feels an air of confidence for the very first time in his life. Andrew whispered into her ear the first proud words he had ever said, “I shall succeed” (193). Thereby, he achieves salvation for his betrayal and from the influence of his father within. The first glimpses of horror and violence were to shatter the protective life of childhood and adolescence. Such experience gave the child a fearful prevision of an unexplored and unfamiliar adult world intensifying Greene's desire in *The Lawless Road*, “Having no hope and without God in the world” (15).

Greene makes one believe that Andrew's guilt is rooted in an unhappy childhood. "Graham Greene and The Burden of Childhood" and "In the lost boyhood of Judas Christ was betrayed" in *The Literary Half Yearly* had a powerful influence on Greene's mind and the theme of childhood is presented consistently in the light of this statement:

The betrayal psychology, summed up in the phrase 'Judas-complex' is a favourite Greene abstraction, which stands for the idea that the cruelties and betrayals of adult lives are born in childhood. The guilt is rooted in childhood and Andrews is the victim of an unhappy childhood. The burden of his self-justification is in the self-pitying interior monologues, the source of resonance lying in" (2)

Graham Greene in *The Man Within* states, "It's not a man's fault whether he is brave or ugly. It's all in the way he's born. My father and mother made me. I didn't make myself." (42). Graham Greene in *A Sort Of Life* says, "Unhappy childhood vitiates his existence and leaves him a twisted being. The pale-faced, flower-loving mother and the cruel bullying father leave ineradicable memories on the young mind" (78). This clearly shows about the faith or the failure, the parents leave for the children.

For Andrew, his sexual impulses become weakened when he is around Elizabeth 'strangely even his lust seemed less strong' (139) and he begins to view sex differently in her company. He regrets that he tried to persuade her to sleep

with him – “I was a fool and a brute” (175) and he explains that because he loves her as he has “never loved anyone or anything in the world before” (176), he will respect her spiritual views and will ask to sleep with her ““only when we’re married and that as a favour which I don’t deserve” (176). He also credits Elizabeth with encouraging him to persevere in trying to overcome his tendency to sin sexually. She ‘reawakened’ his ‘defeated but persistent longing to raise himself from the dirt’ (152), and he begs her to remain with him: ““You must possess me, go on possessing me, and never leave me to myself” (306). Without her, Andrew thinks he will fall away as “ I am afraid to be alone” (191) from his intentions. Greene expressed similar sentiments during his courtship with Vivien: ‘Darling, I could worship with you, if you had your arms round me. . . .You see, when I see that Catholicism can produce something so fine all through, I know there must be something in it’ (Greene 56).

In *The Man Within*, Elizabeth is associated with the space of her solitary cottage, which is situated in the depths of the countryside. Due to her strong spiritual beliefs her domestic space can be considered spiritual in nature, which explains why it represents a place of shelter and “a sense of secrecy” (26) for Andrew when he enters it. As well as providing refuge for Andrew, the cottage also represents a “confessional” (47) in which he grapples with his faith and goodness. Andrew returns to Elizabeth’s cottage because he realizes that he is in love with her. They have an intense conversation in which they reveal their ideas about the future, and Elizabeth confirms her belief in an afterlife where they will have eternity together. At this point Andrew is saddened because he thinks that he

will enter a blank eternity after death and will never see her again. Elizabeth then sends him outside to fetch some water, knowing that the enraged smugglers are on their way to her cottage to revenge themselves on Andrew. She chooses to commit suicide in front of the smugglers rather than betray Andrew, and he is devastated to discover her corpse on his return. Confronted with Elizabeth's dead body, Andrew reveals that he was on the verge of believing in God before she died. Andrew thinks to himself while looking at her corpse that he needed just a little more time in her influential presence before he could fully embrace faith, and he makes it clear that, despite not fully believing, he aspires one day to experience faith, "if you had waited one month more, one week more, I might have believed. Now I hope" (194).

The faith of Andrew over the life has given him the failure to live a life with hope.

Greene's hero is in a sense spiritual; he operates according to the spiritual beliefs of his times and gains much of his force and substance, both negative and positive, from surrounding spiritual ideas. Greene thinks that the root of the tragic vision of life is in the hunger of man's heart for personal immortality. Greene's book of life is composed steadily right from his childhood.

Greene sought to show the conflict in the principal character primarily through the theme of the divided mind. A victim of inaction, Andrew's ratiocinative, self-pitying, self-communion fails to cover up his inability to act on a principle. The musings of the contorted and integrated mind on the one hand and the sensitive heart on the other, as well as the widely dispersed authorial guidance convinces the reader of the sincerity of Andrews' pursuit for a solution.

Both Pinkie and Rose are Roman Catholics and their faith strongly colours their view of life. Pinkie's corruption and Rose's purity meet in a curious way through their faith. They are contrasted to simple, vigorous, fun-loving Ida, who represents common decency but whose lack of religion makes her somehow less of a person than even the evil Pinkie, and much had been made of Greene's lack of sympathy for her. In his portrait of Pinkie, Greene was trying, as a sort of intellectual exercise, he tells in *The Other Man*, to create a character one could credibly imagine as being damned by God for his actions. Evenly Waugh in *Felix Culpa* Graham Greene refers, "Challenged the modern mood by crew of acting a completely damnable youth. Pinkie . . . is the ideal examine for entry to hell. He gets a pure alpha on every paper" (19).

In the novel *Brighton Rock*, Greene represents another form of social outcast in the character of Pinkie, who lives in the seedy urban underworld of Brighton. Pinkie and Rose grew up in neighboring housing estates in the slums and Pinkie joined a race-course gang in order to escape from his life there.

Greene indicates throughout the novel *Brighton Rock* that Pinkie's evil nature is a direct significance of his troubled and depraved upbringing. According to Pinkie, "a brain was only capable of what it could conceive, and it couldn't conceive what it had never experienced" (248). Since Pinkie did not experience goodness, benevolence, or kindness in his upbringing, he is unable to envisage

these qualities. Indeed, he describes life itself as harsh and debased, “its goal, and it does not know where to get some money. Worms and cataract, cancer. You hear ‘em shrieking from the upper windows – children being born. It’s dying slowly” (247).

Themes of imprisonment, disease, and death not only inform Pinkie’s worldview, they also shape his Catholicism, “Heaven was a word” for Pinkie, but “Hell was something he could trust” (248). Consequently, the thought of hell and damnation doesn’t horrify Pinkie, because he feels that such conditions are easier than life. Greene suggests that Pinkie further isolates himself from spiritual goodness when he spurns this spirit. The Holy Spirit’s presence arguably is implicit from the beginning of the novel because the action is set during Whit Monday, which commemorates the descent of the Holy Spirit upon the Apostles. Initially, it is implied that the Holy Spirit passively observes Pinkie from outside a window, tenderness came up to the very window and looked in but at the end of the novel it forcibly strikes against Pinkie’s windscreen, “An enormous emotion beat on him; it was like something trying to get in, the pressure of gigantic wings against the glass. *Dona nobis pacem* (Grant us peace)” (261). The bird imagery is in accordance with the Biblical conceptualization of the Holy Spirit as a dove, and it also corresponds to one of the main features of the French Catholic Novel, as identified by *David Lodge in_ The Novelist At The Crossroads*, “the tireless pursuit of the erring soul by God” (99) Benny Hinn in *Good Morning, Holy Spirit refers* “*The holy spirit never force himself and place demands. it only respond and help by prayer*” (104).

Pinkie imagines what would happen if the glass broke and the Holy Spirit was able to reach him, “He had a sense of a huge havoc – the penance, and the sacrament – an awful distraction” (261). However, Pinkie’s life experiences prevent him from connecting with the Holy Spirit, as he ‘withstood it’ with “all the bitter force of the school bench, the cement playground, the St Pancras waiting-room, Dallow’s and Judy’s secret lust, and the cold unhappy moment on the pier” (261). Having resisted the Holy Spirit and its affiliations with confession and forgiveness, Pinkie is confronted by secular justice in the form of Ida Arnold and the police. While running away from them, Pinkie accidentally smashes a bottle of vitriol over himself and Rose watches in horror as his face steams with acid. Dazed and scarred, Pinkie turns and he either falls from or jumps off a nearby cliff. Either way, as Hoskins notes, Pinkie ends the novel not with the leap of faith but with the terrible fatal like me “sea battering the cliff” (262).

In the final pages of *Brighton Rock*, Rose visits an elderly priest for confession, who points to admitting fear for Pinkie’s soul. The priest confirms the spiritual view that Catholics are different from secular persons, as he explains that they are ““more capable of evil than anyone”” (268) due to their awareness of God. Bentham theory corresponds with another of Eliot’s statements in (*The Virginia Quarterly Review*), “to awaken them to the spiritual is a very great responsibility: it is only when they are so awakened that they are capable of real good, but that at the same time they become first capable of Evil” (106). In earlier novels, Greene associated faith with an awareness of another realm of reality, as he alluded to a transcendent realm of peace and refuge.

In *Brighton Rock*, Greene explores the more subtle idea that faith enables entry into a wider dimension of morality, which encompasses both spiritual goodness and evil. Related to the same idea, Greene's ancestors in the final part of *Brighton Rock* say that even the most evil soul is not automatically barred from the power of God's mercy, because, as the priest explains to Rose, creature mind is not capable of evaluating the fate of another soul, "You can't conceive, my child, nor I or anyone – the . . . appalling . . . strangeness of the mercy of God" (268). Rose is comforted by the priest but, as A. A. DeVitis in *Graham Greene* notes, "once the drama is ended, evil seems the order of the universe, as continuous as life itself" (107). This sense of prevailing evil is due to Greene's depiction of Rose walking "rapidly in the thin June sunlight towards the worst horror of all" (361). The devastating realization that Pinkie's love for her was false, is confirmed when she listens to his malicious recorded message. Rose represented a point of genuine spiritual goodness in the novel and until now even she is not immune from the pervading evil and cruelty which define earthly life for Greene.

Even after Pinkie's death, Rose finds it very difficult to shed off the memories of Pinkie. The evil within Pinkie is transmitted to Rose. This brings out the existence of faith. It was full of secrets of confessions, the secret presence of God in the world, the secret glory of recognized saints and above all, the possibility of a secret mercy towards sinners even when the seemingly unforgivable sin had been committed spies, double

agents, betrayers, suicide, murder all might be secretly justified when infinite love rather than creature reason judge does God make an individual to grasp about his evil activities?

In the framework of the entire portrait of his life, however, it is clear that these are the last in along sequence of agonies on terrain, a verve which has indeed been a sheer hell for him, thus essentially cancelling out the require for a further one. Therefore, when Pinkie seems to be “with-drawn suddenly by a hangout of any existence – past or present” he is drastically “whipped away into zero – nothing” (BR,p.304), perhaps that soporific vacancy which he had yearned for so hugely, if God has as much mercy as Greene envisages and as a writer he was always disposed to divulge.

Greene’s key in presenting his “heroes” is really a plea to “know thyself.” Greene’s heroes are “fallen” heroes. They want to be good but they turn out to be evil. Man was created in the image of God with wisdom, holiness and truth to glory God and to enjoy his blessings. Man’s first defiance was described by Milton in *Paradise Lost Book I* as

Of man’s first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man (1-4)

They suffer through the fall. But it is through suffering that they acquire astuteness. As such, their sins become splendid evil and reaffirm the meaning of the fortunate fall. In the entertainments, this archetype operates on the creature level; in the novels, the archetype operates on the creature and spiritual levels. Greene's heroes are symbols of a need for insight even when one is virtuous. The purity of idealism and the purity of childhood are antithetical examples of the Greene hero, because neither the idealist, nor the child has developed the right 'attitude' towards life.

Maturity comes with awareness which Greene pleads for. It is the awareness that good and evil which coexist in this world and in every individual creature being. The spiritually mature person is the one who is neither revolted by evil nor falls a prey to it. The spiritually mature person, rather, nurtures goodness in himself and in others. Complacency and pride have no place in this view, because, as Greene reflects in that, the sense of doom lays over success the feeling that the pendulum is about ready to swing. Greene's is a realistic view of life: evil is a fact of existence and existence becomes impossible if one turns away from this evil and if one is engulfed by it. Greene implies that his Characters of creature identity longings for commitment can only be fully satisfied by spiritual belief.

Greene heightens the suspense just before a death, sometimes by shifting the point of view; he follows the death with the submission of a great gap; then he focuses on the survivors at a low point of action. The ambiguities and ironies

emphasize Greene's theme of creature love as a destructive and redeeming force which clouds all moral issues and makes the world an even more treacherous place. Thus in Greene's world, lives, deaths are all ambiguous, and it is difficult to tell his entire protagonist as a character who possesses good or evil.

Greene presents the spiritual conditions of his characters as the deep part of their creature identity. Hill insists that Greene's in *perceptions of spiritual faith and in the work of Greene* refers from *The Man Within* through to *A Gun for Sale* does not "reflect so much a concern with spiritual issues as with the creature condition in general" (13). Moreover, Hill claims that any interest that Greene 'does seem to have with the spiritual condition of his characters' "appears to be muffled by a world in which his characters wander through heavy mists searching for some creature identity" (28) as the pursuit for peace.

Chapter III

Pursuit of Belief

Belief consists in accepting the affirmations of the soul; unbelief, in denying them. Some minds are incapable of skepticism.

Ralph Waldo Emerson

In religion, ethics, and philosophy, the dichotomy "*Pursuit of Belief*" refers to the locality on a linear spectrum of objects, desires, or behaviors, the *good* direction being morally positive, and the *evil* direction morally negative. Belief is a broad concept but it typically deals with an association with life, charity continuity, happiness, love, prosperity and justice. *Evil* is typically associated with conscious and planned wrong doing, discrimination designed to harm others, humiliation of people designed to diminish their psychological needs and dignity, destructiveness, and acts of unnecessary and/or indiscriminate violence that are not legitimate acts of self-defense but aggressive and designed to cause ill-being to others. The search for belief represents a personal or subjective judgment, a shared norm, or either's claim to an absolute value related to the human nature or transcendent religious standard for that context.

The present age with its unhealthy attitude towards life is full of evil of every kind, rivalry, war, violence, terrorism, communalism, a general lack of discipline and morality, idolatry, fornication, political turmoil etc., could be attributed to the rule of Satan. God abandoned this age to evil and evil doers and is himself transcendent in

heaven, far removed for the present, from earth and earthly- born under Satan's rule chaos and corruption prevail and this continues until a given apocalypse is revealed. The present age has reached the very depths of evil and corruption and can become no worse.

Since over powering forces of evil, both bizarre and soul, are arrayed against them, there is little that the exploited righteous can do of themselves to alleviate or improve their desperate situation. They can persuade only one way that is to be completely loyal and faithful to God, awaiting his divine intercession.

The concept of belief presumes a subject and an object of belief. Belief implies the existence of mental states, Beliefs are sometimes divided into *core beliefs*. Mainstream psychology and related disciplines have traditionally treated belief as if it were the simplest form of mental representation. Belief defines as, a state or habit of mind in which trust or confidence is placed in some person or thing something believed; *especially* : a tenet or body of tenets held by a group conviction of the truth of some statement or the reality of some being or phenomenon especially when based on examination of evidence .

The first limits belief to a conscious assent arising from fact; that is, an assent given without consciousness of its causes or grounds. In the case where the causes or grounds become actual factors in the consciousness, the belief rises to the self identity of knowledge. Kantian theory view naturally has belief as the necessitated result of the practical reason. It is to be considered epistemologically

rather than psychologically. People believe in such truths as are necessitated by the exigencies of our moral nature. And these truths have necessary validity on account of the requirements of that moral nature. People need motives upon which to act. Such beliefs are practical and lead to action. All natural truths that we accept on belief might conceivably be accepted as truths of knowledge.

It was Christianity in particular, building on both the Greek and Jewish traditions that insisted on the dignity of all human. Humans should not be used as a means. Based on the belief that men and women are created in the image and likeness of God, the idea of intrinsic human dignity gradually shaped European civilization. The idea of human dignity was also propounded by one of the greatest thinkers of the Enlightenment, Immanuel Kant. In his *Groundwork of the Metaphysics of Morals*, Kant argued:

Everything has either a price or a dignity. Whatever has a price can be replaced by something else as its equivalent; on the other hand, whatever is above all price, and therefore admits of no equivalent, has a dignity. But that which constitutes the condition under which alone something can be an end in itself does not have mere relative worth, i.e., price, but an intrinsic worth, i.e., a dignity.(6)

Kant's famous imperative upheld human self identity: "Act so that you treat humanity, whether in your own person or in that of another, always as an end and never as a means only."(7)

Sometimes people lack faith. Bible says in *Romans* that “all things work together for good” if you love God (Rom: 8.28) The Bible says that you need not lack faith in *any* of these areas! You develop real faith. However, the Bible says that most people, in the age preceding Christ’s Return, will *not* have sufficient faith to confidently claim *any* of these or other promises from God’s Word! Benny Hinn, *Good Morning, Holy Spirit* says that “God recognizes the sincerity of a commitment when one state categorically what one is willing to do in response to His blessing (145). Therefore Benny Hinn in *Lord, I Need A Miracle* refers as “Submit to God, Resist the devil and the devil will flee from one” (130).

Faith is defined as belief with strong conviction; firm belief in something for which there may be no tangible proof; complete trust in or devotion to. Faith is the opposite of doubt. Faith is possibly the single-most important element of the Christian life. *Hebrews* states, "And without faith it is impossible to please God, because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek him." (11:6)

David Pawson, *The Normal Christian Birth* refers as “It is a truism that faith is based on facts, not feelings (32). Smith Wigglesworth, *Ever Increasing Faith* says “These are days when we need to have our faith strengthened, when we need to know God. God has designed that the just shall live by faith. (9).

The Bible gives this description of faith in *Hebrews*: "Now faith is being sure of what people hope for and certain of what people do not see."(Heb: 11.1)

There are other frontiers no less substantial for having no fixed geographical location, frontiers between Communism and the West, success and failure, faith and unbelief, trust and betrayal. Greene has, in both his reportage and his fictions, approached these borders, explored gingerly for the sensitive spots, and investigated the temptations that lead some people to cross over the dangerous boundaries. That investigation has been coupled with Greene's declared and evident sympathy with the seedy, the outcast, the apparently disloyal, a sympathy that has at times come close to collusion. He seems, indeed, to have a vested interest in failure.

The intense and widespread concern of western literature of the twentieth century, particularly from the thirties onward, with the themes of isolation and involvement issue from the set of events that occurred in the historical and cultural context of the Western civilization.

As Raymond Williams in *The Long Revolution* observes, "The experience of isolation, of alienation, and of self-exile is an important part of the contemporary structure of feeling." (307). This overwhelming experience is not only an important part of the contemporary structure of feeling but has assumed the importance of a central feature of human existence. Isolation from the self, from nature, from society and its values and isolation from God are some of the recurring themes in modern literature, particularly fiction.

The early twentieth century witnessed a sharp disintegration of the modern culture which reached a devastating stage with the two world wars and the added

fear to total extinction. It brought with it a deep realization that the wealth of material power and the domination of reason have not provided man the expected security but have rather brought forth economic and political debacles.

Man has to communally deal with the chronological impact of the political and cultural transformation in which religion has produced a confirmed meaning. It asserts the fact that the conception of life and deeds should be well analyzed. Man has a great need to rely on the fact of human goodness.

Noticing our beliefs about human goodness is not a philosophical inquiry. People's beliefs are significant influences for what we do in the world. They lead people either to action or retreat. Courageous acts aren't done by people who believe in human badness. Our present historic time as a dark age because people are poisoned by self-doubt and thus become cowards. People have been experimenting with two values that keep us focused on what's best about us humans. The first value is People rely on human goodness. Evil is the opposite of good. This is also known as being satanic. When people use the world evil they mean a soul that lacks good intention lexicon defines evil as morally wrong or bad, immoral; wicked; evil deeds; an evil life; harmful; injurious: evil Laws characterized or accompanied by misfortune or Suffering; unfortunate; disastrous; to be fallen on evil days due to actual or imputed bad conduct or character; an evil repute marked by anger, irritability. Albert Einstein says "God did not create evil. Just as darkness is the absence of light, evil is the absence of God."

Accordingly, the righteous ardently expect that God with his forces will soon engage Satan and his hosts in a final cosmic struggle beginning in heaven and ending on earth. After a terrific struggle, God and his forces will overpower and subdue Satan and his human and supernatural followers, ending his power forever.

Greene seems to be claiming a lot for the religious sense. The religious sense, no doubt, can endow the novelist with a transcendent gaze by providing him with a border frame of reference. But the problematic relationship of faith and fiction can be constitutive or disruptive, supportive or subversive. The popular suspicions about the usual run of catholic fiction are upheld when one notices that the religious sense, far from giving the third dimension to characters, reduces them to life-less dummies who are taken through a maze of contrived situations to a preconceived conclusion. Grace often appears as a theological vested interest to which the autonomy and contingency of character is faithfully subordinated. In Greene's case, however, the equation of faith and fiction eludes a neat formulation because of the subtle tensions, ambiguities and paradoxes involved. The realization that these very tensions can be productive as well as pernicious can make for a better understanding of the manner in which a writer's faith can make or mar the quality of his creative achievement. The writer's faith can be a positive creative asset as well as a dangerous liability. Faith can extend the frontiers of a writers range by supplying him with fresh symbols, situations and sensibility.

Graham Greene admitted that his life is marked by a succession of failures which left their traces on my work and he thought think they were the warp and weft of it. The moral terrain of Greene's novels, which he described as the narrow boundary between loyalty and disloyalty, between fidelity and infidelity, the mind's contradictions, the paradox one carries within oneself, corroborates this admission.

R.W.B.Lewis, in “*The Fiction of Graham Greene: Between the Horror and the Glory*,” has observed so perceptively: The religious sense, one has heard it very well argued, tends to accomplish the very opposite of what Greene claims for it – tends to reduce existence rather than to enhance it. It has been a legitimate complaint about ‘religious literature’ in the second quarter of this century that its concern with grace has blotted out its vision of nature; that in the theological perspective, the common aspirations and behavior of man appear dim or ugly, and their suffering insignificant.” Lewis, however, absolves Greene of this charge: “But Greene is far too genuine and too canny a novelist to link together by fiat religion and the sense of life. No writer of his generation has more effectively portrayed the suffocation, the sheer hatred of the visible human world that results from certain kinds of religiosity. (64)

There are for the protagonists in Greene's books. *The Power and the Glory* and *The Third Man* for example, a number of physical frontiers, peace and safety lying on one side, danger and possible death on the other. Regarding man’s loss of faith in the existence of God, Graham Greene in *Lawless Road* says, “. . . what did

it matter in the long run anyway? God didn't cease to exist when men lost their faith in Him..." (39). Graham Greene's awareness of a widely powerful and omnipresent evil is balanced by his faith in the existence of a positive good in the universe which alone can attribute meaning and significance to human life and action.

Greene creates a world wherein man is ill placed and he rises to bring the moral implication of his action with two powerful forces. One is the presence of moral world, the supernatural dimensions; the protagonist tries to shape their life and action in the imitation of Christ. The process of liberation brings a slow deterioration in the material world. The protagonist realizes that the real evil lies within him. It starts to corrupt his egoism and self love. Faith is the only factor that can eradicate evil. Greene's eye stares out into some distant beyond or unto his own soul. His novel depends on the prolong contemplation and often melancholy. Greene writes as a way of knocking against the gates of heaven to which he has given entrance. Jessica Sequeria in *Graham Greene and catholic novel* refers, His unity is a transcription and translation of his despair "takes shape as a litany of failure: a miserable" (1). His world must have kindled to make God a mere character is already a transgression, a source of shame and guilt; to write with sincerity about the evils in his world one must have wriggled with His absence. Seeking to define himself as a novelist first Greene rebelled against a label of religious writer and the heavy handed religious expectation accompanied.

The experience of human beings consumed by the conflict of life and the hapless situation of the human beings is well said in *The Power and the Glory* (1940). In the novel, Greene portrays the familiar conflict between the head and the heart, the belief and the disbelief, the good and the evil in his own creative and pictorial style. Greene in the face of the oppressive reality of life reveals very clearly that the characters are in the contradiction of life. Social, political and moral factors hold the key of evil because they are manmade and hence imperfect. Thus evil frames brutish selfishness and breeds mutual distrust which breaks out into sufferings and revolution. In *The Ministry Of Fear* with the onset of world war II, there was no longer any doubt that: "thrillers are like life"(71).

Literature being the revelation of the being of man in his time, one of the major concerns of the twentieth century literature has been the problem of man's isolation, its reasons and consequences in the whole history of civilization. The crisis of human identity has never been as alarming as it is in the present century. William Barrett in *The Irrational Man* makes a pertinent statement, "the one thing that is not clear in modern art is its image of man". (61). It suggests that one no longer finds the traditionally well defined image of man emerging in the creative expression of the modern times and man seeks for belief.

Faith covers genes, pain and various other angles. It is too often influenced by authority and it has a liking for mysticism. Michael Brunton in *The Evolution of Faith* says:

Biologist Wolpert is a passionate promoter of science, he still recognizes that religion has its benefits and that in some things reason will never triumph over superstition. The Nobel-prize winning physicist Niels Bohr once explained why he kept a horseshoe nailed to his wall. It was not because he believed it would bring him good luck, but because he'd been told it would do so even if he didn't believe it. How can one argue with such logic? Said Bohr. Wolpert, who took the title of his book from Lewis Carroll's *Alice Through the Looking Glass*, in which the White Queen explains to Alice that believing in impossible things is simply a matter of practice, seems happy to agree. Religious beliefs will endure, Wolpert writes, not only because mysticism is in our brains, but also because it gives enormous comfort and meaning to life.

Allot and Farris, in *The Art of Graham Greene* refers: "Where there is faith, in Greene, there is the profounder sense of evil and the more hopeless degeneration" (110). In Greene's search for a way of life, which will preserve the worth and dignity of the individual in a materialistic society, Greene travels from the commercial and godless world where the individual is a sad solitary figure and is groping in the dark and is torn by the inner struggle. Hence he is in search of the spiritual hunger, giving a humanistic solution to seek God.

Greene keeps his exploration of the human situation in *the Power and the Glory*. The familiar conflict between the head and the heart, the belief and

disbelief good and the evil reveals the experience of human beings consuming the conflict and hapless victims of confusion. Greene in the face of the oppressive reality of life reveals the characters are in the contradiction of life. Social, political and moral characters hold the key of evil because they are man-made and hence imperfect. Thus evil frame brutish selfishness and breed mutual distrust which break out into sufferings and revolution.

Greene had imitation of evil and pain quite early in life. Kenneth Allot and Miriam Farris in *The Art of Graham Greene* remarks; “A terror of life, a terror of what experiences can do to the individual, a terror of predetermined corruption” (15). Greene’s life has been a ravage and disputed territory. Greene in *The lost childhood* reflects: “perfect evil walking in the world where perfect good can never walk again” (17). The cruelty and unhappiness, which confronts man grows out of his preoccupation with evil.

Greene portrays *The Power and the Glory* with the experience of politics and religion. The novel begins: Mr. Tench went out to look for his ether cylinder into the blazing Mexican sun and the bleaching dust: “A few vultures looked down from the roof with shabby indifference he wasn’t carrier yet” (7). The novel “*The Power and the Glory*” put to rest the last dying anti-Greene cries of doubtful dispensation and settled him as one of the finest living writers in English. Greene’s epigraph to “*The Power and the Glory*” summarizes the view of human experience: The sagacious power of hounds and death drew nearer every hour. This flat beginning promises

neither power nor glory, yet it prepares us for another foray into Greenland – the shabby landscape of terror and lust. Not the streets here are “baked” and the sky is “merciless” human beings co-exist with vultures who move about domestic fowls. The air is situated with loneliness, and Mr. Tench, the expatriate dentist, is already in the grip of an “Awful feeling of nausea” (8).

The Power and the Glory is a pursuit story with the imitation of Kantian Theory about the hunted man or the quarry is the priest who is left alone in the province after all have been either driven out or killed or forced to give up their faith. This priest known as a good priest is neither good nor bad. The priest is the father of an illegitimate girl. The priest is always haunted by fear because of his weak will and inner timidity. His name is never known. There is a lieutenant who is enthusiastically determined to religion from the province and succeeds in overpowering the priest twice. The lieutenant fails to recognize him. The priest is sure of being caught one day. It is certain that a day will come when there will be no escape from the priest. The priest misses the boat when attending upon a sick woman. The priest says he would miss it and he meant to miss it. At a later stage, the priest is able to leave the province to act as a priest in security. *The Power and the Glory* presents a series of adventures and misadventures of the priest. The priest is given shelter by a girl in another village. In the village of his daughter Brigitta, the priest is arrested under prohibition act. At a deserted bungalow, he meets a native woman.

The priest is a drunkard who periodically seeks to evade his responsibilities. There is the smell of decay about him and the vulture hovers over him as a token of his destiny. Dr. Tench is reminded of death: “The man’s dark suit and drooping shoulders reminded him uncomfortably of a coffin and death was in his carious mouth already” (14). The lieutenant blames the priest for all the sins of the church (the misery poverty and superstition of life). The priest engages a new vision, the world doesn’t change, his vision of it changes. In the violence and purgation of the last years, the priest wakes up to the fact that his former vision has been skewed. It is the world that sees light as dark and dark as light, the ugly as beautiful and the beautiful as ugly. The dialogue between the priest and the lieutenant offers the reader a final gaze at what is truly beautiful as being beautiful, and implies that the lieutenant’s inability to see this beauty is the error of giving oneself to a form which is really hideous and thoroughly inhuman. A.A. Devitis in *Graham Greene* points out “the pity that is in the other while denying the evil” (87).

The novel is a triumph of characterization; even the minor characters – Mr. Tench, Brigitta, and Coral Fellows, the half-caste, the Yankee and the pious woman in the prison – come wonderfully alive. All these characters look so real in their innocence and corruption, and unbelief. Further, character is effectively reinforced by evocative setting. Character, setting and a meaningful structure combine to present the fate of man caught between the conflicting pulls of spirit and flesh, ecclesiastical form and meaning, temporal gains and eternal losses.

The novel opens as nameless priest makes an unsuccessful attempt to flee from the Mexican province of Tabasco. A Critic of the League in the *Times* opines God meant us to be a striving people, a people of sacrifice, not a people that could decay comfortably (September 27, 1923). The only remaining priest in the province, he is pursued by the authorities, for according to the Marxist socialist government in power, priesthood is a treasonable offense. The priest stripped of the flattery of the pious must live as a fugitive among his flock. The priest descends into a morally ambiguous world that force him to confront his life without that the bourgeois values that he has personified through most of his priesthood:

It had been a happy childhood except that he had been afraid of too many Things, and hated poverty Like a crime, he had believed that when he was a Priest he would be rich and proud that was called having a vocation. He Thought of the immeasurable distance a man travels from the first Whipping top to his bed, on which he lay clasping the brandy. And to God it Was only a moment. The child's snigger and the first mortal sin lay together more closely than two blinks of the eye. (67)

Mr.Tench, a morose expatriate English dentist, is a typical Greene figure of decay. Without a memory and without a hope, he is making a bare living out of the decay he cannot prevent. Cut off from his wife and children, he pursues the ugly profession of a dentist in the unhealthy climate and the hopeless condition of life,

the sweat and mosquitoes making life unbearably painful. His greed for money has petrified his heart and the heat and shoddiness have drained away all initiatives. That is the whole world to Mr. Trench: “The heat and the forgetting the putting off till tomorrow” (8). As Greene in *England made me* points out “he is staggering from crisis to crisis” (10).

Mr. Trench is gripped with an awful sense of nausea and longs to escape, but there is no escape for him. He envies the priest: “You are lucky. you can get out. You haven’t got your capital here. His possessions are the Japanese drill, the dentist’s chair, the spirit lamp and the pliers and the little oven for the gold fillings: “A stake in the country” (17). The dentist’s search for another cylinder seems as futile as his whole life, yet he is not troubled: “It didn’t matter so much after all: a little additional pain was hardly noticeable in the huge abandonment” (18).

The whisky priest is the representative of an old corrupt and God ridden world of religion in the pursuit of belief and the lieutenant of a new political order and representative of a world of a power cult. The novel pictures a contemporary world of material decay and spiritual emptiness. It is an ugly world full of flit and failure and betrayal and corruption. It is similar to the world of Arnolds *Dover Beach*: “Swept with confused alarms of struggle and flight, where ignorant armies clash by night” (484).

The comparison between the priests sloping shoulders and a coffin points, crudely to his end. In this abandoned land life is merely death postponed, “You

were born, your parents died, you grew old, and you died yourself” (16). It is against this background of heat and squalor weariness and insignificance, that the flight and pursuit, betrayal and corruption, and the sin and suffering of the nameless whisky priest consume significance. Norman sherry *The Life Of Graham Greene* says “re-created the country and situation so convincingly in his novel that he won the praise of a Mexican priest” (695).

The novel is set in a fever – stricken Mexican state, a land of heat, vultures and swamp: “... the swamp and vultures no children anywhere, except a few in the village with bellies swollen by worms who ate dirt from the blank in humanity, heat, vultures, are symbols: “heat” signifies restlessness and anxiety that man feels today, “vulture” (12) are the symbols of human monstrosity and greed stands for the striking decay of civilization.

Greene wrote ‘*The Power And The Glory*’ as a result of a trip he made to investigate the religious persecution that took place under the Marxist socialist with the experience of the poverty and desolation of Mexico which forms the acute wasteland that Greene describes in the novel. The malodorous jungle, the desolate coast and forbidding mountains; the vultures, alligators and mosquitoes; the relentless rain and remorseless sun, the misery hunger and swollen bellies of children All these elements experienced by Greene on his trip formed the terrible reality in which Greene locates God’s beauty ultimately shining forth. L.J. Clancy

in *Graham Greene's Battlefield* critical review has accused Greene of making a special plead on behalf of the priest; “ policemen is never given speeches that really come to grip with the priest sophistries” (103).

The whisky priest has eluded capture. The priest is being harried by his pursuers throughout the state with a price on his head. The priest is involved in a series of adventures and misadventures which stamp him with loneliness and helplessness. The priest hides like a tramp in the Banana station of captain Fellows, whose daughter Coral gives him food. She is secretive by nature; she hides the Priest in the barn and tells lies to the Lieutenant. This she does out of out of kindness only. The priest is himself conscious of his moral and spiritual predicament. While on his way to the village of Maria, he shows his awareness of his sinfulness.

The years behind him were littered with similar surrenders – feast days and fast days of abstinence had been the first to go; then he had ceased to trouble more than occasionally about his bravery – and finally he had left it behind together at the escape. Then the altar stone went-too hazardous to carry with him. The priest had no business to say Mass without it; he was probably liable to suspension, but penalties of the ecclesiastical kind began to seem unreal in a state where the only penalty was the civil one of death Five years ago he had given way to despair- the unforgivable sin-and he was going back now to the scene of his despair with a curious “lightening of the heart” (169).

The priest also considers himself guilty of being proud. While reminiscing, he thinks that he used to be proud in the days of his prosperity. The priest considered himself as a self- important man, having inordinate ambition. In his opinion' another priest Padre Jose is a better man because of his humility whereas he is still in his state because of his sense of pride. Even his offering his shirt to the mestizo seems to him as being prompted by his feeling of pride. The priest has not tried to escape mainly because of his pride which is a sin on account of which even the angels fell.

From the beginning we know the “whisky priest” is the father of a child. In a state of drunkenness, he has conceived a daughter and betrayed the vows of his priesthood. The priest feels a poignant disorientation from the church because this five minutes of love with the woman, Maria: “Seemed to him now so unimportant, he loved the fruit of it” (128).

The man-made political hell which appears to be abandoned by God is Mexico of the 1930's, where the government had decided to stamp out Catholicism and to erect in its place socialism and atheism as guiding principles. God's power appears to be impotent against the new politics that demand of the priests who have not already fled either betrayal of the church or execution. When the story opens, it seems that the government has indeed been highly successful in its campaign since the church buildings stand empty of worshippers and the priesthood has all but disappeared. The priest manages to continue to evade the lieutenant and his men

for some time, even though they come face to face twice. And after his prolonged flight the priest even succeeds in crossing the border to a more to a more tolerant state where he can find sanctuary. He is lured back across the border, however, in order to give confession to a dying gangster, even though he knows full well that a trap laid by the state is surely waiting for him.

The novel opens with the priest about to escape to Vera Cruse. A child arrives to fetch a doctor for his dying mother and the priest goes with him as though he is summoned to an occasion he couldn't pass by Coral's helps to conceal the priest in one of the sheds, and makes plan for secret meetings and sudden escapes same quality creeps in. She asks him, why he does not renounce his faith: he said, "It's impossible. There is no way – I'm a priest. It is out of my power". The child listened intently she said: "Like a birthmark" (41). Padre Jose, the old fat and ugly priest is another inhabitant of this shabby land. Giving up his faith, Jose has married in obedience to the law that all priests should marry. Padre Jose has no sense of self-respect and though mocked and taunted both in his home and outside, his only concern is to earn a livelihood. The habit of self-analysis enables him to see himself as he is: "Fat and ugly and old and humiliated" (49).

In spite of his degradation and corruption, the priest wittingly endangers his own safety to minister to the needs of the dying and the dead. The priest observes mass, hears confessions and offers absolution: "He alone carried a wound, as though a whole world had died" (68). On the human level, the priest is pursued by

the police lieutenant who wants to eradicate the last remnants of catholic religion in the state. On the divine level, he is pursued by God, The hound of heaven who pursues the sinful priest.

The priest is a coward, and a creature of habit; his great sin is his illegitimate daughter Brigitta, the offspring of his loneliness and pride. Yet the difference between these two men is ultimately points of irony rather than of satire. Greene, while holding up to contempt the deficiencies of one man, nevertheless caricatures the virtues of the other.

When the priest stumbles into their village to celebrate a clandestine Mass, the police are on a close watch. The lieutenant orders a search of the village, but the priest dressed like a villager, escapes detection. The priest tells his troops to “look again” and warns the village to “Keep their eyes open” (74).

The *power and the glory* is the story of a hunted priest whose real martyrdom is his consciousness of weakness and sin, Stripped of his vocation, the priest is the old Greene hero, isolated and bewildered. As *Robert A. Wichert* in *The Quality of Graham Greene's Mercy College* notes, the priest attains a high heroism in his last moments “only through his agony of inadequacy”. The special pleading is there, not because he is pious, but because he is human – a victim. Walter Allen recognizes this in *Tradition and Dream*: “For the first and almost the only time the representative of the secular interpretation of life, the non-religious humanist view, is treated with a dignity and seriousness comparable to that

accorded to the representative of the religious. The police lieutenant is convinced in imaginative understanding and is shown as equally dedicated as the priest. If there are secular saints these men is one". Allen's "for the first and almost the only time", is open to doubt, but the enduring part of the statement is perfectly valid.

His heart bleeds at the sight of his own child – the enormous consequence of his sin: "The world was in her heart ahead like the small spot of decay in a fruit" (81). Think and again thinks of that crooked fruit of despair, that young-old amalgam of ignorance and knowledge. The priest has a desperate longing to save this child: "O God give me any kind of death – without contrition, in a state of sin – only save this child" (82). A mestizo, who guesses his identity and hopes to win the reward by handing him over to police, contrives to travel some way with him. During night spent in a hut, the priest resists sleep so that he does not betray himself: "He knew. he is in the presence of Judas" (91). Offering him as a village hostage, the priest is turned down for another; amazed that no one has betrayed him. The priest, who is once again pursued, is soon joined by a Mestizo who discovers that he is a priest. Fearful of betrayal, he denies it and tries to flee the would-be-Judas, but the mestizo falls ill with fever. In a state of delirium, the mestizo makes his confession, the priest naming various acts of the priest's treachery lust and violence. Throughout the confession, the priest muses "It was for this world that Christ died.... It was too easy to die for what was good or beautiful, for home or children or civilization – it needed a God to die for the half-hearted and corrupt "(97).

The priest realizes that the old life peeled away like a label; he was lying in torn peon trousers in a dark unventilated hut with a prize on his head: “The whole world had changed – no church anywhere no brother priest, except Padre Jose the outcast in the capital” (94).

A hunted man is fleeing as much from the forces of persecution, as from his own guilt, self -driven by loneliness and despair. Mr.Tench has taken to alcoholism and has fathered a child Mr.Tench goes from place to place in search of safety and peace, but there is no peace for him. Mr.Tench is an unwelcome danger wherever he goes: “He felt like a man without a passport who is turned away from every harbour” (102). Host in the civilities of life Padre Jose tries to be another self, “A Half-Caste, with two fang-like teeth jutting out over his lip” (105).

The priest is in the grip of the unforgivable, sin and despair. Unwilling to get out of this state of despair, he asks the priest, “Go... go I don't want martyrs here alone: “I'm alright as I am” (118).

The whisky priest through his act of drunken love, has lost his innocence but gained insight; he can now claim the love of his daughter as his greatest treasure and this in turn has opened up new ways of relating to people for him, even those just as or even more, corrupt than himself. The priest sees what he has not seen before: God's beauty shines forth in the ugliness and violence of the world. The text is through the vision of the priest, offers us a visible transition from a worldly, philosophical aesthetic to a theological are in the quest of belief.

The brandy that the whisky priest has bought has landed him in jail, yet ironically he is not there because of drunkenness but because he wanted to celebrate mass. The scene begins in darkness, “who are these people? I can’t see” (121).

It is paradoxical that his sinfulness has led him into companionship with the poor and suffering, bringing about the human - drone reality of love into his life: the text of the priest’s thought ends with an ellipsis. In the good old days, he was complacent in his virtue, “Then in his innocence, he had felt no love for anyone now in his corruption he had learnt....” (139).

The oddest thing of all was that he felt quite cheerful; he had never really believed in this peace. The priest had dreamed of it so often on the other side that now it meant no more to him than a dream. The priest began to whistle a tune - something he had heard somewhere once, “I found a rose in my field; it was time he woke up” (180).

In *The Power and the Glory*, Greene depicts the quest of a sinner for Belief in God. The trend until recently had been to depict the quest of the good man for virtue or for the heavenly city of God, but Greene preoccupies himself with the bad man almost embracing the devil. The priest seeks to show how the marginal man can be saved from damnation. The novel exemplifies how a priest, poor in spirit, weak in will and proud in soul can be saved. It is evident that Greene wants to establish the belief that in early failure, God sees potential salvation from pride. The priest sees the possibility of faith. In other words, Greene examines his disbelief and measures its strength.

Greene projects the whisky priest in his redeeming aspects. The priest is a sinner, but he does not behave like his fellow priests who have either been killed or forced to marry like Padre Jose. The whisky priest saved himself either by marrying or by escaping, but in his opinion it would also have made his religion absurd and hollow. Thus the priest can save either his soul or his body: he opts for the former. The priest stays on but he remains always conscious that he is not fit to be martyr. The priest has failed to live up to the ideals of Christianity. The priest drinks to excess, has begotten a girl child and on account of fear he is not able to practice his profession as a priest. The priest is full of pride. But he is a sinner ready to achieve sainthood. Through suffering and self-realization the priest has been ennobled by Greene. His realization of his sin and the depth to which he has fallen is in the fact a way to his realization of his attachment to God. In his case, denial is a step towards acceptance. Thus the sinner priest proves to be a martyr and goes even to the extent of being admired as a saint.

There are some other redeeming features in the character of the priest. On the various occasions he responds to the call of his duty even at the risk of his life. The priest wins the readers admiration when the reader notices his love and affection for his daughter Brigitta and his deep concern about her future. To him this girl is, "more important than a whole continent." (150). Then there is a spiritual affinity between the Priest and Coral fellows. The priest's concern for the bereaved mother and her dying child is equally praiseworthy. But the general admiration for

the priest reaches its height when he 'decides to go to attend the wounded American gangster at the request of the mestizo in spite of his suspicion that the mestizo was laying a trap for him.

The pious and religious mother reads out the religious biography of Saint Juan to her three children. This biography runs parallel to the events in the life of the priest. This religious biography is quiet significant to the theme of salvation in the novel. It is only after the execution of the priest that the biography leaves an immense impact on the mind of the boy Luis. The mother now refers to the priest as a martyr. She also calls him a possible saint. Hearing what his mother tells him, the boy Luis now changes his skeptical outlook to become a believer. In fact, it is the sacrifice of the priest that moves the heart of the boy, thus making him show the greatest reverence to the mysterious priest who arrives at his door after the execution of the whisky priest. The priest is thus made a martyr and a possible saint by Graham Greene.

Bold and courageous, she assures the whisky-priest to teach him the signal code by which he could know the enemy movements. And the priest finds a bone with some flesh on it and he thinks Coral is like his daughter Brigitta. The priest says "Come back! Come back! He cried in grief across the stormy water and I'll forgive your highland chief my daughter, Oh, My daughter" (147).

The realization of the mortal sin he has committed, by giving into his Fleeting passion tortures him. The priest sees in his daughter's face his own mortal

sin looking back at him. She is the incarnation of his lust. The priest feels an overwhelming sense of responsibility for her in search of belief towards god. The priest can hate his sin, but he cannot hate the result of it. As a priest, he has no right to be partial to one particular person, his duty being to love everyone. And in Brigitta's case, the error is even graver. She is born in sin. When the priest meets her in Maria's hut, he feels the shock of human love. When he sees the child standing, there watching him with cunningness and contempt, the priest remembers how Maria and he had felt no love in her conception. The priest remembers how fear and despair, half a bottle of brandy and the sense of loneliness had driven him to the act which horrified him.

The theme of evil is worked out through the whisky – priest. The little girl, Brigitta, already shows signs of evil like the small spot of decay in a fruit. These is the American gangster who offers a contrast to the Priest in so far as he is wanted by the police for certain crimes of violence while the Priest is wanted by the police for his Christian beliefs which included the belief in peace and non violence. Finally, there is the mestizo who is the very embodiment of evil because of his hypocrisy, greed and treachery. The prison is over crowded with lust and crime. Even the chief of the police and the governor are not without evil. Thus evil constitutes one of the chief themes in search of belief towards God.

Greene seems to suggest in his early novels that Catholics have extraordinary inner resources to fall back on. In his works he sees that the profound sense of evil

and good which his Catholic characters, have often leads to a mental conflict between religious duty and desire in the pursuit of belief. His books deal not only with man in relation to himself, but fundamentally in relation to God. The priest shows that human relationships are never satisfying one has finally to surrender to God who pursues. Greene's works deal fundamentally with moral problems and behind his social comments lie the moral implications. Greene draws a sharp, distinction between. "Wrong" at the human and "evil' at the spiritual level. Sometimes he even seems to praise wrong doing, merely because it is not a divine transgression. Greene repeatedly showed in his works that faith is ineradicable.

The priest in *The Power and the Glory*, may have found God and be martyred towards the end of his spiritual struggle Priest and he is haunted by his failure and corruption. He was never a very devoted Priest. In those days, he was surrounded by the influences. The priest has failed in a series of Priestly vows and played into the hands of the devil. He loves his sin and therefore cannot bring himself to repentance. "That was true: he had lost the faculty. The priest could not say to himself that he wished his sin had never existed, because the sin seems to him now so important - and he loved the fruit of it" (128).

The Lieutenant has a great love for children. It is for them he is fighting. The priest would eliminate from their childhood everything which had made him miserable. The priest would drive out everything that brought misery, poverty,

superstitions, and corruption. They deserve nothing less than the truth a vacant universe and a cooling world, the right to be happy in any way they choose. He was quite prepared to make a massacre for their sakes, “martyr to care for them”(95).

The Lieutenant is inhibited by his childhood experiences. The priest is such a lost soul because there had been a combination of suffering and deprivation in his childhood. The priest knew that the Priest was more dangerous than the American gangsters because the Priest was possessed by an idea. It never occurred to the Lieutenant that he himself was equally possessed by an idea and was, as such, equally dangerous. “They find the Lieutenant a mystic in his own sense, there are mystics who are said to have experienced God in a straight line. He was a mystic too, and what He had experienced was vacancy, a complete certainty. In the existence of a dying cooling world of human-beings who had evolved from animals for no purpose at all” (24).

Greene points out in *The Power and the Glory* that it is difficult to find a substitute for God. It is paradox in Greene’s novels that the Catholic characters are not only great sinners, but they are frequently less happy in the state of grace than they are in the state of sin.

The conflict in the minds of these characters seems to reflect to some extent the conflict between religion and the desire in Greene's own mind. Greene's pre-occupations with the themes of sex and sin are an indication of the conflict in his mind between his modern ideas and his belief in the teachings of traditional Catholic religion.

Greene also presents the paradox of the Priest in and *The Power the Glory*, reaching the selflessness which is required of the saint, through his sin. It is through his illegitimate child, Brigitta that the Priest seeks for belief in God with the power of love and the immense load of responsibility that all parents feel in the matter of protecting their children against all evil and corruption in this world.

The Priest redeems himself through his immersion in sin and suffering, “He had given way to despair – and out of that had emerged a human soul and love – not the best love, but love all the same” (100). In the good old days, he was complacent in his virtue, “Then, in his innocence, he had felt no love for anyone: now in his corruption he had learnt...” (139). His heart bleeds at the sight of his own child – the enormous consequence of his sin, “The world was in her heart already, like the small spot of decay in a fruit” (81). Time and again he thinks of that crooked fruit despair, that young-old amalgam of ignorance and knowledge. He has a desperate longing to save this child: “O God gave me any kind of death – without contrition, in a state of sin – only save this child” (82).

The Whisky-Priest has many of these characteristics of the sick soul. The priest feels an extra-ordinary affection for the inmates of the person. Then he remembers his illegitimate daughter Brigitta, and prays to God for her salvation, he realizes that this is the love for every soul:

Turn his brain away towards the half-caste, The Lieutenant, Even a dentist he Had once sat with for a few minutes, the child at the

banana station, calling up a Long succession of faces, pushing at his attention as if it were a heavy door which Wouldn't budge. For those were all in danger too. He prayed, God help them (208).

The most significant of all the sources of suffering is that which comes from the realization of the great distance between the actuality of man's condition and the purity and splendor of the nature of God. The Priest in the pursuit of belief towards God prays, "O God, forgive me - I am a proud, lustful, greedy man. I have Loved authority too much. These people are martyrs- protecting me with their own lives. They deserve a martyr to care for them not a fool like me, who loves all the wrong things" (121).

Greene points out in his works that they are born to suffer in this world. Only suffering can save us and only death can end our sufferings. The novels of Greene are about loss and suffering. The priest shows that he who avoids this glorious suffering shuts himself out from salvation and wallows in selfishness. Greene approaches the problem of evil from the point of view of Christian theology and fact of suffering, evil and even sin. Evil is rooted in man himself and poses a constant temptation to his worst inclinations, as well as a constant threat to his spiritual security. There two causes for man's suffering; God's will and man's sin. The bad man suffers as a punishment for his sin while the good man undergoes as a test from God.

Christian religion teaches that pride is the fountain of all sins. Pride takes one away from God and brings about ruin. This is the essential irony of sin. It is inevitable that failure to obey God's commandments will lead not only to disappointment but also to the deepest suffering, which is alienation from God. Greene interprets human suffering leading to spiritual growth and creative human service. In his novels, they can see the characters discuss Catholic concepts like sin and grace, salvation and damnation. Greene makes reference to some of the Catholic concepts in his novels. Man is aware of the divine, eternal God and he thinks that he is sure to be damned. Though he thinks like that he is unable to abstain from the sin of which he is not aware of religious belief.

The performance of his pastoral functions, his duties as a priest only make him guilty. His state of mind is that of a man, who believes in the reality of hell because evil has entered his body. "A virtuous man can believe in Hell, but he carried Hell about with him sometimes at night he dreamed of it..... Evil ran like malaria in his veins" (167).

One notable thing about the Whisky-Priest is that he harbors no illusions about himself. He is constantly aware of the extent of his degradation, of being in a state of Mortal Sin. Yet, there are in him, a positive longing for forgiveness and reconciliation with God, which issues forth from his humility and contrition. His work in carrying out the work of a Priest in a state, which has abolished religion and God, has quite significance in himself. The work of the priest in such a

situation is dangerous, since it can result in his death. This shows that the priest, though propelled by pride has at the same time a sense of duty to God and to the people who have been forced by a dictator to become atheists. His continued practice of his vocation makes him a martyr, and a better man and better Priest than Padre Jose.

Padre Jose is a great coward. He is a counter foil' the Whisky-Priest. The priest has been a Priest for forty years. Though a very humble Priest once, he has now become a coward and always lives in a grip of the unforgivable sin of despair. The priest leads a life without proper respect. The priest is a ridiculous figure. The priest is haunted by a sense of guilt for God. Like the Lieutenant, he also has an introspective mind and thinks of his past and present. The priest considers he only fit for hell, and worse than the Whisky – Priest. When Lieutenant comes to him with a request to hear the whisky-priest" s confessions, he does not agree to the proposal. The priest is afraid of his wife and the state law. The priest suffers from a sense of desolation and unworthiness. Padre Jose breaks the vow of celibacy by getting married at the age of sixty.

Padre Jose is fed and fattened by his wife like a Prize boar, whereas the whisky-priest leads a life of austerity. The priest is afraid of dying in a state of mortal sin as he believes in God and Christianity. The Catholics believe that Christ conferred upon their church the authority not only to teach his doctrines but also to administer his sacraments. The sacraments are the channels through which the

fruits of the redemption are' applied to the individual soul. The Catholics believe that the graces and fruits of the redemption are applied through each of the seven sacraments to the soul of the individual. Baptism removes original sin; confession forgives actual sin.

A Christian doctrine to which Greene refers to very frequently is that of Original Sin. Besides the original sin, there is an actual sin which they commit to themselves. Actual sin is of two kinds, Mortal and Venial. Mortal sin is a grievous offence against the law of God. Venial sin is a less serious offence against the law of God. God's mercy, even if it sometimes looks like punishment, has no limits. Greene insists on the fact that they have no right to sit up as judges in this matter. Greene repeatedly stresses the infinite mercy of God.

Greene believes in the mysterious power of prayer. Faith can move mountains. The prayers offered to God by the characters at some crucial moments in their lives are answered without fail. This happens in *The Power and the Glory*.

On several occasions in his works. Greene has referred to Catholic concepts of the resurrection of the dead, and Immaculate Conception. Greene feels that even though these may seem improbable to modern man, these are among the central beliefs of Christianity. Greene often refers to the Catholic belief in miracles. Greene is of the view that a society that is untouched by Catholic grace has abandoned charity and has put a spurious morality in its place.

The pain or loss, the irony of human aspiration, the root of evil and the will of man in search of belief - are conceptions which are central to Christian theology.

Greene has clearly drawn from its doctrines the ideological bases for his portrayal of modern psychological concepts to throw light on the inner life of his character.

The Lieutenant in *The Power and the Glory* believes in the totalitarianism state. The priest would drive out everything that brought misery, poverty, superstition, and corruption in his state. He thinks of the poor children around him.

They deserved nothing less than the truth a vacant universe and a cooling world, the right to be happy in any way they choose. The priest was quite prepared to make a massacre for their sakes-first the church and then the foreigner and then the politician-even his own chief would have to go one day. The priest wanted to begin the world again with them, in a desert (71).

Greene often condemns modern civilization with its all its trappings. The priest repeatedly shows the sordidness that lies behind the outward show of civilization. In *Brighton Rock*, Greene has made use of every opportunity to introduce the macabre or squalid detail. Greene stresses the idea that seediness is the true symbol of modern civilization. The maladjustments in society are the facts of life rather than the so-called great achievements in which men put their trust, forgetting God, the only reality.

The whisky-priest in *The Power and the Glory* is the last Priest in the state, regardless of whether he will be ultimately damned or forgiven by God and

received in heaven. His fellow Priests having been outlawed, killed or forced to marry, by a local dictator. The whisky-priest can try to escape or he can lead a married life which will then reveal the absurdity and hollowness of his former vocation. The priest can thus either save his soul or save his body. The Whisky-Priest reluctantly stays on, but he constantly reminds himself that he is not worthy of the role of the martyr. If Christ is his ideal, he sadly fails to live up to this high conception because he drinks to excess, has begotten a child, and is not even sure whether he can practice his profession when fear overtakes him; in brief he is, according to Greene, a sinner ready to achieve sainthood. Full of pride, the whisky-priest, like a hero in a Greek tragedy, is partially ennobled through doubts of suffering, and self-realization. The Priest is made aware of the depths to which he has fallen, aware that the devil indeed contains the seeds of his attachments to God. This sinner not only proves to be a true martyr but seems to qualify to a great extent even for the status of a saint.

Greene emphasizes the Priest's awareness of his own sinfulness. On his way to Maria's village, for instance, the Priest meditates upon his past life. The priest thinks of the past few years of life which were marked by other sinful actions. Other "Surrenders" (83) as he calls them feast days and fast days and days of abstinence had been the first to go; then he had ceased to bother about his breviary, then the altar-stone had gone because he had found it too dangerous to carry with him even though he knew that he had no business to say mass without it. The priest recalls about that five years ago he had given way to despair- "the unforgivable sin" (25). The priest realizes the fact that he is a bad priest, a whisky -priest.

The Priest's final assessment of himself is made during the last night in the prison before his execution. The priest thinks of himself as a useless man who has done nothing for anybody. The priest experiences an "immense disappointment because he has to go to God empty handed with nothing done at all." (191). the priest feels like someone who has missed happiness narrowly because, if he had exercised a little self restraint and shown a little courage, he could have achieved the grace of God.

There is a continuous struggling for both the Lieutenant and the Priest. The Lieutenant is of the opinion after that the death of the whisky-priest there would be no body to function has a representative of God to carry on God's work. The priest shows no interest in the religious story which his mother is reading for him, His asking of questions and shows his belief. The priest also meets the Lieutenant and takes the interest in his rework. Later he takes interest in Joan and begins to hate the Lieutenant for having captured the whisky-priest. He welcomes the new Priest. It is a kind of miracle Greene himself says ,More than the shadow of the Priest should be there. It is important to have the dialogue of the new Priest with the child to show the change of mind in the child towards the dead Priest whom he did not respect until his death, and also to indicate that the church goes on.

The evidence would convict the Priest of sinfulness and lead to his damnation. Greene makes his own view in the matter even though he has delineated the character of the Priest with a fair degree of detachment. The Priest is capable of great self-sacrifice, and he has in him the seeds of true mortal greatness. In the opening

chapter, they find him giving up his plan to escape to safety because he feels that he must remain in order to attend upon a dying woman and hear her confession. Towards the close of the novel, he is found again deliberately spurning the golden opportunity to start a new, safe country; and this time again he makes the sacrifice because it is more important to go and hear the dying confession of a gangster though he knows fully well that the police has laid a trap for him through the mestizo. Thus his sense of priestly duty transcends all comfort and personal safety. When therefore, he is captured and executed, the witness is true martyrdom.

In the final arrest the priest is troubled by the consciousness of “a few communions, a few confessions, and an endless bad example” (208). And on the morning of execution: “He felt only an immense disappointment because he had to go God empty-handed, with nothing done at all. It seemed to him, at that moment, that it would have needed a little self-restraint and a little courage” (210). Unconscious though he may be he has already stumbled upon a sort of “befuddled glory”. David Lodge thinks in *The Novelist at that cross roads* opines “It is the priest’s wavering, undignified but persistent loyalty to his vocation that makes him a genuine martyr...” (103). But more than anything else, it is the priest’s suffering and the emergent humanity that does the trick for him. In his tragic fall and ultimate rise to glory lies the hope of redemption for a world sunk in the morass of despair and absurdity.

Greene shows, however, that man is not only doomed to sin, but is also capable of salvation. God's infinite mercy turns even evil into good. God created man in his own image, after his likeness and nothing can ever completely erase the image of God in man. It is like a "birth – mark" (41) that cannot be rubbed out; it is our true self, never to be realized fully in time, but is always present' even when concealed under superficial layers of borrowed garments".

The same idea crosses the Priest's mind in *The Power and the Glory* when he sees the religious persecution in Mexico. The priest thinks, "If God had been like a toad, you could have ridden the globe of toads, but when God was like yourself: it was no good being content with stone figures you had to kill yourself among the graces" (102).

Sin implies a consciousness of God and only those who like permanently in the presence of God can have a clear consciousness of sin. Greene repeatedly points out the nature of the sin. Sin is an impediment to loving God. Through subsequent guilt, confession, and repentance it can finally perhaps lead to redemption. A Catholic has this special knowledge always in his heart. Bible says in the book of *Mathew*, "If you have faith as a mustard seed, you will say to this mountain, 'Move from here to there,' and it will move; and nothing will be impossible for you". (Matt: 17.21)

In the novel *The Power and the Glory*, the Priest's sins are many chronic alcoholism, negligence in observing religious rituals, and worst of all begetting an

illegitimate child, still the Priest becomes a martyr in the end by dying for his church and Greene leaves little doubt that he ought to be considered a saint as well. At the moment of his execution, the Priest was not afraid of damnation. The priest felt only an immense sense of failure. It seemed to him at the moment, that it would have been quite easy to be a saint. It would only have needed a little self - restraint and a little courage. The priest felt like someone who has missed happiness by a second at an appointed place. They may believe that the Priest becomes a saint because' of his repentance for absolute resignation to God's will.

The central theme of the book *The Power and the Glory* is a prolonged chase of the Priest by the Lieutenant. Thrice the Priest meets the Lieutenant first, in the village, secondly in the prison execution. The half caste, mestizo forces him to attend to a dying soldier, who is supposed to be a Catholic. The real motive of half - caste is revealed to the Priest, only when he goes there. However, he gets arrested and finally executed.

The real battle between the forces of evil and good, takes place in the soul of Priest. In his death, the evil is defeated and forces of good transforms The whisky-priest into a saint. The pious mother at this stage speaks of the priest not only as a martyr but also as a possible saint and the boy Luis is transformed from a skeptic and mocker into an earnest believer who receives the new priest with a deep reverence. The appearance of a new priest, symbolizing the perpetuation of the

religious spirit, and the boy Luis's respectful reception of him, mark the final climax in the novel, leaving no doubt in the minds of readers that the whisky-priest is intended by Greene to be a hero, a martyr and a possible saint.

Salvation or damnation is one of the main themes of the novel and this is worked out through the character of the Whisky-Priest. But the case of a Whisky-Priest is a striking example of the spiritual enrichment that may follow a life of sin and suffering. The great sufferings of the Priest teach him humility and love. Only through his sin, the Priest reaches the selflessness which is required for a saint. In his prosperous days he was proud and arrogant still, in spite of all these, he truly believed in God's mercy.

The Priest performs his duties faithfully. The priest never fails to respond to the call of duty. Even the Lieutenant is so struck by the sincerity and the convictions of the Priest that he goes out of his way not only to provide him with brandy, but also to make an affair to bring Padres Jose to hear the Priest's confession.

The Whisky-Priest gets arrested, while doing his religious duties, which he was not legally allowed to do. The priest hears confessions from, Christian children etc, while traveling to various places. The priest is very keen to hear confessions of people at their death - beds and because of this dedication he goes to the bedside of a Catholic soldier who is dying. As a result, he gets arrested. The priest makes a vain attempt to confess his past evils. This incident makes us believe that it is his sense of duty that leads to his end.

Greene, in his novels, treats religion in a secular way with having some references to Roman Catholic beliefs and their rituals. Among those, the most primary one is the absolution of “sins through constriction” (151). A sinner who confesses his sins to a Priest, his thought is absolved of his sins, i.e., he is forgiven by God. Confession while dying is considered to be very essential to save a man from damnation. A reference to this is found in the case of the whisky priest who hurries to hear confession from a dying soldier and gets caught by the police.

Graham Greene deals with the main Roman Catholic beliefs and rituals that were found in Greene's works. A Roman Catholic priest has to take a vow of celibacy. The priest must not marry and he must have no intimate relations with any woman. But the whisky-priest as a Catholic priest did not follow this rule. His wrong relationship with a woman called Maria resulted in the birth of a child. Later he was arrested. He attempts vainly to confess his sins.

For Greene Evil, Sin and Suffering are very much related with human life comprising both good and evil in the pursuit of belief through repentance. According to Greene, man not only commits sin but also makes up for his sins through repentance. Greene writes as a sensitive Catholic, for whom the moral law exists. The action of any character is a part of the total; pattern of the plot that slowly unfolds itself. The whole motif is complex, bordering the rational mind. Most of Greene's novels are apparently based on Catholic dogmas and beliefs on sin and the presence of God, with grace even in this rationalistic age. Greene pictures God as one who can still perform miracles even in the modern world.

The novel is directly concerned with the issue of salvation and damnation. The hero of the novel is a weak Priest who has broken the rules of the church by fathering a daughter and by having formed the habit of drinking. Greene shows almost with eager case how unworthy this man is to be representative of the church in a province cleared of Priests. The priest is damned and scolded; he faces humiliation. Fellow's calls his act of "begging brandy" (65) shameless. Yet he gets salvations through sacrifice and suffering and dies the death of the martyr.

Greene believes that there is no other anguish as great as the suffering from guilty conscience. The priest also, says that if a person regrets for his past evils deeds, he will attain salvation, Moreover, the greater the suffering, the greater man pursuit of belief to attain God. For more beaten gold becomes more flexible. *Marine Beatrice Mesnet* also points out that "man is not only doomed to sin, but is also capable of salvation" (78). The main theme of *The Power and the Glory* is sin and salvation, and the novel demonstrates that God's glory is more powerful and permanent than man's or state's power.

The priest desires to be redeemed by his humility and repentance. His continued state of his vocation, in the godless state of Mexico makes him a martyr. Because of his faith in God and Christianity, he is afraid of dying in a state of mortal sin, unlike Padre Jose. Though he believes that repentance by the grace of God can redeem him of his sins, he does not practice it in its strict sense of the world. This sort of repentance would not have been in the manner of a commercial

agreement which is abhorrent both to God and the true believer. Yet this is a clear gradual change in the attitude of the Priest as he moves from the side of the devil to the side of God, though these are periodical lapses. In this manner, the novel becomes a saga of continuous, albeit, halting repentance. It is an affirmation as in *psalm* 51. "Against thee, thee only, have I sinned, and done this evil in thy sight restore unto me the joy of thy salvation." (12)

The Priest calls himself a miserable sinner repeatedly. His self-analysis helps one to reconstruct his past sinful life. This is the process by which he is working out his salvation. His acts of charity, loyalty, sacrifice and suffering, help him to make further steps towards God. The priest is denied of his private confession - the sacramental confession by the godless state. In the morning of his death, the Priest is filled with remorse because he has to go to God empty – handed.

Fears grips him; he was not at the moment afraid of damnation-even the fear of pain was in the background. He felt only an immense disappointment because he had to go to God empty-handed, with nothing done at all. (204)

His interior monologue reveals the agony of the soul that despite the weakness of flesh is yet pure and is touched by grace of god through faith. The priest accepts his destiny with humility and trust in God. The priest is a perfect example of a broken-heart awaiting divine grace. The Priest is gradually transformed into a martyr and saint. The Priest enveloped in his sin is able to attain sanctity, since his awareness of God

irradiates suffering and squalor. The glorification of suffering as a means to salvation is reminiscent of the Holy word: "For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us" (130).

The priest's involvement in human misery, changes him not only as a human being, but enables him to attain heroic heights. The priest reminds one of T.S. Eliot's vision in East Coker "Into another intensity for a further union, a deeper communion through the dark cold and the empty desolation" (205-207).

In the death of his old conceited self, the Priest is purified and becomes a spiritually profounder. The Priest cannot afford to see anybody damned. He says, "If there's ever been a single man in this state damned, then I'll be damned too" (194). He imagines himself to be the suffering servant of the Lord. Jesus himself through St. Mathew says "If any man will come after me, let him deny himself, and take up the cross, and follow me, for whoever will lose his life for my shall find it" (24-25). The priest takes this path for his redemption. His death is not the death of despair, but as he is a suffering servant of the lord, he is touched by his grace.

Greene considers the Priest as a saint and a martyr in that he died because of his vocation as a Priest. Salvation seems to be taken for granted, but sanctity is something more. According to David Pryce Jones in *Graham Greene*, "The Priest never fails to mortify himself whenever his conscience is brought into play perhaps his self-knowledge should be seen as humility instead of realism" (49). In an encounter

with the Lieutenant, the Priest refuses to accept the fact that he is martyr. He says "Oh no, martyrs are not like me. They don't think all the time" (190).

The faith of the Whisky-Priest is reduced to a sense of mystery, overwhelmed by the sense that his own inadequacy does not render the flow of divine grace through his hands to those to whom he ministers" (17). This at least is a truly religious sense for even if faith involves intellectual knowledge it also needs the participation of man's whole-being. This glorification of suffering as a means of salvation echoes in the New Testament. Greene shows that he who avoids this glorious suffering shuts himself from salvation and wallows in suffering.

The case of the Priest shows more clearly the spiritual enrichment may follow the ordeal of life and sin. The reader understands that, Greene is convinced of the fact that the fundamental paradox of Christianity lies in the co-existence of good and evil. In *The Power and the Glory*, Greene emphasizes on vice, squalor, furtiveness, cheap sensation and all that is brash and vulgar and deliberately excludes beauty, truth and goodness. He tries to drive home the significance that Christ died for a world full of sinners.

The theme of evil has been worked out not only through the character of the Priest but also through the characters. For example, Brigitta has been shown as not a good girl. Maria finds evil in her and she has no hope in this girl. The American Gangster is an evil character who is wanted by the police for the crime of violence that he has committed. Likewise, the mestizo is an embodiment of evil. The priest

stands for manipulation, greed and hypocrisy. Thus Greene has projected evil through various other characters in the novel in the pursuit of belief for redemption.

It is through the character of the Priest again that Greene has shown the struggle between the church and the state. The state finally kills the last surviving Priest in search for belief, but religion cannot be totally scrapped from the hearts of the people. This impression has been left in the end by introducing the entry of the mysterious Priest at the door of the pious woman. Priest may die but not the priesthood.

In the novel *The Power and the Glory*, the theme of evil has been skillfully worked out. The Priest expresses his disgust at the sights of evil on: various occasions. For example, at the sight of the dead child his feeling is, "Horror and disgust touched him- violence everywhere: was there no end to violence?" (150). But Greene has portrayed Evil, Sin and Suffering through the character as a fall and rise through the pursuit of belief to reach God. The Priest, who deserves damnation, ultimately marches on to the path of salvation.

Chapter IV

Pursuit of Moral Values

If we are to go forward, we must go back and rediscover those precious values -- that all reality hinges on moral foundations and that all reality has spiritual control.

Martin Luther King

Moral values are the ideology of good and evil, which handle a person's deeds and inclination. A person's moral may be obtain from humanity, religion, or self. When moral values are derived from humanity and regime they, of necessity, may change as the laws and morals of the society change. An example of the brunt of varying laws on moral values may be seen in the case of inculcating values in life. In earlier society, the laws and morals simply came from the Roman scheme of law, which was largely based on the Ten Commandments. As society moved into the modern era, that earlier system of laws became more and more eroded.

The options that are made by a person from infancy to maturity are between illicit and ample, kind or cruel, liberal or egotistic. A self may, under any given set of circumstances, decide to do what is illicit. If this individual possesses moral values, going against them habitually fabricates guilt. It is fascinating to note most religions have built-in lists of set codes by which its enthusiasts should live.

Moral values are also derived from within one's own self. If a child has been illicit to touch or take a certain object early on, they know enough to slowly look over their accept to see if they are being pragmatic before touching said object. There is no need for these deeds to be taught; it is innate. Once, however, any form of restraint is applied to amend the child's behavior, the child now gains the capacity within himself to distinguish his right deeds from his wrong deeds. Now, the child can make accurate choices based on his own acquaintance.

Having faith, believing in a set of moral values and ethnicity, and applying the ideology to a way of life describe the millions of religious people around the world. Intellectual beliefs are typically related to dutiful beliefs. For example, the identity of a person or group is shaped by religious values, beliefs, and affiliation. These values are often passed on to future generation.

There are many reasons as to why people are drawn to a religious or divine way of life. Many find guidance from the teachings of wise sages and diviners. Having faith in something 'bigger than us' can persuade strength in times of trial and peace to those questioning life and death. God is the initiator of all things, and by His very nature, He is love. God says love is unrestricted and sacrificial, and it is not based on feelings; therefore, love is not an "intense affection... based on familial or personal ties". To understand what true love is to strengthen moral values, one must know God.

The Bible indicates that love is from God. In fact, the Bible in *I John* says "God is love."(I John:4.8). Love is one of the primary distinctiveness of God. Likewise, God has endowed us with the capacity for love, since we are created in His image. This competence for love is one of the ways in Bible in *Genesis* says, which we are "created in the image of God"(Gen: 1.27).

The Bible in *I John* tells us that "God is Love" (I John: 4.8). There are many passages in the Bible that give us God's definition of love. The most well known verse is *John*, "For God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life."(I John: 3.16). so one way God defines love is in the act of giving. However, what God gave was not a mere gift-wrapped present; God sacrificed His only Son so that we, who put our faith in His Son, will not be separated from Him. This is an amazing love, *Bible says in John*, "God is love. Whoever lives in love lives in God, and God in him"(I John: 4.16).

God is love. When the most revered mystics from the world's great religious traditions speak about the love that is God, they almost equivalently declare that the nature of that higher non-ordinary, transpersonal love is moral. They say that the love of God is experienced as a peace that is indescribable, a peace that passeth all understanding with moral value to attain salvation.

Greene has strengthened Kantian ethics as an deontological ethical theory first proposed by German philosopher Immanuel Kant. The theory, developed as a

result of Enlightenment rationalism, is based on the view that the only intrinsically good thing is a good will; therefore an action can only be good if the maxim, or principle, behind it is duty to the moral law. Kant also distinguished between perfect and imperfect duties. A perfect duty, such as the duty not to lie, always holds true; an imperfect duty, such as the duty to give to charity, can be made flexible and applied to certain times and places. Kant's theory is an example of a deontological moral theory—according to these theories, *the rightness or wrongness of actions does not depend on their consequences* but on whether they fulfill the duty. Kant believed that there was a supreme principle of morality, and he is referred to it as The Categorical Imperative that determines what one's moral duties are. Universal – Kant's theory provides moral laws that hold universally, regardless of culture or individual situations. Kant has the greatest respect for human dignity and autonomy.

Graham Greene is undoubtedly an immense figure in the twentieth century English literature. He is a prolific writer and his works investigate the moral and political issues of the modern world. He is one of the widely read novelists of the twentieth century. Adventure and anxiety are constant elements in his novels. There is a heavy dose of thrill, suspense, substantial pursuit and violence in most of his novels. The canvas of Greene's artistic operation is broad and his vision is panoramic. As a prolific writer, Greene's concern is to depict the human predicament of our times. His art is humanistic in contented and universal in its realm. It shows the artist's unceasing struggle and his struggle with a stubborn world burdened with evil and suffering.

The Heart of the Matter is regarded as one of Greene's finest novels.

The novel is predominantly religious in theme and outlook and it shows Greene's obsession with Roman Catholicism. In the novel, *The Heart of the Matter*, Greene attempts to reconcile the presence of evil and suffering in this world with the existence of an omnipotent and a merciful providence in Heaven. According to Arnold Kettle in *An Introduction to the English Novel* "*The Heart of the Matter* is a moral fable, a story based on an abstract notion as to the nature of survival. The novel is about the innate impiety of man and his need for "divine Mercy" (155). The theme of *The Heart of the Matter* is the quarrel in the soul between an illicit love and a religion that admits no conciliation with the humanity of flesh. In a review of *The Life of Graham Greene* in *The Times Literary Supplement*, the critic Marie writes of Greene, "He is a writer whom it is not easy to grade, but one whose power of development, in style and thoughts of mind, seems to show an ever-renewed vitality" (302). The vitality lies in the rich comedy that goes with the fairy tale in this novel.

The Heart of The Matter portrays Greene as one of the finest writers in English. Major Henry Scobie, a long-serving policeman in a British colony on the West Coast of Africa during World War II, is responsible for confined and wartime security. His wife Louise, an unhappy, solitary woman who loves literature and poetry, cannot make friends. Scobie feels responsible for her misery, but does not love her.

Greene is a powerful character, who symbolizes the loss of moral values both failure and betrayal, thereby, seeking outlet from overpowering guilt. Scobie reflects the disastrous effects of pity on human beings; pity is distinct from compassion for pity is cruel, pity destroys and love is not safe when pity is prowling. Francois Maurice in his essay on *Graham Greene* says “Graham Greene himself broke like a burglar into the kingdom of unknown” (124).

Scobie tries to secure a loan from the bank to pay the two hundred pound fee for Louise’s passage, but is turned down. Yusef offers to lend Scobie the money at four percent per annum. Scobie initially declines, but after an incident where he mistakenly thinks Louise is contemplating suicide, he accepts the loan and sends Louise to South Africa. Wilson meets them at the pier and tries to interfere with their parting.

Shortly afterwards, the survivors of a shipwreck begin to arrive after forty days at sea in lifeboats. One young girl dies as Scobie tries to comfort her by pretending to be her father, who was killed in the wreck. A nineteen-year-old woman named Helen Rolt also arrives in bad shape, clutching an album of postage stamps. She was married before the ship left its original port and is now a widow, and her wedding ring is too big for her finger. Scobie feels drawn to her, as much to the cherished album of stamps as to her physical presence, even though she is not beautiful. She reminds him of his daughter.

He soon starts a fanatical affair with her, all the time being aware that he is committing a grave sin of adultery. He writes to Helen which ends up in Yusef's hands, and the Syrian uses it to blackmail Scobie into sending a package of diamonds for him via the returning *Esperança*, thus avoiding the authorities. Critics F. N. Lees in *Graham Greene* comments "total adoption of Greene's characters thoughts and the values of the novels render distorted because the valuing gadgets offered are distorted and imperfectly sensitive" (42).

Shortly after he witnesses Yusef's boy delivering a 'gift' to Scobie, Scobie's servant Ali is killed by teenage thieves known as wharf rats. Scobie had begun to doubt Ali's loyalty, and he hinted this suspect to Yusef. We are led to believe that Yusef arranged the death of Ali, although Scobie blames himself for the matter. In the body of his dead servant, Scobie sees the image of God.

Now anxious, he decides to free everyone from himself even God and he commits suicide, being aware that this will result in damnation according to the teaching of the Church. For the sake of his life insurance, he feigns symptoms of angina thus receiving a terminal prognosis from his doctor in an attempt to have his death appear natural. Instead, his efforts prove useless in the end. Louise had been not as naive as he had believed, the affair with Helen and the suicide are found out, and his wife is left behind wondering about the mercy and forgiveness of God and Helen almost immediately moves on to an affair with another man which represents the loss of moral values.

The problem inherent is one of the communications based on the marital and social levels. Scobie is in a miserable relationship with Louise. The love between Scobie and Louise is simply dried up as bondage or like a handcuff. They don't even share a common feeling of house, "If home for him meant the reduction of things to a friendly unchanging minimum, house to her was accumulation" (13). Marie Mesnet in *Graham Greene and The Heart Of The Matter* says: "Greene's many essays on lost childhood, innocence and his autobiography do reveal a propensity towards distrust and an element of the narcissist in his writings" (21). And much earlier Louise curled up fast asleep reminds him of a dog or a cat asleep: "These were times of ugliness when he loved her, when pity and responsibility reached the intensity of a passion" (13). Scobie has pity for the suffering of his wife, his mistress, and God; it is nevertheless pity for them as objects. This is evidently the case where Louise and Helen are concerned. Scobie sees Louise as an object demanding his pity, not love. On going home one day from the office he finds her lying under the mosquito net drenched in sweat and is both fascinated and repelled by the seeming ugliness.

The moral of the novel *The Heart of the Matter* is this: Scobie, a Catholic ceases to love his wife and instead falls in love with another woman. He is faced with the following alternatives: he could decline Helen and stay with his wife or he could leave his wife and live with Helen; he could stay with his wife and yet keep Helen as a mistress, and he could commit suicide. Apart from these, there is also the likelihood of a miracle solving the problem and Scobie actually prays for this.

Nothing works out favourable for him; his heart opts for Louise, when he more deliberately becomes responsible for her happiness. She reminds him of: “A joint under a meat cover. But pity trod on the heels of the cruel image and it is hustled it away” (14). Home for Scobie is a foreign territory which he visits with a suspicious insecurity, with fearful nagging questions from Louise in spite of his self allegation to make her happy Lousie asks, “do you love anyone Ticki, except yourself?” (16).

Scobie is a powerful character, who represents both failure and betrayal, thereby, seeking outlet from overpowering guilt. Scobie reflects the devastating effects of pity on human beings, pity is distinct from compassion for pity is cruel, pity destroys and love is not safe when pity is prowling. Francois Mauriac in his essay on *Graham Greene* attributes: “Graham Greene himself broke like a burglar into the kingdom of unknown” (124). The moral of *The Heart of the Matter* is this: Scobie, a Catholic ceases to love his wife and instead falls in love with another woman. He is faced with the following alternatives: he could reject Helen and stay with his wife or he could leave his wife and live with Helen; he could stay with his wife and yet keep Helen as a mistress, and he could commit suicide. Apart from these there is also the likelihood of a miracle solving the problem and Scobie actually prays for this. Nothing works out favorable for him; his heart opts for Louise, when he more consciously becomes responsible for her happiness. She reminds him of: “A joint under a meat cover. But pity trod on the heels of the cruel image and hustled it away” (14). Home for Scobie is a foreign terrain which he

visits with a suspicious insecurity, with fearful nagging questions from Louise in spite of his self allegation to make her happy: “Lousie ask do you love any one Ticki, except yourself?” (16).

When Louise leaves the colony, Scobie’s feelings of discontent and isolation cause him to fall into a treacherous relationship with Helen, a young widow, rescued under his regulation from a ship that has been torpedoed by a German submarine. Helen’s uncomprehending nature intensifies Scobie’s isolation, especially when she scorns his religious scruples as a Catholic, which prevents him from obtaining a divorce and marrying her. Scobie is blackmailed into smuggling. To add to his dilemma, Scobie discovers that he is being officially watched by Wilson, a British counter intelligence agent who has newly arrived in the colony to look into the smuggling of industrial diamonds to Nazi Germany. Wilson, the shrewd young man, not only observes Scobie’s underhand dealing with Yusef but also looks on Scobie scornfully for the way he neglects his wife, Louise, with whom he himself is passionately in love. Soon Wilson finds out Scobie’s affair with Helen and in an angry outburst accuses Scobie of his undignified conduct. The following conversation between them conveys Wilson’s contempt for Scobie’s affection for Helen as well as his unruffled and calm exterior which the long years in the colony have brought him, “Do I love this place so much Is it because here human nature has not Had time. Nobody here

could even talk about a heaven or earth. Heaven remained rigidly in its proper place on the other side of death and on this side flourished the injustice the cruelties, the meanness that elsewhere” (26).

For Scobie the world is like a prison house, and to be in it is to be in hell. He repeatedly says that life in the world is characterized by prejudice, cruelty, and undeserved suffering. Appalled by the meaninglessness that he sees all around himself he thinks man can never dream of enjoying heavenly bliss here on earth. He sadly believes that, “Nobody here could ever talk about a heaven on earth. Heaven remained rigidly in its proper place on the other Side of death and on this side flourished the injustices, cruelties and meanness....” (26).

Scobie imagines with horror that he has reached the point where he is not only the cause of massive pain for Louise and Helen but also for God. As he foresees the possibility of an expectations of sacrilegious masses, he has a: “Picture before his eyes of a bleeding face, of eyes closed by the continuous shower of blows: the punch-drunk head of God reeling sideways” (221). What has driven Scobie to his unbearable impasses is a sinister quality that can devour one from within pity. His heart goes out to all sufferings humility, but because pity feeds on pride rather than on humility, he is in danger of turning malignant with this dangerous emotion. Having the illusion of virtue, pity is in reality what W.H.Auden in *The Heresy of Our Time* says; “that corrupt parody of love and compassion which is so insidious and deadly for sensitive natures” (94). Scobie

knows that love and happiness have a temporary existence in the life of human beings. The lesson marriage has taught him is that: “No man could guarantee love for ever...” (49). Scobie pities others while he himself suffers all the pangs of a backslider. The faith however offers amendment. Yet one cannot desire the end without desiring the means. Helen can be visited but not unconditionally. Scobie must never be alone with her. “Against the beautiful and the clever and the successful one can wage a pitiless war but not against the unattractive. Then the millstone weighs on the breast” (41).

Scobie is offered an immense sense of security in this friendship with Helen and reaches the ultimate border in happiness ‘without love or pity’ and without growing sense of responsibility. “We Catholics are damned by our knowledge” (203). He puts his case as poignantly as ever against a God who allowed this closed predicament. Scobie dies with the words: “Dear God, I love” (203). Scobie has to go through the terrible ordeal when Scobie is assailed and mauled by the social taboos and orthodox religious structures. Scobie and Helen are accused of infidelity as their secret relationship is exposed by Wilson. Scobie stands condemned for being a catholic who has flouted the law of church by forming such a relationship. The importance of pain of human beings, the flash of blood is more real to him than the dogmas of religion. At the confessional, Scobie kneels with a longing to be convinced. He prayed for a miracle: “O God convinces me, help me, convince me Give me trust in your mercy to the one I abandon“(204).

Scobie feels an emptiness as his overpowering guilt takes possession. Absolution sounds absurd, I was a fool to envisage that somehow in this airless box I would find a conviction. Scobie says that he thought he was wrong to come to father because he is with entire pride and battered for happiness for Helen and lousie. A purely theological approach to the novel is limited because it fails to take into account the dialectical tension in Scobie's mind. David Lodge does well to short-circuit the theological debate in *The Novelist at the Crossroads*: "the effect of Scobie's Catholicism is to enlarge the implication of a situation that could have been treated in purely secular terms though not so powerfully, by Greene" (105). Scobie reflects, this stand as bedrock of Scobie's sincerity: Scobie has been labeled a failure and an earring individual; even his emotion of pity has been questioned and termed as destructive.

Accepted mask is worn by all and merely involves an exercise in trying. Scobie's efforts are either too amateurish, or that he just didn't try. He comes to the conclusion and probably did his creator as well, that only three people could possibly know happiness: the egoists, the evil and the absolutely ignorant. A review of Michael Sheldon's in *Graham Greene: The Enemy Within* says "the whole thing is the whine of the spoil child denied free run of the play room". His happiness comes when Helen enters his life, a refreshing distraction bringing with her the knowledge least desirable; commits a sin and be happy. There is no turning back and when he turns to father Rank for a solution, the latter is unable to produce for him the magic procedure Suffering is then a prelude to wisdom.

Nothing can be stated about the workings of the mind until it has been under stress. For it is suffering that puts man in touch with the whole human condition. Greene does not demand conversion, for that would be sensational and emotional. Recognition was what any faith desired. Scobie's last attempt is at a penitent prayer. And whom he loves is anybody's guess. Whichever way he intended to finish the sentences, there appears some justification in Louise's agonized bitter remark. Why, did he have to make such a mess of things? "I love you more than myself, more than my wife, more than God I think" (217). The sacrilege comes to the commissioners that Louise has so long coveted. Now "Of the Devil's party "Scobie knows that he will go from damned success to damned success" (212).

Kenneth Allot and Miriam Farris in *The Art Of Graham Greene* says: "Scobie is indeed pushing moral interpretations to sophistical extremes; but because he has a strong element of logic, he cannot ultimately deceive himself" (224). This thought indicates not so much his theological convictions as his psychological yearning for self-destruction. Scobie's sin is that he prefers to trust himself, in his limited knowledge of love for God. He cannot put his faith in trust of God. For his faith is love and pity its image. Scobie cannot comprehend the 'appalling' divine mercy. He knows that the choice of damnation is his alone as he drinks the narcotic. He hears someone calling for him; a cry of distress, automatically stirs him to act: "Aloud he says, dear God I love..." (249) in the final blow he imagines the murder of Ali, his servant of fifteen years, through his complicity with Yusef because of Scobie's unjust suspicion that Ali was capable

of betrayal. When he sees the body of Ali, he imagines that of God because he has betrayed both even though he has loved them. And due to this shock of recognition, which barely averts a damning sort of pride, he recovers the peculiarity between pity and love. It is in this final context of love that Scobie's suicide must be viewed.

When Greene started on *The Heart of the Matter*, it had been several years since he had actually written a novel due to his service in the Second World War. Greene in *Way of Escape* would admit as he would admit himself, he was little rusty in his craft (123). Greene comes across his changing mask; double games recoil and revolt, all intended to meet the threat of isolation, failure, and boredom. Graham Greene in *A sort of life* says: "I was ready to wear any mask to escape from myself" (107). Greene insists if Lousie has forgiven Scobie when God can be no less forgiving. Lousie remarks that Scobie loved no one but God. Scobie's pity, his love becomes emblematic of a universal love, it is in matter of trust that he fails, and Scobie realizes the vastness of human commitment. But he fails to recognize the mercy of God. His pride and his humanity conspire against him and because he cannot trust the God he loves, Scobie becomes desperate. In matter of religion he has become competent for according to Greene, the sinner is very close to God. Terry Eagleton in *Exiles and Emigres* has given a very fine analysis of this tension in Greene:

Greene's protagonists turn, at the risk of damnation, from a soul-saving theology to the insidious pressures of humanity, But only in the context of a continually undermining disbelief in the Final validity of such claims. Orthodox Catholicism is denied in the name of 'humanism'; yet that humanism is itself critically qualified by traditionally catholic way of feeling. (109)

At the end of the novel, father Rank returns to give placate to the living, to reestablish the norm of the church and to give hope for Scobie's soul, even though he committed suicide: "The church knows all the rules, he says, But it does not know what goes on in a single human heart" (254). Greene's preoccupation with evil is inextricably linked with his religious consciousness, his obsessive awareness of God and His mercy. It is, therefore, not surprising that so many of his characters inspite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in contradictory directions, as Greene was in his early years. They live on the point of intersection where the devil wrestles with God for the possession of the heart of man in their stories, Greene exhibits not only sin, corruption, egoism and, in general, the 'demonic' element in man; he exhibits with equal force man's impulses towards love, charity, fidelity and self-sacrifice in general, the 'angelic' principle which makes man turn to God. Michael Torre in *Greene's Saint* says:

Scobie is driven to this act is quite believable because his inner anguish is fierce and death seems the only release. In a way, he is trying to be true to that which is best in him, trying to live out the form of his life in faith, trying to maintain his solitude for all those he has undertaken to care for and protect in a way that will hurt them at least. This is, of course, a foolish and pretentious thing to do: he is being too dutiful, is too busy playing God.

There is certain falseness in his protectiveness, one that does not let his wife or his mistress take responsibility for their lives. Stanford Sternlicht in *The Sad Comedians : Graham Greene's Later Novels* says “ not only nor primarily in after life, but in the distinctly encouraging possibility of living in decorum during this worldly existence” (77). But it is clear how he got where he is, through perfectly good and laudable reasons, trying to live his life out as best as he could. All would be well for him except that suicide is directly against the holy law of God. It is no option for anyone who seeks to follow the Lord's way. Scobie knows that he cannot evade his free choice. No excuse rings true to him and finds him descending into a pit without return, and yet the forces pulling at him seem to leave him no other place to go. His inner sense surrenders to them letting him go and charitable up as though this must be and there is nothing left for him but this way. This is the dynamic of every sin, however venial, and Greene makes it come alive in the extremity of Scobie's case. He is watched with pity, for one can see the pain he is in, this can only make sense if God is real and if heaven and hell are

real. Otherwise, there is nothing to fuss about. But Greene does make the sense that God is real because Scobie rings true as a character. Purgatory is a place where saints dwell, a place where all are friends of the Lord. That Scobie may have some unfinished business to sort out on the other side of death does not prevent us from believing in his sanctity. The similarity of Scobie being saint and sinner is only possible in relation to the theological virtues. The cardinal virtues are acquired by slow and patient effort.

In the novel, *The Heart of the Matter*, however, Scobie's fight is with God, himself, and human nature generally. Scobie is created as a man acting out his nature and yet, acting against his own nature. Scobie is at once the victim and the offender. Although the priest's agony is engaging and moving, the feeling of terror is presented in *The Heart of the Matter*.

As people mature they move through these stages of moral. The first level portrays children's highly concrete moral reckoning in finding solutions to a problem. The second level emerges during pre adolescence and becomes quite dominant during adolescence. The solutions at this stage usually include abstract issues like, what society should expect from its members, and requires reasoning based on beginning formal operations. The third level emerges, if at all. During adolescence or early adulthood adults are able to think in abstract categories and they use reasoning based on advanced formal operations. The solutions to dilemmas at this level develop around the principle of justice that would be the

fairest solution for all the characters in a dilemma. Kohlberg's research in psychology has shown that the individual's conception of justice, of what is right, changes and develops over time as the individual interacts with the environment. Greene's concern to be able to write from the point of view of the black square starts with the setting he creates in *The Heart of the Matter* in which Scobie tries to preserve his moral integrity, in a world without any values apart from considerations of self interest. Scobie's moral conflict exemplifies the catastrophe of a human being whose personal morality is not compatible with the morality of the society he lives in and the group he belongs to. The hell-like description of Africa in *The Heart of the Matter* heightens Scobie's moral conflict in an enclosed world the physical danger that characterizes such a place provides a persuasive setting for Greene with life's spiritual dangers, and dangers of morality. Ugliness and evil are the very first things that the reader confronts with the stifling air. The vultures colouring the setting.

The moral climate of the social background of *The Heart of the Matter* presents and reinforces the conditions of preconditioned moral reasoning. The 'natives are all corrupt and unreliable, they resort to lies, and evasions and bribery in order to outmaneuver the rules and regulations, which is Scobie's duty to enforce. He is "Scobie the Just" (11) and his first conflict arises due to his to apply law and order in an environment where only concerns of self-interest and riotous considerations matter where power is the prevailing ultimate aim to avoid them. However, Scobie has no illusion about the true nature of his environment,

why he wondered, swerving the car to avoid a dead pye-dog. "Do I love this place so much?" (26) It is because here human nature has not had time to disguise itself. Nobody here could ever talk about a heaven on earth.

Scobie says Heaven remained rigidly in its proper place on the other side of death and on this side flourished the injustices, the cruelties, the meanness that elsewhere people so cleverly hushed up. Here you could love human beings as nearly God loved them, knowing the worst. (26)

Greene is extremely good at conveying an atmosphere of unromantic corruption and one cannot miss the distinct vision of life in his novels. Being a persuaded Catholic, Greene is concerned with moral problems. In his novels that action in his world (Greenland) takes place with a consciousness of the other. His novels, it could be said with certainty, deal with the operation of the Grace of God. Though Greene was a non-Catholic, he became a spiritual Catholic, He has said that his was an intellectual conviction and not an emotional one. Most of his themes are influenced by his faith. His conversion was the turning point in his career.

To sum up, one can say that man has the makings of the saint and the sinner alike, and that it is his return to God that can bring him to the path of virtue. The fundamental characteristics of Greene's view of the world are sin and unhappiness. The most important fact about his world is that God has deserted it and

since this sense is very strong in Greene's novels, it could be said that he is a religious novelist in the broad sense of the term. The novel *The Heart of the Matter* is taken as one of his 'trilogy' produced between 1938 and 1948.

In a Greene novel, characters are no longer in control of their destinies. Since Greene's Characters are full of sin and bribery, one sinful act leads to many such actions. They become victims of their actions. In this sense, Green's heroes are more victims than heroes. They are often victims of their own love of God. They are caught between pain and despair, and are afraid of damnation as Scobie is revealed in *The Heart of the Matter*.

On account of the special nature of Greene's themes, the techniques adopted by him in his novels have a strange appeal for the reader. As Greene's protagonists are often embodiments of evil and are often sinners trying to save themselves, he finds the spy-thriller a very useful method of writing. A spy-thriller is usually full of crime, hunts and journeys and Greene's characters – more specially, his heroes – are gangsters, smugglers, criminals and outcasts of society. Very often these characters are shown to be caught in desperate plights and are shown to be either escaping the law or betraying or murdering their friends. In an ordinary spy-thriller, one is just interested in the story and how the criminals are punished. In a Greene novel, on the other hand, they are involved with the characters, and one partakes of their emotions.

Treatment of death in *The Heart of the Matter* is the strongest. In this novel, Greene's central paradox is that love leads to sin and redemption. The main character of the novel Scobie, commits suicide, making others to believe that his death looks like a heart attack. He cannot betray his mistress or his wife. Scobie always felt pity and responsibility for others and he cannot hurt people and to avoid inflicting hurt, he commits all kinds of sins and cannot pray at his death. But the remaining chapters of the novel show that neither Scobie's mistress nor his pious wife is worth his sacrifice. Both have other men waiting to console them. Scobie is left between the whiskey priest who accepts love and Pinkie who rejects it.

The Heart of the Matter shows Greene's disastrous vision in its most intense focus. It deals with a just man's gradual corruption, decay and finally his hopeless death. There are, even figuratively speaking, vultures lizards, moths, cockroaches, chigoes, mosquitoes, rats and pye-dog's. As Conor C.O'Brien in *Maria Cross* writes:

Zoological metaphor, akin to the symbolism of the medieval bestiaries, is congenial to Catholic writers: Bloy's anger swells into bisons, hippopotamus and thirsty lions: Peguy praises the visceral in terms of a herd of four stomached ruminants; Mauriac's Mediterranean insects rear stiffly and hieratically, displaying their wing-cases in some arid and fatal sexuality. Mr. Greene's carrion birds and beasts are normally conventional symbols of the corruption that waits is more apparent. (62-63)

The slow disintegration of Scobie's personality and its final dissolution can be seen from three focal points: It seemed to Scobie that life was massively long. "Couldn't the test of man have been carried out in fewer years? "What an absurd thing it was to expect happiness in a world so full of misery. Point me out the happy man and I will point you either egotism, evil or else an absolute ignorance" (117) and to make a judgement about Major it is "His hilarity was like a scream from a crevasse" (200).

Scobie faces another moral conflict during the investigation of the suicide of the young assistant district commissioner Pemperton. On the way to this inquiry, Scobie "wondered how he would feel if he were his father". (73), and this incident forces him as a Catholic convert, when he married Louise, to question religion as a system. He is shocked when father Clay points out that Pemperton's suicide implies damnation. "Even the Church can't teach me that God doesn't pity the young "(78), he reflects.

When Scobie sits at the child's death bed, he empathizes with the parents and reflects "... this is what parents feel year in and year out, and I'm shrinking from a few minutes of it" (112), and prays; " Father give her peace take away my peace forever, but give her peace" (112). And peace and happiness become mere delusions for a man like Scobie who is sensitive to the misery he sees in his environment; what an absurd? Thing it \was to expect happiness in a world so full of misery. He had cut down his own needs to a minimum. ... But one has one's eyes, he thought, ones ears, the happy man and I will point you out extreme egotism else absolute ignorance. (111)

Marie Mesnet in *Graham Greene and The Heart of The Matter* says, “Greene’s many essays on lost childhood, innocence and his autobiography do reveal a propensity towards pessimism and an element of the narcissist in his writings” (21). And much earlier, Louise curled up fast asleep, reminds him of a dog or a cat asleep, “These were times of ugliness when he loved her, when pity and responsibility reached the intensity of a passion” (13).

The moral conflicts Scobie faces stem from the conflict of three levels of moral reasoning; the society he lives in displays the distinctiveness of pre conventional moral reasoning in which the chief determination of what is good is self interest and in which authorities are viewed as instruments in achieving concrete fulfillment of needs and interests. He is a deputy commissioner of police he himself perceives the profession he is in, “I am not a policeman for nothing responsible for order, for seeing justice is done: There was no other vocation for a man of my kind. I can't shift my responsibility to you God. If I could, I would be someone else. “I am the responsible man” (207).

Scobie's idea of a policeman involves assuming full dependability of the world and his solitude and despair reflect the tragedy of a man who persistently holds human dimensions above all other considerations in his interactions which constitutes the main source of conflict in his life. In the society he lives in, with qualities of pre conventional level of morality, avoidance of punishment and unquestioning deference to power are valued in their own right, without 'any respect for an underlying moral order supported by punishment and authority.

However, Scobie knows that authority and punishment alone are not sufficient to create a sense of justice. Scobie as a policeman goes beyond conventional rule and obligation and beyond rigid identification with the role model of a policeman which prevents the principled autonomy. The exercise of moral judgment which is a cognitive process and which allows one to reflect on his values and order them in logical hierarchy is what Scobie is trying to do all the time 'which enables him to acquire a subtle formation of justice, equity and which consists of an ever defining equality without taking into account of the way in which every individual is situated as a witness to his dealings with the Portuguese Captain.

Scobie goes beyond the conventional rule and obligation and believes that he has a moral responsibility to disobey unjust laws that humiliate human personality which leaves him in a conflict with the conventional morality represented by his profession as well. In reaching the highest stages of moral reasoning, Scobie leaves the majority of the individuals in his environment behind which composes the cause of his loneliness. Scobie also has difficulty in reconciling to God.

His Catholic belief is that God is love. He finds himself in struggle with God whose does not comparison is far greater than his own. He reflects on human love thus, "This was what human love had done to him. It had robbed him of love of eternity"

Scobie is aware of the fact that ethics has its own philosophy, quite distinct from religion and can distinguish the moral point of view from the religious point of view, since all authoritarian religions leave man in a morally dependent position

requiring absolute obedience to pre-ordained rules. He experiences the conflict, as a morally autonomous person rather than the creature of an attentive God whose authority is in moral matters. The clash, between the unilateral respects, respect for God's authority which is morality of constraint and his sense of justice, where moral action is sought for its own sake is independent of reward and punishment.

Scobie refuses to compromise morality by identifying it with the legal system, with accepted opinions, with collective conservatism or with the rule of God; with everything, the greatest reforms attacked in the name of conscience. Scobie possesses a goodwill that defines moral action and his post-conventional moral reasoning comes closer to dealing with morality in its own suit generic terms.

Scobie's individualization of parenthood and maturity separates him from collective standards with his' acceptance of individual responsibility, a responsibility which includes a profound and lasting search for substitute to limiting harmful behaviour. The two levels of ethical analysis, pre-conventional and conventional are grounded in external authority.

Scobie's level of moral reasoning is based on internal principles of justice, as a means of endlessly examining the moral premise upon which cultural systems are built, and as a means of avoiding cultural legitimization of evil the chapter following the description of Scobie's death shows us that neither Scobie's childish mistress nor his pious Catholic wife was worth his sacrifice. Both have other men waiting to console them.

The novel, *The End of the Affair* was published in 1951 and it once again deals with the same issues as *The Heart of the Matter*. These years have passed since *The Heart of the Matter*, but Greene has still found no resolution to the moral dilemma he sees within society. *The End of the Affair* can be seen as Greene's vindication for his own lifestyle. Greene, like the narrator of *The End of the Affair*, was involved with a married woman. The novel is dedicated to Catherine Waldston, his mistress. W.J. West in *The Quest For Graham Greene*:

And is one of the most personal of Greene's books. He would later refer to difficulty he had in his private life, but the book is far more complex than even Greene realized at the time. He was certainly driven to the point of breakdown trying to resolve personal problems and Catherine Waldston was at the heart of them" (134).

While the novel is based partly on Greene's first affair with Dorothy Glover, the novel would not have been written under the influence of Catherine Waldston. Bendrix and Sarah fall in love quickly, but he soon realizes that the affair will end as quickly as it began. The bond suffers from his overt and admitted jealousy. He is frustrated by her refusal to divorce Henry, her amiable but boring husband. When a bomb blasts Bendrix's flat as he is with Sarah, he is nearly killed. After this, Sarah breaks off the affair for no apparent explanation.

Later, Bendrix is still wracked with jealousy when he sees Henry crossing the common that separates their flats. Henry has finally started to suspect something, and

Bendrix decides to go to a private detective to discover Sarah's new lover. Through her diary, he learns that, when she thought he was dead after the bombing, she made a promise to God not to see Bendrix again if He allowed him to live again. Greene describes Sarah's struggles. After her sudden death from a lung infection brought to a climax by walking in the rain, several miraculous events occur, advocating some kind of meaningfulness to Sarah's faith. Bendrix may have come to believe in a God as well, though not love Him.

Greene's voice can be seen in Bendrix just as it can be seen in Scobie. These characters provide a conduit for Greene to express his own feelings and to work out a catharsis in the process. Ian Gregor in *Graham Greene: A Collection Of Critical Essay* has said, "it is not always easy to distinguish Bendrix speaking from Greene speaking through him" (116). This fusion of conscience and personality is understandable when we realize the depth of Greene's personal connection to the events in the novel. If Greene had not been involved with Catherine Walston, the novel would never have been written, as stated earlier. Many of the moral problems the characters encounter are ones Greene himself would have in the novel, *The End of the Affair*. At the beginning of the novel, Greene states that, no character in this book is based on that of a living person. We learn from Sherry's biography of Graham Greene that these two novels developed during the most emotionally wrenching period of his life and that, Catherine Walston dominated his thoughts for over a decade and her influence was

paramount during his great creative period. She was the source of his creativity, for the novel *The Heart of the Matter* would not have been completed without her and *The End of the Affair* would not have been started.

The End of the Affair gives an account of human love with “the envied passions of jealousy and hatred “further fanned by the unexpected intrusion of divine love. Bendrix, the middle aged novelist, tells that “this is a record of hate far more than love” (7). The novel concentrates on the precarious equation of human love which is very much disturbed by jealousy and hatred, followed by the unexpected intrusion of – God. The novel speaks about man’s single moment of psychological stress, which is followed by the intrusion of divine love upon human relationships and it changes the course of events for ever in a single moment. To start with, the lovers in the novel do not have little belief in God nor do they owe allegiance to any faith: “We had agreed so happily to eliminate God from our World” (69).

The lovers are Maurice Bendrix, a novelist, and Sarah Miles, the wife of a civil servant. In the passionate and promiscuous love of these two, Greene reveals all the pain and all the painful happiness that lovers experience. Greene adopts the point of view of Bendrix throughout, except in Book there the focus shifts and the action can be watched through Sarah’s eyes. The love affair begins casually when Bendrix makes up to Sarah in his search for copy for a novel about a civil servant, and it ends abruptly during a flying- bomb raid.

John Atkins in *Graham Greene* feels that: Pity smoldered like decay at his heart. He would never rid himself of it. He knew from experience how passion died away and how love went, but pity always stayed. Nothing ever diminished pity (211).

According to B.P. Lamba in *Graham Greene His Mind And Art: Scobie's* life is marked by suffering. This suffering is a result of his obsessions, but more so because of a fatality that intrudes upon his life. Tormented by his love for God, he cannot reconcile it with his love for human beings. He loves God and yet cannot help feeling outraged at God who permits so much misery and pain in this world (2).

Before that, they had been lovers for five years, for nearly every minutes of which Bendrix had been agonizingly jealous. The jealousy flames up again when Henry tells him that he suspects Sarah of unfaithfulness. Without Henry's knowledge, Bendrix employs Parkis, an inept and slightly grotesque private detective, to follow Sarah's movements. Sarah's diary from which Bendrix learns the truth about Sarah's conduct.

Bendrix is like other Greene's protagonists the imperfect man, the good – bad man, who is in the grip of a demonic passion. In him, jealousy has turned into obsessive love and then into obsessive hatred. "I am a jealous man, he confesses frankly in what, he supposes, is a long record of jealousy: jealousy of Henry, jealousy of Sarah, and jealousy of that other" (61). Bendrix is certainly a nasty character. His malice and caddishness affect his relation with others in the novel, Henry, Sarah, Parkis, Waterbury and Smythe. The repeated stress on hatred shows

his bitterness and self disguise, “What a dull lifeless quality this bitterness is. If I could I would write with love, but if I could write with love I would be another man; I would never have lost love.” (12) His character portrays the recognition of his hatred for frustrated longing and at times Bendrix himself is fully aware of it:

Perhaps my hatred is really as deficient as my love. I looked up just now from writing and caught sight of my own face in a mirror close to my desk, and I thought, does hatred really look like that? For I was reminded of that face we have all of us seen in childhood, looking back at us from the shop window, the features blurred with our breath, as we stare with such longing at the bright unobtainable within. (56)

His hatred is aggravated by his misery and loneliness which induce in him a monstrous egotism. The same egotism characterized his love. In the carnal passion of Bendrix and Sarah, his masculine self-assertiveness and possessiveness are combined with her feminine ecstasy and self-effacement. Greene has been praised for treating love realistically in the novel, *The Confession of St. Augustine*, “The grasping coarse, crude, unaesthetic love of Bendrix and Sarah on a hardwood floor in an adult love; It has managed to discard the notions of romance, pity, morality and equally important, spiritualized psychology (214-215)

Bendrix’s passion made him suspicious, jealous and mistrustful. He tormented Sarah with his fears. The more she abandoned herself to him, the more he distrusted her. “And yet I could feel no trust; in the act of love I could be arrogant, but alone

I had only to look in the mirror to see doubt, in the shape of a lined face and a lame leg why me?" (48) Sarah could never convince him of her love because she refused to be jealous of his past, or of his future. "I measured love by the extent of my jealousy, and by that standard, she could not love me at all" (54)

A single event shows the stirring belief in the beloved who is finally, claimed by the love of God. Walter Sullivan, in *Graham Greene's* recent fiction says "God, if he still exists, is lying low" (145) Sarah very much wants the "ordinary corrupt human love" and holds out against the onslaughts of belief. The very desire to protect the human love leads to its negation and a subsequent sense of loss. Maurice Bendrix and his beloved Sarah Miles, a civil servants wife affair started with a chance of meeting and ran an uneven course for about five years and then broke off for no strong reason. It is almost eighteen months since Bendrix met Sarah last on a wet January, night in 1946. Bendrix runs into Henry Miles, Sarah's husband. Henry tells Bendrix that he is worried about Sarah's frequent absence from home and is considering the idea of employing a private detective to shadow her movements. This information arouses Bendrix's jealousy. Without Henry's knowledge, Bendrix engages Parkis, Dickensian grotesque to spy on Sarah. Through the service of Parkis and his boy, Bendrix gets regular reports on Sarah.

Evelyn Waugh in *The Heart's Own Reasons* says:" he has triumphantly passed his critic where so many talents fail (458). Moved by a desire to sleep with Maurice, Sarah records on June, 17, 1900. "A vows to somebody I've never

known to somebody I don't really believe in you can't have a merciful God and his despair "(93). Sarah wants somebody to convince her that God does not exist and Sarah seeks Smyth's help. But Smyth rightly wonders: "If you haven't any faith why do you want my help? Sarah says: "I am not sure I don't believe but I don't want to "(106). Sarah creates her own cocoon, in which she pretends to be comfortable with her fake satisfaction. She questions the presence of the God. It is a unanimous factor that people who indulge in sin question the existence of God and Sarah is no exception to such an act. By doubting the presence of God, she ascertains her sin and surrenders herself to evil.

During investigation, Parkis gets Sarah's private diary and passes it on to Bendrix. On reading the diary Bendrix comprehends the mind-set of Sarah along with her other intrinsic traits, especially, that gruesome night when they witnessed the air strike. It was on that day that Sarah assumed that he is dead:

I knelt down on the floor: I was mad to do such aching: I never even had to do it, as a child my parents never believed in prayer, anymore than I do I had not any idea what to say. . . .Dear God I said why dear. . . I make me believe I can't believe make me I said I am a bitch a fake and I hate myself. . . .Let him have his happiness. . . (95).

Both Sarah and Bendrix are in the beginning aesthetes, living for the pleasures of the moment. Sarah, a woman of loose morals whose husband is impotent, has adulterous relationship with different kinds of men and Bendrix is the only one of

many men who is the favourite lover for that moment. A woman without scruples, Sarah passionately offers herself to Bendrix; she loves him and believes in him as reverently and deeply as she later believes in God. If unbelief can lead to an inverted belief, the reverse could as well be possible. In an entry dated 12 June Sarah writes, “I want everything all the time everywhere. I am afraid of desert. God loves you; they say in the churches, God is everything. People who belief that don’t . . . need to sleep with a man that they feel safe But I can’t invent a belief” (91).

ˆ Failing to repose belief in God, Sarah tries out other methods to escape self-hood, but there is no escape. This leads her to completely surrender to the hands of evil. The more she fails to comprehend God, the more she is trapped by Evil. Eventually, she leads a life of her own, lacking the fear of God. For her life is to live without fear, thus making it as the fertile ground for nurturing evil. She neither fears God nor human beings. She tries to convince herself that a vow to someone she does not believe in, is not that much important and has recourse to sex and drinks to avoid the implication of her vow. “But it doesn’t work. It doesn’t work any longer” (101). There is no joy left in her life, there is no lust for her either, she cannot escape feeling despair. The fanaticism of the rationalist preacher, Richard Smyth with living spots on his left cheek, whom she visits, hoping that he will convince her to break her bargain, gives her a sense inverted belief and fixes the superstition deeper.

Greene's work always centers round the possibly unedifying but unique and important individual, a status all his characters have, whatever their personal circumstances, temperament, vices or virtues they possess. William. H. Pritchard in *Sense and Reality* while reviewing *Travels with My Aunt* wrote: "with Graham Greene there is more than ever the feel of an old master relaxing his powers" (164).

According to George Mayberry, "*The End of the Affair*" is a moving first-person account of the warped liaison between a young English novelist and the wife of an up-coming civil servant. Greene's fatal attraction for melodrama and his equally fatal attraction for irony force the story-line to depend on the adulterer's attempt on behalf of the husband to discover the lady's current favorite. After several suspects have been eliminated it turns out to be God.

Moved by a desire to sleep with Bendrix, Sarah records on June, 17, 1944, "A vow to somebody I've never known to somebody I don't really believe in, you can't have a merciful God and his despair" (93). Sarah wants somebody to convince her that God does not exist and Sarah seeks Smyth's help. But Smyth rightly wonders, "If you haven't any faith why do you want my help? And Sarah says, "I am not sure I don't believe but I don't want to" (106). Sarah creates her own cocoon, in which she pretends to be comfortable with her fake satisfaction. She questions the presence of the God. It is a unanimous factor that people who indulge in sin question the existence of God and Sarah is no exception to such an act. By doubting the presence of God, she ascertains her sin and surrenders herself in the hands of evil.

Philip Stratford in *The uncomplacent Dramatist: some aspect of Graham Greene theatre* concludes that in moving from a tragic to a comic vision, “Greene has sacrificed some of his originality vitality” (152). Ultimately there can perhaps, “at an end” of us, be only two alternatives: a void, or our true nature, and like Sarah, the convinced Catholic hopes to find out more about her as a human being, so does his love for her kept, pathetic and deceived husband, Henry. As they begin to realize the unselfish nature of the deepest kind of love, the breadth of their love for others increases to include all the people in their lives who in some way are failures.

Both Sarah and Bendrix gradually and painfully discover that selfishness kills love. The former realizes that much as she longs to love people, she cannot. Rather guiltily, she buys a cheap crucifix, and tries to pray for those closely tied into her life. She feels that selfless love will take time to come.

It is conspicuous that the recognition of the full humanity of other people and the beginning of any real knowledge of them are closely linked to some awareness of God. Sarah is aware of this before he even believes in him. For Bendrix’ such a perception occurs only as a result of his loss of Sarah. Despite his hostility, there is a gradual, reluctant acceptance of some sort of remote but very personal power fundamentally affecting Sarah’s and Henry’s lives, which is perhaps the beginning of wisdom. Even poor and ridiculous Henry, in the new tenderness feels for Sarah after her death. She goes to a Mass for her and Richard Smythe’s attitude to what he had once been changes rapidly. Sarah, Henry and Bendrix finally achieve their

realization in life, that man is caught in the whirlpool of trauma created not by God, but by himself. Kapil Kapoor's substantiates this idea lucidly in these words, The greatest realization is that man is a prisoner not of God but of himself and at war not with the other but with himself.

It is ironic of course that when Henry thinks this, he is neither "at the end" of Sarah nor wants God, and that a more complete sympathetic and the first tentative movement toward a religious perspective are to occur simultaneously later. Even in his own term, his rather supplicated bit of human wisdom becomes meaningless as he realizes that God and his image, man are indissolubly linked. The same perception lies behind Sarah's wish to escape from selfishness and her desire to love others for themselves. She knows that if she can love God, she will love his creatures, "those selves who are both not Him and yet in some way like Him, Let me think of the awful- spots on Richard's cheek. Let me see Henry's face with the tears falling. Let me forget me. Dear God, I've tried to love you and have made such a hash of it. If I could love you, I'd know how to love them" (120)

Obituaries and Tributes by Joseph Coats in *The End of the Affair* comments on Greene in such terms. "Greene managed to parody the convention of crime novels even as he transcended them in moral seriousness" (289). Since Greene is willing to dispose in this fashion of the theological aspect of his work, it seems fair enough or a secular critic to examine him as a novelist per se. "*The End of the Affair*" exhibits, possibly because his protagonist is a novelist possessing Greene's

own sensibility and command of language, a verbal and intellectual comprehension of the substantial world. So far as belief in God is concerned, Bendrix may as well have belief in the devil. His words of marvel are:

I have never understood why people who can swallow the enormous improbability 'God boggle at personal devil. . . .' If there is God who uses us and makes his saints out of such material as we are, the devil too may have his ambitions he may dream of training even such a person as me even poor Parkis into being his saints, ready with borrowed fanaticism to destroy love wherever we find it. (59-60).

Despite herself, Sarah is forced by what she sees as a miracle to believe in God and she painfully keeps her vow to give up Bendrix. To try to convince herself that the 'miracle' of Bendrix's survival is in fact only due to coincidence and superstition, Sarah attends regular sessions with Richard Smythe, an atheist with an intense intellectual hatred of God and a self-proclaimed mission to convert others to disbelief. This serves only as a fuel to Bendrix's suspicions, however, and to strengthen Sarah's ever-deepening faith.

The same faith is equal to the faith that every human had with God. It reflects the fact that after the events of Christ's resurrection, the joy and excitement of that first Easter Day, where the early Christians wanted a way to celebrate and express their confidence in the God who could overcome all things—even death itself. It's a sort of compressed creed that one habitually uses to capture all of the

confidence and trust that all as the children of the God have. It is hard to see, and even harder to describe, but there is a definite shape and flow to Greene's exploration of the priest's faith, one that is perfectly attuned both to the physical events of the story and to the development of Greene's ideas about religious faith.

Bendrix's sense of insecurity and frustration made him badger her whenever Sarah refused to speak of endless and enduring love, yet she often astonished him with the sweetness and amplitude of her assurance that she had never loved any man as she loved him. Sarah's love had no thought of the past or the future. It touched that strange mathematical point of endlessness, a point with no width, occupying no space. He says, "I couldn't forget and I couldn't not fear" (51). Bendrix ponders bitterly on how time's winged chariot drove him irresistibly to turn love into a love affair with a beginning and an end. He forced the pace and pushed love out of his life. "It was as though our love were a small creature caught in a trap and bleeding to death; I had to shut my eyes and wring its neck" (35).

His hatred love revives when he meets Henry again. Hate and love are very close to each other in Bendrix, though he insists most of the time on the former. He recognizes the demon which worked in his imagination to aggravate suspicions and quarrels as his personal devil, the source of evil, the enemy of love. "I can imagine that if there existed a God who loves, the devil would be driven to destroy even the weakest, the most faulty imitation of that love. Wouldn't he be afraid that the habit of love might grow, and wouldn't he try to trap us all into being traitors,

into helping him extinguish love” (68). As consequences of the successive efforts of Parkis, Bendrix becomes the devil’s disciple. His desire is to find the human lover and to destroy love. In effect, he rips the veil which conceals the divine lover.

At first, Sarah is aware only of her desolation consequent upon the loss of her love. She finds herself in a desert and wonders what one can do in the desert, and whether God, if one could believe in Him, would fill the desert. There is perhaps a human tendency to rationalize the notion of God and the phenomenon of moral values. Hannah Roh in *the Brothers Karamazov: Understanding Faith in the Context of literary Criticism* states that:

A rational understanding of the limitations of reason, however, still stems from the agency of the human mind. Such intellectual activity portrays the human mind to seem self-sufficient. Ingrained in the human inclination to rationalism may be a desire for the mind’s continual agency and authorship of all understanding. The question of agency and authorship becomes central to our investigation of reason and its relation to the Christian faith. (18)

In New York Times in *Contemporary Literary Criticism*, says “Mr. Greene was a superb storyteller with a gift for provoking controversy by writing topical novels in political settings. But many of his deepest concern were spiritual: a soul working out its salvation or damnation amid the paradoxes and anomalies of 20 the century existence. Spiritual problems however were frequently overshadowed, especially for readers” (290).

By faith Noah, when he was warned about things not yet seen, with reverent regard constructed an ark for the deliverance of his family. Through faith, he condemned the world and became an heir of the righteousness that comes by faith. It was because of faith that Abraham obeyed when he was called to go out to a place he would later receive as an inheritance, and he went out without knowing where he was going. Faith enabled him to live as a foreigner in the Promised Land as though it were a foreign country, living in tents with Isaac and Jacob, who were fellow heirs of the same promise. He was looking forward to the city with firm foundations, whose architect and builder is God. Even though Sarah herself was barren and he was too old, he received the ability to procreate, because he regarded the one who had given the promise to be trustworthy. Paul in his epistle to *Hebrews* says that, “So in fact children were fathered by one man – and this one as good as dead – like the number of stars in the sky and like the innumerable grains of sand on the seashore” (*Heb*: 11.7-12).

The slow and painful awakening of belief in Sarah follows, in broad outline, the pattern of spiritual awareness described by St. John of the Cross in his *The Dark Night of the Soul*. St. John speaks of the soul entering a period of purgation, “the sensual part is purified in acridities, the faculties in worthlessness of their powers, and the spirit in thick darkness” (91). Bendrix realizes that Sarah had struck a sought of bargain for his sake. Sarah often thought of breaking the pact that she had entered into in a moment of hysteria. Sarah sought the help of Richard Smythe a rationalist preacher to get rid of the belief that she caught like a disease.

Clearly the love for Bendrix has reminded undiminished. When Bendrix had known his intention of calling at her house against her wishes, Sarah is obliged to go out into the rain to avoid him. Sarah was already keeping poor health and the strain and exposure prove too much for her. Still torn between human love and her supernatural commitment, Sarah developed a death wish and dies of pneumonia.

According to Mayberry, *The End of the Affair* the splendidly private detective, Alfred Parkis, and his apprentice son, and the maudlin grifter who is the heroine's mother, equal the best of the seedy supernumeraries of his other novels. It is savage and sad, vulgar and ideal, coarse and refined, and a rather accurate image of an era of cunning and glory, of cowardice and heroism, of belief and unbelief.

Greene has refined what is essential to him, though at the cost of some of the intensity and rage of personality from which arise the tragic conflicts in his religious novels. Greene's creation of fiction emphasizes not only on the salvation or damnation of a sinner but on the ironic mysteries of human nature, the intermingling of good and evil, the tragic dilemmas of human existence.

The End of Affair is perhaps one of the most obviously Catholic of Greene's novels. In it, he apparently, abandons some of his prince- piles, since he really neither indulges in disloyalty, nor writes from the point of view of the black squares, nor refuses to edify. This makes it a work of simple piety, suitable for pointing a moral or guaranteeing uplift. Hardly, but the novel is permeated with Catholicism at both the obvious and the deeper level. On the one hand, there are

certain devices or contrivances that smack of an overt, unsophisticated kind of Catholic fiction. On the other hand, there are richer, illuminating reflections on human nature, the modification of human relationships in the light of faith and a strong suggestion that life is more meaningful when it is lived out in the framework of a relationship with God. Greene was subsequently rather uneasy about the more crushing things. In the obvious Catholic aspect of the novel, and his introduction to the amended version published in the Collected Edition of his work in 1947 he makes some rather dismissive observations on what he calls the obviously magical element.

“The incident of the strawberry” (78) mark should have had no place In the book; every so- called “miracle” (73) like the curing of Parkis’s Boy ought to have a completely natural explanation. The coni-Cadences should have continued over the years, battering the mind of Bendrix, forcing on him a reluctant doubt of his own atheism.

Yet he also wondered why Catholics should be unhappy with such magic, since one is to believe in some power infinitely above us in capacity and knowledge. Magic is inevitably a part of people’s belief. For magic is the term we use for the mysterious and the inexplicable. Greene’s work always centers round the possibly unedifying but unique and important individual, a status all his characters have, irrespective of their personal circumstances, temperament vices or virtues. William. H. Pritchard in the both *sense and reality* while reviewing

Travels with My Aunt wrote: “with Graham Greene, there is more than ever the feel of an old master relaxing his powers”. (164) Both Sarah and Bendrix gradually and painfully discover that selfishness kills love. The former realizes that much as she longs to love people, she cannot. Rather guiltily, she buys a cheap crucifix, and tries to pray for those closely tied into her life. That selfless love will take time to come. Martin. C .D. Arcy in *The Anatomy of Hero in Transformation three in London* says:

The saint cannot be canonized unless he can be shown to have practiced heroic virtues; the man of heroic deeds cannot be called a hero unless there is evidence that his inner spirit corresponds with his deeds, and that his motives are pure. But whereas in using the word saint, the emphasis is on a man’s relation to God and his spiritual work for his fellow man, it is prowess and self sacrifice for others, for friends or a nation, which is uppermost in our thought of the hero (16).

For Greene, our selfishness is both caused by and reinforces the failure of the imagination, that is, the inability to see the reality and detail of another person, another image of God. It is only slowly that Bendrix, Sarah, Henry, and Smyth manage, as they learn to love in a certain way, to make any sense of the ignorance and confusion created by the apparent randomness of human life. A more perceptive and less egocentric love enables them to see others as autonomous, independent and important beings. Bendrix’s observation that “they were possessed by nobody, not

even themselves implies that they were all, like Sarah, persons whose inner life cannot be fully known by anyone. What human beings think and feel has dimensions that go beyond ideas, based on their external and visible actions. It is striking that the recognition of the full humanity of other people and the beginnings of any real knowledge of them are closely linked to some awareness of God. Sarah begins to be aware of this before he even believes in him. In Bendrix's case, there is a suggestion that such a perception occur as a result of his loss of Sarah. Despite his hostility, there is a gradual reluctant acceptance of some sort of remote but very personal power, fundamentally affecting his, Sarah's and Henry's lives, which is perhaps the beginning of wisdom. Even poor, ridiculous Henry, in the new tenderness he feels for Sarah after her death, goes to a Mass for her and Richard Smythe's attitude to what he had once seen changes rapidly.

Religion is based on mysteries, and the human person is a mystery. The unavoidable link between the difficulty of understanding other people and understanding religious concepts is stressed in many of Greene's novels. One unfathomable mystery suggests another, and the feeling that full understanding escapes one suggests the need to posit a being capable of it. Those parts of the universe that is most important in one's daily lives, human personalities and human situation, needs to be understood more fully than one can ever understand them. In this predicament, or that there is a God who himself understands and can perhaps help one in one's blindness. Greene's characters sometimes suggest that it is precisely because one cannot understand oneself. Bendrix talks of getting to the end of human

beings and presumably means either abandoning the attempt to understand them in simplistic terms or tiring them of their general confusions and moving on to a belief in God as the next tactical move in a strategy for coping with life. When one gets to the end of human beings, “he says, “we have to delude ourselves into a belief in God, like a gourmet who demands more complex sauces with his food” (145).

Parallel to the sense of human weakness loss of moral sense, obtuseness and existential isolation in the novels there is sometimes the certitude that there are things outside one’s time. One sees that in the glimpses of the possibility of eternity that Sarah awakes in Bendrix when, for example, she tells him that she will love him forever and that there will never be anyone else. This is how Bendrix reacts to it:

I felt that afternoon such complete trust when she said I’ve never loved anybody or anything as “I do you “. It was as if, sitting there in the chair with a half- eaten sandwich in her hand, she was abandoning herself as completely as she had done, five minutes back, on the hardwood floor... she had no doubts (50 - 51).

The moment only mattered. Eternity is said not to be an extension of time, but an absence of time, and sometime it seemed to me that her abandonment touched that strange mathematical point of endlessness, a point with no width, occupying no space... She was not lying even when she said, “Nobody else. Ever again. There are contradictions in time, that’s all, that don’t exist on the mathematical point” (52). Bendrix cannot understand the strange ways of God:

“how twisted we human are and yet they say God made us, but I find it hard to concern of any God who is not as simple as a perfect equation, as clear as air. (11)

At Sarah’s funeral when Mrs.Bertran discloses the fact of Sarah’s secret baptism and links it with her belief as an adult Bendrix refuses to belief that God took Sarah:

It was not you that I told God I didn’t believe in that imaginary God whom Sarah thought has saved my life and who had ruined even in his non existence the only deep happiness I had ever experiences.... Oh, No it wasn’t you that took for that would have been magic and I believe in magic even less than I believe in you. Magic is your cross, your resurrections of the body your Catholic Church, your communion by saints. (164-165)

In New York Times in *Contemporary Literary Criticism*, says:

Mr. Greene was a superb storyteller with a gift for provoking controversy by writing topical novels in political settings. But many of his deepest concern were spiritual: a soul working out its salvation or damnation amid the paradoxes and anomalies of 20 the century existence. Spiritual problems however were frequently overshadowed, especially for readers”. (290)

Greene presents the spiritual conditions of his characters as the fundamental part of their human identity. Hill insists that Greene’s in *perceptions of religious*

faith and in the work of Greene refers from *The Man Within* through to *A Gun for Sale* does not “reflect so much a concern with religious issues as with the human condition in general” (13). Moreover, Hill claims that any interest that Greene ‘does seem to have with the spiritual condition of his characters’ appears to be ‘muffled by a world in which his characters wander through heavy mists searching for some human identity’. (28).

Greene’s key in presenting his heroes is really a plea to know thyself. Greene’s heroes are fallen heroes. Man was created in the image of God with wisdom, holiness and truth to glorify God and to enjoy His blessings. But as a consequence of the temptation, loss of moral ethics and the fall of man in the Garden of Eden, tragedy set in the life of human beings.

They suffer through this fall. But it is through suffering that they acquire wisdom. As such, their sins become splendid sins and reaffirm the meaning of the fortunate fall. In the entertainments, this archetype operates on the human level; in the novels, the archetype operates on the human and spiritual levels. Greene’s heroes are symbols of a need for insight even when one is virtuous. The innocence of idealism and the innocence of childhood are antithetical examples of the Greene hero, because neither the idealist, nor the child has developed the right attitude towards life. Maturity comes with awareness which Greene pleads for, is the awareness that good and evil coexist in this world and in every individual human being. The spiritually mature person is the one who is neither revolted by evil nor

falls a prey to it. The spiritually mature person is rather, nature's goodness in himself and in others. Complacency and pride have no place in this view, because, as Greene reflects in that, the sense of doom lies over success, the feeling that the pendulum is about ready to swing. Greene's is a realistic view of life: evil is a fact of existence and existence becomes impossible if one turns away from this evil and if one is engulfed by it. Greene implies that his characters of human identity longings for commitment can only be fully satisfied by religious beliefs.

As has been demonstrated, there are no easy parallels to be drawn between the concepts of good and evil presented in Greene and Hjortsberg's novels. Perhaps this reflects the subject matter, as, without recourse to dogma, religious belief is prone to overlap and contradict, particularly when adherents are pantheistic or serve more than one faith. However, there are common elements to both novels. Both feature a dichotomous good and evil, concerned with eternal life or damnation, which are complementary rather than antithetical to one another. Both also feature lady characters who present a challenge to this belief system by focusing on more worldly concerns, insisting on the importance of human agency as pursuit of moral values.

Failure is the state or condition of not meeting a desirable or intended objective. "A life spent making mistakes is not only more honourable but more useful than a life spent in doing nothing." (Shaw). A person's achievements speak for him. However, when it comes to setbacks, failures and weaknesses make one feel uncomfortable. All have failed at some time to equal dreams of perfection.

Setbacks and weaknesses can be robust stepping stones that lead to growth and maturity. Failure is the state or condition of not meeting a desirable or intended objective, and may be viewed as the opposite of success.

If man's problem is primarily and predominantly a psychological problem instead of a spiritual problem, then the remedy must be psychological. To go spiritually, then the salvation comes through pursuit of moral values. Faith is a word that expresses belief towards God, following moral values. Some people say that is just a man-made rule, but it is a man-made rule that is found in God's word. Man adopting moral values in life will make him to attain faith in God. Informal usage of faith can be quite broad, including trust or belief without proof and faith. It is often used as a substitute for moral ethics.

In this modern world, writers describe a state of disconnectedness in which the individual lacks real belonging, has no ultimate purpose, and is paralyzed or controlled rather than guided and fulfilled by external expectations. The globalization of modern literature, in expanding the number of competing authorities and exposing readers to a baffling array of alien perspectives, has reinforced the idea that no particular tradition can be accepted as definitive. Charles Bauldeiere says in *Elfin Ethicist* about the individual who finds his community repugnant but, in "his isolated state, finds himself just as undesirable as the people he hates". (6)

Faith nourished with moral values is defined as belief with strong conviction, firm belief in something for which there may be no tangible proof, complete trust

in or devotion to. Faith is the opposite of doubt. Moral values are the single-most important element of the Christian life. Paul in his epistle to the *Hebrews* states, "And without faith it is impossible to please God, because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek him." (*Heb: 11.6*). Further he gives this description of faith thus, "Now faith is being sure of what we hope for and certain of what we do not see."(*Heb: 11.1*).

From the very beginning of the century, the continental fiction has powerfully projected the problem of man's identity due to the disappearance of the traditional ties of community in a disintegrating world. Andre Gide's in the book *The Immoralist* shows the split between the traditional values and the twentieth century man. The central character, Michel, a scholar reflects, "the miscellaneous mass of acquired knowledge of every kind that has overlain the mind gets peeled off in places like a mask of paint, exposing the bare skin the very flesh of the authentic creature that had lain hidden beneath it" (51). The split has introspection and re-examination of existing values. The result is one of bewildering transformation in the wake of a loss of perspective and disappearance of values. Such a transformation has endangered the whole existence of an individual by creating extreme ambiguity.

The early twentieth century witnessed a sharp disintegration of the modern culture which reached a devastating stage with the two world wars and the added fear to total extinction. It brought with it a deep realization that the wealth of material power and the domination of reason have not provided man the expected

security but have rather brought forth economic and political debacles. Regarding man's loss of faith and moral values in the existence of God, Graham Greene in *Lawless Road* says, "... what did it matter in the long run anyway? God didn't cease to exist when men lost their faith in Him..." (39). Graham Greene's awareness of a widely powerful and omnipresent evil is balanced by his faith in the existence of a positive good in the universe which alone can attribute meaning and significance to human life and action.

Greene creates a world wherein man is ill placed and rises to bring the moral implication of his action with two powerful forces. One is the presence of moral world, the supernatural dimensions, the other is to organize religion that proclaims the supreme judge of human action and conduct because the more his conduct is challenged the more deeply he with the moral force. The process of liberation brings a slow deterioration in the material world.

Greene's novels depend on the prolonged contemplation and are often melancholic. Greene writes as a way of knocking against the gates of heaven to which he has been denied entrance. Jessica Sequeira in *Graham Greene and Catholic* novel says, "His unity is a transcription and translation of his despair" (1). His world must have triggered to make God a mere character is due to his transgression, a source of shame and guilt. The absence of God within him must have triggered him to write with sincerity about the evils in his world.

The novel, *The End of the Affair* gives an account of human love with the entwined passions of jealousy and hatred further fanned by the unexpected intrusion of divine love. Critics are of the opinion that no religious novels of Graham Greene take escathological preoccupation manifestly as it is in *The End of the Affair*.

Greene's experience of the religion and faith is bleak and cruel because of the decline of moral values in life. The sea of faith for him is a cruel sea. He writes in the both, *Ways of Escape*:

This account may seem cynical and unfeeling, but in the years between *The Heart of the Matter* and *The End of the Affair*, I felt myself used and exhausted by the victims of religion. The vision of faith as an untroubled sea was lost forever; faith was more like a tempest in which the lucky were engulfed and lost, and the unfortunate survived to be flung battered and bleeding on the shore. (253)

Thus the riddle of moral value is getting its practical explanations and pragmatic difficulties in the novels of Graham Greene in the loss of faith. A moral value that transcends the existential disloyalty culminating in miracle after death and reaching God is the theme of *The Heart of the Matter* and *The End of the Affair*.

Chapter V

Summation

Man has always tried to establish an identity in the process he has always been on a quest. The individual feels isolated because of that tragic alienation of the environment and society. Man can neither reach and understand himself nor grasp the world. Graham Greene reflects on the alienation, through negative situations like isolation, murder and betrayal in most of his novels. This negative situation makes an individual to attain self realization through salvation.

The introductory chapter *Shades of Graham Greene* has captured this quest along religious dimensions. Greene believes that evil leads to suffering and suffering refines a person and leads him to God. In this regard, Greene outlines the following parameters to expound his views through seclusion, betrayal and murder and inappropriate relationship. Seclusion means the state of being private and away from other people. Isolation is the separation from the environment and man's social life.

Betrayal is the breaking or violation of a presumptive contract, trust, or confidence that produces moral and psychological conflict within a relationship amongst individuals, between organizations or between individuals and organizations. Someone who betrays others is commonly called a traitor or betrayer. Betrayal is also a commonly used literary element and is often associated with or used as a plot twist.

Murder is the unlawful killing, with malice aforethought, of another human.

Inappropriate relationship that is morally wrong or against acceptable social or professional standards.

Greene defines man's state of seclusion which is both internal and external are in the quest of peace, belief and moral values. Greene admits that seclusion is a part of human nature and like the original sin is necessarily aggravated by the vicious ambiance and the dark and caustic economic and political forces prevailing in the present century. He has a feeling that the system in which he is born, and by which he is hardened, is indifferent and neutral.

Greene is aware of the presence of a few positive ideologies, religious and biased, which would help the advent of God. Much psychological insight has joined him as a route of creating faith after eradicating the fallen world which is infested with Evil, Sin and Suffering.

God's gave us rules to obey. When a man violates those rules, he commits sin. Meanwhile sin forges ahead of circumstances we see in fashionable art and drama that sin is sacrilege propels and culture to new and exotic labors and ultimate the leading edge of culture.

Greene's hero's are in a sense of religious, and operate according to the religious beliefs of his times and gain much of his force and substance, both negative and positive, from surrounding religious ideas. Greene thinks that the root of the tragic vision of life is in the hunger of man's heart for personal immortality. Greene's book of

life is composed steadily right from his childhood. His sketchy autobiography can be formed out of his books *Sort Of Life and Ways of Escape*. Greene's divided existence as a writer in relation to evil is in his autobiography. The early formative years of Greene's life are extremely valuable in *collected essays*, "The innocent eye dwelling frankly on a new unexplored world" (148).

From his earliest childhood Greene exhibited a world-weariness that at times reached the brink of despair. Greene wrote an introduction to the English edition of Philby's autobiography. He basically excused the treason as the result of idealism. The deprivation of boarding school life, comfortless and utterly without privacy –loneliness, the struggle of conflicting loyalties, the sense of continuous crime, roused the first act of rebellion. His father, a decent understanding man, took his son's misery seriously. On the advice of an elder brother, who was a medical student, Greene was sent to a London psychoanalyst with whom he spent perhaps the happiest six months of his life. In 1920, it was an astonishing decision to make for a mildly conservative parent. The psychoanalysis, however, was not much fruitful. The most effective aspect of the treatment was the simple change of scene. But he continued to lapse into boredom even after this psychoanalysis.

Greene defines man's state of isolation which is both internal and external as personal danger. Greene admits that isolation is a part of human nature and like the original sin is necessarily aggravated by the vicious atmosphere and the dark and destructive economic and political forces prevailing in the present century. They with draw within the shell of childhood, or insanity, raise a superstructure of

money become violent and arrange absurd hunts. These acts work out for them the short-term escape routes. While escaping, the protagonists are able to evade certain external causes of misery for the time being. But the same evasion exposes them more to the fact of isolation. The more they work out the strategic escapes routes, the more the inner split widens and the divided self terrifies them.

The surface of Greene's fictional world is rough and uneven mainly because the manipulated escape routes generate violence, crime, hatred and betrayal. The inner boredom, frustration and anxiety of the disinherited self are reflected on the external level of existence in the different forms of hysterical outbursts.

The eruption of violence on the world scene is again the result of insecurity and isolation felt by man within himself. Andrews, Pinkie, Whisky Priest, Scobie and Bendrix, characters created at different times and stages of Greene's literary career, are bent by this double weight of isolation, the inner and the outer.

Greene shows, man's desire for psychic wholeness urges him to turn the negative experience of isolation and indifference into a positive one as *Bentham and Kant theory* suggests. This is done through involvement in the task of relieving human beings of evil, sin and suffering in the quest of peace, belief and moral values.

The protagonist chooses the right course of action in the face of acute dilemma. Evil in the Old Testament *Proverbs* refer to injuries or wrong done by one man to another.

The concept of evil differs from person to person. Authors have their own beliefs about evil. Witch magic has always been considered evil.

The word evil is often allied with the religious context; evil refers to a spiteful reality that is mystical. Evil has been a part of larger religious world view that involves God, humanity and forces of darkness. Evil can be referred with stories as myths. Traditionally western thought has divided evil into two group's natural and moral evil. Natural evil refers to disaster as earthquake, diseases etc. This is beyond the reach of human control. It is called evil because it depreciates life. Veronika E. Grimm in *From Feasting to Fasting*, "Paul's message to Gentiles Jews was that Christ came to the Lord of all that Salvation rested on faith in Christ" (63).

Moral evil emerges from premeditated human choice. Moral evil assumes that regardless of some past or current condition they are ultimately accountable for their behaviour. Matt Slick in *Christian apologetics and research ministry* refers that Salvation is being saved from the righteous judgment of God upon the sinner. People think that salvation means being saved from oneself or from the devil. All who have sinned against God are under the judgment of God. This judgment is known as damnation where God condemns to eternal hell all those who have offended Him by breaking His Law. It shows that God is holy. God has provided a way of escape so that people will not face His virtuous judgment. This means that God is both holy and loving. He must manifest each quality equally. So, being saved from the wrath of God is called salvation.

Greene can be seen describing a lonely individual's search for a home. Whether Greene deals with the theme of the lost childhood, innocence, trust, love

or belief, his novels are permeated with a tragic awareness of the human condition, and yet he can make people laugh till the tears come. The world-weary prophet of doom can also act as messenger of charity and hope. His repeated sorties into the heart of darkness cannot be dismissed simply as an expression of obsession perversity for they are also spirited attempts to reach the heart of the matter in busy world-capitals as also in settings far removed from world-politics. Happiness is just an occasional episode in Greene's world of the odd vent, the exceptional character and the extreme situation where the expected is ever ambushed by the unexpected. A sense of doom hovers over his lovers and lechers for one never knows when the pendulum may swing and the blow may fall.

Greene is a staunch Catholic. Faith in God is the central theme of his Catholic novels. His novels such as *The Man within*, *Brighton Rock*, *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair* centre round theme of Evil, Sin Suffering and salvation. Action in these novels centers round the problem of man's redemption and salvation through God's mysterious mercy.

Greene is the novelist of the weak, the suffering, and the misunderstood. He believes that man is imperfect; it is not goodness which can redeem himself from this evil or sin. Man's faith in God and his mercy can save him. That is why all his protagonists who are sinners seek their salvation from God's hands. But this salvation comes through suffering in various ways.

The Man Within (1929) is Greene's first published novel which explores the theme of man's double nature. Leslie Paul in *The Meaning of Human Existence* observes, "Man is divided in himself... Division and disharmony are the signs of man's spiritual stature. For he is not only divided, he is aware of being divided against himself". (221) Andrews is a typical Greene hero or anti-hero who is an isolated man with a sense of overwhelming desolation and who finds "friend of being alone". (34)

Elizabeth in the novel, *The Man Within* persuades the cowardly and morally wavering Andrews Strand as a witness for the prosecution in the trial of the captured smugglers. Eventually, he attends the court but even this apparently honourable gesture is in another Judas like act of betrayal, this time towards Elizabeth. Visions of evil operating in this world serve as the subject matter for the dramatist, especially in an era when good and evil were seen more clearly as battling for the human soul directly, often personified as angel and devil. In the Elizabethan era, William Shakespeare in "*Macbeth*" and Christopher Marlowe in "*Doctor Faustus*" explored these issues in different ways, though each saw evil personified as and physical as well as sometimes supernatural. The character of Doctor Faustus reflects the view of the evil in historical figure. He sells his soul for knowledge and power. Though he is instantly and continuously faced with a sense of remorse for his fate, he cannot be said to be repentant.

In general, the angelic principle makes man turn to God. The above said angelic principle is portrayed quite obviously in *The Man Within*. Andrew, son of a brave smuggler inherits the same trait of his father right from his birth in the quest of peace. But Andrew attempts to succeed in the survival of the fittest race. In this way, he thought he could defeat his father within. But to the dismay of Andrews, he carries his father's within himself. He is unable to shed the identity of his father both in the deck and in the land. It is this spell which is cast on him by his father that persuades him to betray his own crew. He even dares to forsake Carlyon, whom he wishes were his father. His mind was preoccupied by a unique sense of fear which constantly told him that the paths were dangerous. Throughout his quest for an asylum, his mind keeps on dramatizing actions, which is one of his favorite processes, "Out of the night he said to himself and liking the phrase repeated it, out of the night, A hunted man, he added, pursued murderers, but altered that to by worse than death" (6). His own thought worse than death aggravated his fear and cowardice.

At various instances, Andrews declares himself as a coward. He is neither embarrassed nor frustrated when he declares himself as a coward. He does not react to the situation. He is numb towards the worst situation unless it affects him. Carlyon's words on Andrews sound to be perfect, "He is a coward and cowards are Lumina" (55). Andrews exploited his cowardice as a shield to protect him from the grave mistakes he has commits, "It's a coward, I know and none of you can understand a coward. You are all so borne and quiet, peaceful" (59).

Andrews, grows somber, when he realizes the fact that Carlyon has lost his ship. His betrayal has not only deprived Carlyon of his livelihood, but his soul is robbed:

Andrews remembered that Carlyon had lost his ship it was not to a friend that he was riding but to a man whom he had robbed not only of livelihood and sole mistress but of his only dream, A foolish sentimental blind dream of adventure it had not needed the loss of a ship to break the dream betrayal had done (187).

After this immediate recognition of his betrayal in the quest of peace, Andrews's vengeance for Carlyon subsides. It is the death of Elizabeth that reveals the crude facet of life to him. He realizes Elizabeth is gone forever. At this moment, all his attempts to safeguard himself from the hands of Carlyon seems to be futile efforts for him. His pride is shattered by the complete destruction that life presents to him. Life is nothing but a long chaotic path with unexpected twists and turns, creating the most devastating effect on a person's psychology. Andrews undergoes this experience, when Elizabeth dies. His divine hatred for Carlyon seems to him a child's game, "Before this complete destruction of a life which had given a meaning and a possibility to holiness and divinity hatred seemed a child's game" (189).

In the dark, gloomy night there stood two different personalities. One is the victim of isolation deprived from the society, carried away by the influence of evil. The other also belongs to the same isolated sect, neglected from the society, labeled as a mean woman for the mistakes, which she did not commit. She

believes in the divine power of God. Hence Andrews and Elizabeth sails on the same boat of isolation but with their hope on two varied destinations. Andrews on Evil and Elizabeth on Good.

In *The Man Within*, Greene presents the drama of Andrew's conscience and one has the impression that the visible world has been neglected. The novel seems to have a sociological concern. But Greene is actually more interested in individual destinies than in the improvement of society. His social and political interest always comes next to his interest in the problem of man as the individual's sense of loneliness. Anxiety and the meaninglessness of human life are the important issues which are very powerfully projected in this novel.

The psychoanalysis of individual human beings, however, teaches us with quite special insistence that the God of each of them is formed in the likeness of his father, that his personal relation to God depends on his relation to his father in the flesh and oscillates and changes along with that relation, and that at bottom God is nothing other than an exalted father.

In the novel *Brighton Rock* conversation between Pinkie and Rose never has the normal romantic dialogues. They are in the quest of peace. They discuss the existence of hell and heaven. Obviously, Pinkie advocates for hell and Rose for heaven:

Of course there's Hell. Flames and damnation, he said with his eyes on the dark shifting water and the lighting and the lamps going out

above the black streets of the palace pier torments and Heaven too,
Rose said with anxiety, while the rainfall interminably on. Oh, may
be, the Boy said, may be (55).

If there is an apparent structure of damnation, however, there runs counter to it a subtle but impressive pattern of salvation. For one thing, Greene persuades readers often enough that they should take into considerations an extenuating circumstance the background of Pinkie. This is not to say that Greene is writing a sociological tract about the deterministic influence of the past in creating juvenile delinquency, but that natural environment is one of the factors to be considered when trying to evaluate the fate of a human being. Therefore, it is significant that Pinkie has lived in squalor and degradation throughout his life. As a child, he lived in the slums with parents who have only apparent moments of escape from an existence of grinding poverty consisting of the sexual rituals on Saturday nights, performed in the same room where the boy had to sleep. Not surprisingly, Pinkie became desperate to escape the horror of his surroundings. As a result, he was deeply grateful when Kite rescued him and made him a member of the mob. When Kite, who becomes a father figure to the boy, is murdered, Pinkie seeks consoling revenge while at the same time trying to perpetuate the memory of the man who had given him a new life by retaining his sad and violent habits. What he also retained throughout his years is a memory, however faint at times, of his Catholic upbringing. Within him there always exists the fearful realization that he is on the road to there remains an omnipresent possibility of theological salvation.

Later, as Pinkie is putting into operation his plan for Rose's murder, driving towards the lonely cliff edge and to what Rose understands to be a suicide pact, he thinks: 'Pinkie hadn't hated her; he hadn't even hated the act. There had been a kind of pleasure, a kind of pride, a kind of –something else.' There is a suggestion here of a connection between profane and sacred forms of love, a suggestion that Pinkie could find redemption through human love, even through sex itself. Pinkie and Rose's drive through the rain, pursued by Ida and the police, is the climax of the story doing good to others, the moment of the most intense excitement and tension, and it is here that Pinkie experiences the direct presence of God in his life.

Pinkie is pursued ruthlessly both by God and by the secular forces of Ida and the police, just as the whisky priest is pursued by God and the police lieutenant. God tries to force his way through Pinkie's resistance by 'breaking' the glass and ironically three pages later the image is picked up: 'Glass- somewhere-broke.' This, however, is the glass bottler of "vitriol"(53) which splashes in his face and sends him, in agony, over the cliff. The ending is deliberately ambiguous. Did he fall or did he throw himself? Did he find, as he had hoped, God's mercy 'between the stirrup and the ground', pardoning him for his sins. The readers are told that as he fell it was 'as if he'd been withdrawn suddenly by a hand out of any existence', and if this is the hand of God there is no suggestion of divine forgiveness, or of God bringing pinkie into his presence for the hand has 'whipped' him away 'into zero- nothing'(264). However, the readers are warned against drawing any conclusions about Pinkie's supernatural fate by the priest.

He tells Rose, “You can’t conceive my child, nor can I or anymore the... appalling... strangeness of the mercy of God” (268). This phrase sums up the novel’s preoccupation with the mystery of divine justice.

It is also true to say that his glory is his capacity damnation. The worst that can be said for most of our malefactors, from statesmen to thieves, is that they are not men enough to be damned. However, in Eliot’s terms Pinkie is also, like Ida, not ‘man enough to be damned’, simply because he is a victim, a product of social conditioning and therefore not truly responsible for his actions. Indeed, it would seem that Greene’s God, as we meet him in the novels, is not God enough to damn anyone anyway. God is omniscient, therefore there must be extenuating circumstances for everyone’s evil; everyone must be a ‘special case’.

Greene is concerned of men’s desperate that need to overcome the boredom and despair of modern existence as Greene Opines in *Our Man in Havana*: “unreal trade” (138). Andrews thought with a whimsicality, partly sincere, that he will have the ear of either God or the devil. The thought of Mr. Jennings, however, and this play with the idea of immortality brought “Andrews’s errant steps to an abrupt standstill” (174). Perhaps he would guard her, as she believed through the crude force of jealousy. If love survived the body as church people believed, why not also jealousy, split like a bitter wine into the unhoused spirit.

To be alone and to experience the wrath of loneliness is the worst form of suffering for a man. It is this solitude that eventually leads to the search of

identity. This self quest has the power to transform or mutate a person in both destructive and productive way. When a man finds the reason behind this solitude, he interprets and finds a better way to change their seclusion into a seat of happiness. On the other hand when he is engulfed by the same question of identity his most gruesome facet of viciousness is revealed without inhibition. As a master by himself in the art of tackling human identity, Greene achieves the pinnacle by engraving characters, not men of great birth, but on ordinary men for whose death even the heaven remains mute. Graham Greene possessed an innate trait of understanding and perceiving human suffering and weakness. For all the mistakes, which man has committed from his creation, Greene was able to find out the root cause. *Bentham and Kant* illustrated theories to exemplify human psychology. Greene with his ordinary characters, through his mean smugglers and gangster was successful in portraying the varied course of human psychology in pursuit of peace, belief and moral values.

The nature of *goodness* has been given many treatments; one is that the good is based on the natural love, bonding, and affection that begins at the earliest stages of personal development; another is that goodness is a product of knowing truth. Differing views also exist as to why evil might arise. Many religious and philosophical traditions claim that evil behaviour is an *aberration* that results from the imperfect human condition (e.g. "The Fall of Man"). Sometimes, evil is attributed to the existence of free will and human agency.

As a philosophical concept, goodness might represent a hope that natural love be *continuous, expansive, and all-inclusive*. In a monotheistic religious context, it is by this *hope* that an important concept of God is derived —as an infinite projection of love, manifest as goodness in the lives of people. Mark Twain and Nathaniel Hawthorne, two of America's most cherished and revered writers at had different views of evil. Twain sees that evil comes from human and Hawthorne sees that it comes from a higher power.

Greene keeps his exploration of the human situation in *the Power and the Glory*. The familiar conflict between the head and the heart, the belief and disbelief God's justice derives from total knowledge. This is the reason why he doesn't believe in hell: if God exists- he was not convinced He is omniscient; if He is omniscient, one can't bring oneself to imagine that a creature conceived by him can be so evil as to merit eternal punishment. His grace must intervene at some point. And the evil reveals the experience of human beings consuming the conflict and hapless victims of confusion. Greene in the face of the oppressive reality of life reveals the characters are in the contradiction of life. Social, political and moral characters hold the key of evil because they are man-made and hence imperfect. Thus evil frames brutish selfishness and breed mutual distrust which breaks out into sufferings and revolution.

The Whisky priest is the representative of an old corrupt world of religion and the lieutenant of a new political order and representative of a world of a power

cult. The novel pictures a contemporary world of material decay and spiritual emptiness. It is an ugly world full of flit and failure and betrayal and corruption.

It was only more than one surrendered. The years behind him were littered with similar surrenders – feast days and fast days of abstinence had been the first to go; then he had ceased to trouble more than occasionally about his breviary – and finally he had left it behind together at the escape. Then the altar stone went too dangerous to carry with him. He had no business to say Mass without it; he was probably liable to suspension, but penalties of the ecclesiastical kind began to seem unreal in a state where the only penalty was the civil one of death. Five years ago he had given way to despair- the unforgivable sin-and he was going back now to the scene of his despair with a curious” lightening of the evil heart” (169) .

The priest also considers him guilty of being proud. In moments of his remembrance of the past, he thinks that he used to be proud in the days of his prosperity. He considered himself a self-important man, having inordinate ambition. In his opinion, another Priest Padre Jose is a better man because of his humility whereas he is still in his state because of his sense of pride. Even his offering his shirt to the mestizo seems to him as being prompted by his feeling of pride. He has not tried to escape mainly because of his pride which is a sin.

The priest passes through a number of picaresque adventures and faces horror and humiliation with a habitual giggle. At times, the priest fails to mask the tragic disparity between what he was and what he has made of himself. Old life

peeled away like a label and the whole world had changed. He wonders why he had not accepted the easy ways and obeys to the laws like Padre Jose. But that was an example he could never follow he was too ambitious. Now in his humility the priest becomes painfully conscious of his own unworthiness:

O God forgives me – I am a proud, lustful, greedy man. I have loved authority too much. There people are martyrs – protecting me with their own lives. They deserve a martyr to come for them – not a fool like me, who loves all the wrong things. (95)

The priest brings to open himself up to the interrelatedness of being in all that surrounds him is evident from his next rumination “at the center of his own faith there always stood the convincing mystery – that we were made in God’s image” (101).

In *The Power and the Glory*, Greene depicts the quest of a sinner for salvation through love. The trend hitherto had been to depict the quest of the good man for virtue or for the heavenly city of God, but Greene preoccupies himself with the bad man almost embracing the devil. He seeks to show how the marginal man can be saved from damnation. The novel exemplifies how a priest, poor in spirit, weak in will and proud in soul can be saved. It is evident that Greene wants to establish the belief that in early failure God sees potential salvation from pride. He sees the possibility of faith. In other words, Greene examines his disbelief and measures its strength. The vital questions that are posed in the novel are: What

God can mean to a man who rejects him? What are the possibilities of salvation in a world so full of evil? Who is a greater force, God or Devil? Greene seems to answer these questions paradoxically.

Greene seems to suggest in his early novels that Catholics have extraordinary inner resources to fall back on. In his works, he sees that the profound sense of evil and good which his Catholic characters have, often leads to a mental conflict between religious duty and desire. His books deal not only with man in relation to himself, but fundamentally in relation to God. He shows that human relationships are never satisfying. One has finally to surrender to God who pursues? Greene's works deal fundamentally with moral problems and behind his social comments lie the moral implications. Greene draws a sharp, distinction between. "Wrong" at the human and "evil" at the spiritual level. Sometimes he even seems to praise wrong doing, merely because it is not a divine transgression. Greene repeatedly showed in his works that faith is ineradicable.

The priest in *The Power and the Glory*, may have found God and be martyred towards the end of his spiritual struggle. The priest is haunted by his failure and corruption. He was never a very devoted Priest. In those days, he was surrounded by influences. He has failed in a series of priestly vows and he has played into the hands of the devil. He loves his sin and therefore cannot bring himself to repentance. "That was true: he had lost the faculty. He could not say to himself that he wished his sin had never existed, because the sin seems to him now so important - and he loved the fruit of it" (128).

The whisky-priest has many of these characteristics of the sick soul. He feels an extra-ordinary affection for the inmates of the person. Then, he remembers his illegitimate daughter Brigitta, and prays to God for her salvation, he realizes that this is the love for every soul:

Turn his brain away towards the half-caste, The Lieutenant, even a dentist he had once sat with for a few minutes, the child at the banana station, calling up a long succession of aces, pushing at his attention as if it were a heavy door which wouldn't budge. For those were all in danger too. He prayed, God help them (208).

The most significant of all the sources of suffering is that which comes from the realization of the great distance between the actuality of man's condition and the purity and splendour of the nature of God. The Priest prays, "O God, forgive me - I am a proud, lustful, greedy man. I have loved authority too much. These people are martyrs- protecting me with their own lives. They deserve a martyr to care for them not a fool like me, who loves all the wrong things" (95).

Greene saw man as having no hope and without God in the world, described in the contemporary language of alienation and anxiety. His characters may be lapsed Catholics or whisky priest, but their situations are metaphors for the human condition and in this way Greene is relentlessly contemporary; Graham Greene in *The Lawless Roads* says "... Even if it were all untrue, and there was no God,

surely life was happier with the enormous supernatural promise than with the petty social fulfillment, the tiny pension and the machine made furniture... there was idolatry, oppression, starvation, violence, but you lived under the shadow of religion of God or the Devil. On the other side there was nothing.... Just the graceless sinless empty chromium world” (184).

In novel, *Power and Glory*, the struggle between secular and religious values takes place against a violent background. However, on Greene’s visit to Mexico in 1938 to research a report commissioned by the Catholic Church on religious persecution under the new revolutionary socialist regime, he discovered a situation in which this struggle had literally become a matter of life and death. The experience of Mexico affected Greene profoundly. It was this, combined with General Franco’s attack on Republican Spain’, which ‘inextricably involved in contemporary life’ for him. Greene realized that it is duty as a novelist to be a thorn in the side of Roman Catholic as well as social and political orthodoxy and the questioner of the complacent who accepted a religious dogma and political ideology blindly in order to awaken the essential mystery of life.

The lieutenant in *The Power and the Glory* tries to abolish suffering, while the priest reasons with him on the futility of doing so. Far, from suffering springs religion, love and tragedy. Cowardice to Greene was also an expression of faithlessness. The priest knows that he is a coward and tries to screw moments of

courage out of his cowardice, by using brandy as his ally. This is contrasted with the courage of Padre Jose; He is one of the defeated, who has forsaken God:

“Leave me alone. He said, I am unworthy. Can’t you see? - ‘I am a coward” (49).

Suffering is then the prelude to wisdom. Nothing can be stated about the workings of the mind until it has been under stress. The priest in *The Power and The glory* says: “Pray that you will suffer more and more and more. Never get tired of suffering” (69). God would have created everything as good and perfect. Elements and degrees of imperfection creep into the creation. Human beings can constantly keep their link by realization and repentance and having fellowship with God.

Greene is of the belief that it is better to keep hold of the comfort provided by religion than be disillusioned by the happiness based on materialism. He points out that man will be left with absence of belief in God. In *The Power and the Glory*, Greene accepts the traditional Catholic views on poverty and suffering in the place of the radical tendencies of his earlier works. The priest tells the Lieutenant. “People have facts too, we don't try to alter- that the world is unhappy whether one is rich or poor-unless you are a saint and these aren't many of those. It's not worth bothering too much about except pain” (188).

God is *love*. When the most revered mystics from the world’s great religious traditions speak to us about the love that is God, they almost uniformly declare that the nature of that higher non-ordinary, transpersonal love is *peace*. They say that the love of God is experienced as a peace that is indescribable, a peace that passeth all understanding.

To define “love” that which is transcendent, absolute, and metaphysical, it is used to describe qualities and attributes that are non-ordinary, that represent a higher dimension of human experience, intuition, and cognition. That is why the love that is God is *transpersonal*, because it points us far beyond our unique individuality or the unique individuality of any other.

Love is the healing balm that mends rifts in personal and family relationships. It is the bond that unites families, communities, and nations. Love is the power that initiates friendship, tolerance, civility, and respect. It is the source that overcomes divisiveness and hate. Love is the fire that warms our lives with unparalleled joy and divine hope. Love should be our walk and our talk.

One can see from the Bible, God created woman because in Bible says in *Genesis*, "it is not good for man to be alone" (Gen: 2.18). From the beginning of time, as recorded in the Book of Genesis, God planned for man and woman to unite in love and harmony for continuity of his creation, the human race.

Edward Short in *Failure and Faith* states that in a collection of interviews with Marie-François Allain later published as *The Other Man*, Graham Greene admitted that his life was marked by a succession of failures which left their traces on his work and thought they're the warp and weft of it. The moral terrain of Greene's novels, which he described as "the narrow boundary between loyalty and disloyalty, between fidelity and infidelity, the mind's contradictions, the paradox one carries within oneself," corroborates this admission. *Graham Greene: A Life*

in Letters, which has been adroitly edited by Richard Greene, shows how the novelist's personal life also confirms Greene's unsparing self-assessment. But the letters further illustrate that nothing enabled Greene to understand the failure in his life and work more clearly than his Catholic faith.

Graham Greene's awareness of a wildly powerful and omnipresent evil is balanced by his *faith* in the existence of a positive *good* in the universe which alone can attribute meaning and significance to human life and action. Greene pities for human beings to who are too black or white. Greene in *Lost childhood*, collected essay refers to man as "rather grey" (17). Man aspires for the truth that is an essential human factor that constitutes the Christian elements. It is reflective presence in human mind with the form of divine consciousness. This Christian element can be activated by love and sacrifice like Jesus Christ. Greene's religious works projects this divine consciousness that man can save himself amidst all confusion in life. Greene's stress in the novel, *The power and the glory* as "enormous privilege of life" (60).

The Heart of the Matter is the story of Major Scobie a deputy commissioner of police in his relationship with his wife Louise, in his relationship with the diamond-smuggler Yusef, and above all, in his relationship with God. Scobie's relationship with God is indeed, one of the leading issues in the novel. Scobie is a Roman Catholic and his religious faith imposes upon him certain obligations and duties which he finds difficult to discharge.

Scobie tries to do justice to human beings and redress human suffering and pain. Scobie is not ready to love a distant God at the expense of a creature. Scobie has made a crucial choice. Scobie stands close to the whisky priest for his inordinate love not only for the suffering individuals for a God who suffers for the pain of his creatures like a human being. Scobie has been frustrated in human love which has proved destructive for him. So Scobie gets committed to the cause of Christ and puts forward a radically unorthodox interpretation of religion.

Scobie has already shown his alienation in the pursuit of moral values, from the form of orthodox religion the broken rosary, his irregular attendance at the Sunday mass and his confession to the priest: "I don't know how to put it Father.... I feel tired of my religion. It seems to mean nothing to me ...I have tried to love God, but he made a gesture....." (140). Scobie feels empty without a belief in God. "It seemed to him for a moment that God was too accessible" (141). Greene is careful to always draw a line of distinction between wrong on the human level and evil on the spiritual level, to the extent that he is tempted to praise wrong doing merely because it is not a divine transgression. Scobie's adhering to truth and his pity for others brings him under sharp criticism. Helen resents his pity which is a reflection of the truth he knows of her, a derelict washed ashore after forty days of survival on storm tossed seas. She bursts out furiously 'I don't want your pity. 'But it is not a question of whether she wants it; she had it:

Pity shouldered like decay at his heart....He knew from experience
how passion died away and how love went, but pity always stayed.

Nothing ever diminished pity. The conditions of Life nurtured it.

There was only a single person in the world who was unprintable, oneself (163).

Scobie cannot put his faith in trust of God. For his faith is love and pity its image. Scobie cannot comprehend the ‘appalling’ nature divine mercy. He knows that the choice of damnation is alone as he drinks the narcotic. He hears someone calling for him; a cry of distress, automatically he stirs him to act: “Aloud he says, dear God I love” (249).

The final blow to God is, he imagines, the murder of Ali, his servant of fifteen years, through his complicity with Yusef because of Scobie’s unjust suspicion that Ali was capable of betrayal. When he sees the body of Ali, he imagines that of God because he has betrayed both even though he has loved them. And due to this shock of recognition, which barely averts a damning sort of pride, he recovers the distinction between pity and love. It is in this final context of love that Scobie’s suicide must be viewed. When Greene started on the novel *The Heart of the Matter*, it had been several years since he had actually written a novel due to his service in the Second World War. Greene in the *Way of Escape* would admit as he would admit himself, he was little rusty in his craft (123).

In Scobie’s case God, at any rate, has heard. That God’s love is present and receptive is suggested in several ways after Scobie reached the suicide point. Scobie imagines that a mysterious someone outside the room was actually seeking him as he approaches his final minutes; the mysterious fingers and voice which

tries to hold him are of grace. As he falls to his death, the medal that was given to him by the grateful Portuguese captain strikes the flout and spins: “Like a coin under the ice-box –the saint whose name nobody could remember” (249).

Perhaps the reason for which Scobie suffers the maximum pathos of choice lies in the matter of his rejection of God’s assistance forever. It is free choice through which he moves toward his voluntary death and the much-debated question of his damnation. Greene shows that it is after much vacillation that Scobie rejects God’s help, knowing full well that it would mean damnation. Sitting in the Church, in his imagination he has an argument with God. He says to God, “You’ll be better off if you leave me once and for all. I know what I am doing. I am not pleading for mercy. I am going to damn myself, whatever that means...but You’ll be at peace when I am out of your reach...you’ll be able to forget me, God”(241).

Greene's characteristic methods of describing death emphasize ambiguity. He intensifies the focus of his narrative on the person for whom death is imminent. Sometimes, the shifting point of view becomes entirely that of the one who is to die; his most minute sensations and impressions are recorded. In other cases, the dying man is seen through the eyes of others. The ambiguity of death is strongest in *The Heart of the Matter* as the central paradox that love leads both to sin and to redemption is developed fully and finely through realization.

The novel, *The End of the Affair* a “period romance” in the quest of moral values a bit simplistic, but what’s even harder to accept is the absence of any real suggestion of what emerges from the story, which is medication on the nature of

human being and relation with each other and with God. In short the novel, is a reflective fiction. *The End of the Affair* is perhaps one of the most obviously Catholic of Greene's novels. In it, he apparently, illustrates some of his principles, since he really neither indulges in disloyalty, nor writes from the point of view of the black squares, nor refuses to edify. The novel is permeated with Catholicism at both the obvious and the deeper level. On the one hand, there are certain devices or contrivances that smack of an overt, unsophisticated kind of Catholic fiction. On the other hand, there are richer, illuminating reflections on human nature, the modification of human relationships in the light of faith and strongly suggests that life is more meaningful when it is lived out in the framework of a relationship with God. Greene was subsequently rather uneasy about the more crushingly obvious "Catholic" aspect of the novel, and his introduction to the amended version published in the Collected Edition of his work in 1947 he makes some rather dismissive observations on what he calls the obviously magical elements. The first in the series is Bendrix coming alive after the bomb explosion. Bendrix is knocked unconscious for a few minutes, he was presumed to be dead by Sarah. Sarah herself ascribes her delusion in presuming Bendrix death and the bargain with God to a moment of hysteria. Sarah starts taking her doubts and beliefs seriously and is not sure whether her private pact with God counts or not. The next miracles are the healing of Parkis boy reported by Parkis in a letter to Bendrix after Sarah's Death. Parkis had his reservation regarding the dream of Sarah and believing that she was cured from awful stomach pain. The boy imagining things can be easily explained as a

sick Childs delirium. The detached and rational tone of Parkis letter clearly discounts the miracle theory. The next “miracle”--- disappearance of Smythe’s mulberry mark to have a rational explanation in the novel. Bendrix invents an explanation for Smythe’s cure:

I’ve read somewhere that urticaria is hysterical in origin a mixture of psychiatry and radium. Perhaps after all it was truth. Another coincidence, two cars with the same number plate and I thought with a sense of weariness, how many coincidences are there going to be?” (189).

Bendrix realizes that Sarah had struck a sort of bargain for his sake. Sarah often thought of breaking the pact that Sarah had entered into in a moment of hysteria. Sarah sought the help of Richard Smythe a rationalist preacher to get rid of the belief that she caught like a disease. Clearly the love for Bendrix has remained undiminished when Bendrix had known his intention of calling at her house against her wishes Sarah is compelled to go out into the rain to avoid him. Sarah was already keeping a poor health and the strain and exposure proved too much for her. Still torn between human love and her supernatural binder, Sarah developed a death wish and dies of pneumonia.

One realizes that Sarah certainly marks a progression from Bendrix’s anger after what he had said at the climax of his hatred:

I thought, you've failed there, Sarah. One of your prayers at least has not been answered. I have no peace and I have no love, except for you, you....for if this God exists, I thought, and if even you with your lusts and your adulteries and the timid lies you used to tell can change like this; we could all be saints by leaping as you slept by shutting the eyes and leaping once and for all.... but I won't leap. I sat on my bed said to God: you've taken her, but you haven't got me yet... I hate you, God. I hate you as through you existed (190).

Those words are self-explanatory: human love is all she has it is deep and prefers some kind of security, but will it end, can it bring trust, peace, and happiness. There's been a tantalizing glimpse of the possibility of a calm and durable relationship. If God existed, He might somehow complete it and make it whole. When she thinks that Bendrix has been killed by Ayisha flying bomb, she cries out in anguish to the God she doesn't believe in: " Let him be alive and I will believe... I'll give him up forever, only let him be alive with a chance" (95). This being the catholic novel, her lover lives. Once she has made and begun to keep her vow and senses God's presence, she is even more cruelly aware of desert, realizing that she is not at peace and still wants her lover in the same old way, "want him just I used to in the old days. I want to be eating sandwiches with him. I want to be drinking with him in a bar. I'm tired and I don't want any more pain. I want Maurice want to want your pain, but I don't want it now. Take it away for a while and give it me another time." (89)

To kill the pain, she tries alternative distractions, even signaling her availability to her husband. “Boss s it didn’t work, it didn’t work,” she was writing a few days later, Bendrix has the same sexual failure twice, once with a prostitute, for whom he feels no real desire, giving her money and telling her a lie so as to slave her pride, and once with the girlfriend of a journalist, who has been interviewing him, rather feebly encouraging her at first and eventfully abandoning her. He tries to see whether the old escape will work. “What do we really know of lust? “Writes the saintly priest in Georges Bernanos’s in *The Diary of a Country Priest*, refers as “Lust is a mysterious wound in the side of humanity; or rather at the very source of its life! God! How is it we fail to realize that the mask of pleasure, stripped of all hypocrisy, is that of anguish?” (123-124). Bendrix passion for Sarah, he says, “Had killed simple lust forever. Never again would I be able to enjoy a woman without love” (58).

The catalyst of the story is the fact that between Sarah and Henry, her husband, exists a relationship which is devoid of passion. Because the most either can expect of the other is kindness, Sarah looks elsewhere to satisfy her intense longings for a more complete union. She appears to find the love she has been searching for in Bendrix, the novelist, and their affair does last for five years. Then Sarah suddenly ends it, and several months later she just as suddenly dies.

Soon thereafter-for cathartic, therapeutic, and professional reasons-Bendrix starts to write a novel about these events. He begins by describing an encounter

with Henry which took place a number of months after the end of the affair. Henry is very disturbed by the growing suspicion that his wife is unfaithful to him because of her increasingly strange behaviour. He wonders out loud whether he might not engage a private detective to investigate the possibility of adultery, but then he gives it up as an obscene thought. Bendrix, however, follows up the idea on his own initiative because he is consumed by jealousy. To his surprise, he comes to the realization that he has been replaced by God.

Without Henry's knowledge Bendrix hires Parkis, a good - natured thief, and humorously conceived detective reminiscent of Jones in *The Ministry of Fear*, to discover Sarah's affair. The pattern of flight and pursuit finds expression on a spiritual level in Sarah's evasion of Bendrix and of God, as well as in Bendrix's evasion. Somehow Parkis manage to secure Sarah's journal - she never suspects that so intimate an account of her life is gone - and Bendrix discovers why she called an end to the affair. He reads her description of that day when, together in bed, the landlady had gone down to the shelter. Bendrix had been knocked unconscious. Finding him in the hall, Sarah believed him dead. She had returned to the bedroom and prayed:

Dear God, I said - why dear, why dear? Make me believe. I can't believe Make me. I shut my eyes tight, and I pressed my nails into the palms of my hands until I could feel nothing but the pain, and I said. I will believe. Give him a chance. Let him have his

happiness. Do this and I'll believe? But that wasn't enough. It doesn't
him alive. I said very slowly. I'll give him up forever, only let him
be alive with a chance, and I pressed and pressed and I could feel the
skin break, and I said... People can love without seeing You, and
then he came in at the door., and he was alive, and I thought now the
agony of being without him starts, and I wished he was safely dead
again under the door (95).

Salvation is one of the promises of God to all believers: to be given the gift
of eternal life. To be "Saved" in the full sense of the word means to have received
eternal life. The word salvation is also used to describe the process we go through
before we can receive eternal life.

Matt Slick in *Christian apologetics and research ministry* refers as Salvation is
being saved from the righteous judgment of God upon the sinner. People think that
salvation means being saved from oneself. All who have sinned against God are
under the judgment of God. This judgment is known as damnation where God
condemns to eternal hell all those who have offended Him by breaking His Law.
It shows that God is holy. God has provided a way of escape so that people will
not face His righteous judgment. This means that God is both holy and loving.
He must manifest each quality equally. So, being saved from the wrath of God is
called salvation.

The imagery derived from Greene's novel are the descriptions of natural objects the lizards on the wall hunting, for moths and cockroach and the ugly vulture, the rat upon the bath, the rusty handcuffs, flopping from perch to perch, the broken rosary all convey a picture of decay. Greene has criticized the church and the religious dogmas. Critics as Edward Albert says that "Greene's novels have pleased the critics, because of the tautness of their construction and their imaginative exploration of characters".

Bible in the book of *John* says "Salvation is found in Jesus, and only in Jesus, who is God in flesh, and who died for our sins and rose from the dead" (I John: 1.1, 14). Everyone has sinned against God and deserves judgment. Bible in the book of *1 Peter* says "But Jesus never sinned" (I pet: 2.22). He lived the Law of God perfectly. In this He has a perfectly righteous standing before God. Bible in the book of *1 Peter* and *1 John* says "When the corrupt Jewish leaders forced Rome's hand into crucifying Jesus, God used this crucifixion as the means to place the sins of the world upon Jesus (2:24; 2:2). This is when Jesus became sin on our behalf. Bible in the book of *2 Corinthians* says, "He made Him who knew no sin to be sin on our behalf, that we might become the righteousness of God in Him" (2 Cor: 5.21).

In taking Greene's Catholic novels together, it becomes clear that they can be read as remarks on the subject of grace. One might go so far as to call these books comedies of salvation, since in each of them the protagonist travels though

ever widening spheres of infernal terror until he finally emerges into the territory of grace. The progress of each of these characters has unique factors, but a general examination of their spiritual journey shows us their forms are essentially the same. While in this state of suspension, their suffering is dreadful as the supernatural struggle for their soul's rages. Their having the imagination to recognize what is at stake while experiencing the relentless tension of the opposing forces is actually the first indication they are not doomed. With the conviction of the reality of heaven and hell, Greene indicates, one is saved from a moral sterility; and with the experience of deep suffering, particularly after one becomes involved with others who also suffer. Greene follows the view of St. Augustine in suggesting that this recognition of the reality of evil is the first clear concession to the force of grace. What constantly pulls in the opposite direction, though, is pride, it is why a shattering experience of failure precedes the ultimate leap of faith. Failure makes one aware of his insignificance when placed against the backdrop of the supernatural dimension, and it also allows one to identify himself with the myth of fallen man. When one has reached the point where he can feel such a sense of raw humility, he is close to attaining that understanding of himself and his spiritual destiny Greene calls it the "religious Sense". If he then gives himself up to divine judgment, he will discover that the more dreadful his failures, the greater the appalling mercy of God.

The soul of Christianity therefore is, in not having a lukewarm faith aimed at a total transformation in a man. One is not a Christian by prayer, baptism or

confession “Christianity is precisely an affair of the spirit and so of subjectivity and so of inwardness”. They encounter in this attempt their real living God whose voice is heard from their consciences. He is no longer an abstraction, an ideal for contemplation, or a morality to be shuffled off but “Thou” to be faced. The sense of suffering within oneself and for others motivates all thoughts in pursuit of peace, belief and moral values.

Greene in his novel emphasizes the theme of man’s isolation, alienation as Evil, Sin and Suffering and protest against the universe interfering with human activities and insisting on conformity through religious dimensions. Greene appears to be pleading for proper harmony the rational and vital. *The Man Within, Brighton Rock, The Power and Glory, Heart and the Matter, End of Affair* underlines the theme of Evil, Sin and Suffering as alienation, seclusion, isolation, betrayal, murder and tries to bring out the significance of doing good, human love, and strong faith in God. These shades of Greene as religious dimensions will make a man to live in peace, belief and moral values as a perfect man with the fear of God to realize about himself and transform towards God through salvation.

Works Cited

Allott Kenneth and Farris Miriam. *The Art Of Graham Greene*. Newyork: Russell & Russell, 1963.15 53 110 224. Print.

Appasamy S.P, *The Concept of Western Literature*. Madras: The Christian Literature Society, 1981. 5. Print.

Arnolds, Mathew. *Dover Beach*. Fifteen Poets Oxford elbs, 1970. 484. Print.

Arokiasamy S Fr, Podimattam Felix, *Social Sin*. Banglore, Cloretian Publishers, 1991. 6. Print.

Atkins, John. *Graham Greene*. London. Calder Byars, 1966. 86. Print.

Auden. W.H, *The Heresy of Our Time*. Graham Greene, Samuel Hynes: Englewood Cliffs, Prentice- Hall, 1973. 94. Print.

Barrett,William. *Irrational Man: A study in Existential Philosophy*. New York: Anchor Books, A Division of Random House INC, 1962. 61. Print.

Bible. The New King James Version. *Exodus*. Rept. New York. Thomas Nelson INC, 1977. (Chapters 3:79)

Bible. The New King James Version. *Genesis*. Rept. NewYork. Thomas Nelson INC, 1972.

Bible. The New King James Version. I *Chronicles*. Rept. New York: Thomas Nelson INC, 1977: (chapter21:1).

- Bible. The New King James Version. I *Hebrews*. Rept. New York: Thomas Nelson INC, 1977: (Chapter 11:6,11:1, 11:7-12).
- Bible. The New King James Version. I *Romans*. Rept. New York: Thomas Nelson INC, 1977: (Chapter 8:28).
- Bible. The New King James Version. *John*. Rept. New York. Thomas Nelson INC, 1977. (Chapters 4:8, 1:27, 3:16, 4:16)
- Bible. The New King James Version. *Mark*. Rept. New York: Thomas Nelson INC, 1977: (Chapter 10:17-18).
- Bible. The New King James Version. *Mathew* Rept. New York: Thomas Nelson INC,1977. (Chapter 17:21).
- Bible. The New King James Version. *Psalms* Rept. New York: Thomas Nelson INC,1977.
- Bible. The New King James Version. *Zechariah*. Rept. New York: Thomas Nelson INC, 1977. (Chapter 3:1)
- Bowen, Marjorie. *The Viper of Milan* London, Penguin Books Ltd.1963. 17.Print.
- Browne, Thomas sir. *Religio Medici*, Oxford: L.C.Martin (ed): Clarendon Press, 1964. (part-2 section 7,64)
- Bruton, Michael. *The Evolution of Faith*, Time Magazine. 2006.
- Cassy .O.Sean. *Rose and Crown*.Newyork:Macmillan.1952. 272. Print.
- Clancy .L.J . *Graham Greene's Battlefield* . critical review, 10,1967. 103. Print.

Coats ,Joseph.*Obituaries and Tributes. Contemporary Literary Criticism*, vol.70
in Yearbook 1991: (289). Print.

Coleridge Tenyson, *Ancient Mariner*. London Oxford University Press, 1917. 90.
Print.

Conor Cruise O'Brien "*Imaginative Patterns in a Group of Catholic Writers*" Maria
Cross, 1963. 62-63. Print.

D'Arcy, C. Martin. *The Anatomy of Hero in Transformation three in London*.
(16-18). Print.

Devitis A.A. *Graham Greene*, Twayne Publishers, Newyork ,1964. 87. Print.

Eagleton Terry, *Exiles and Emigres*. London: Chott & Windus, 1970. 109-110.
Print.

Eliot.T.S, *The Cocktail Party*. New York : Harcourt Brace and Company, 1950.
Print.

Ellen, Ernest. Walter. *Tradition and Dream*. London : Hogarth press,1964. Print.

Evans.O.Robert. *The Satanist fallacy of Brighton Rock*. University of Kentucky
Press, 1973.154. Print.

Gable Sr. Mariella, *New Boundaries*,(This is Catholic Fiction), Sheed and World,
New York.

Gray John.*A Touch Of Evil Reappraisal*, Graham Greene: 27 November, 2000.

Greene, Graham. *A Sort Of Life*. Newyork: Simon and Sehuster, 1980. 11 107. Print.

Greene, Graham. *Brighton Rock*. New York. Penguin Books, 2004. Print.

Greene, Graham. *England Made Me*. London: Heinemann, 1935.14. Print.

Greene, Graham. *Our Man In Havana*. Harmondsworth: Penguin Books, (1969).
138. Print.

Greene, Graham. *The End of the Affair*. London. Vintage Publishers, 2004. Print.

Greene, Graham. *The Heart of the Matter*. New York. Penguin Books, 2004. Print.

Greene, Graham. *The Lawless Roads*. London: Penguin Books Ltd, 1939.39. Print.

Greene, Graham. *The Lost Childhood. Collected Essays*. Harmondsworth: Penguin
Books, 1970. 17. Print.

Greene, Graham. *The Man Within*. New York. Penguin Books, 2005. Print.

Greene, Graham. *The Ministry of Fear*. London, William Heinemann 1956. 71. Print.

Greene, Graham. *The Power and the Glory*. New York. Penguin Books, 1990. Print.

Greene, Graham. *Way of escape*. London: Bodley Head; New York: Simon &
Schuster 1980. 12 123. Print.

Henry, James. *Collected Essays*. Newyork: The Viking Press, 1969. 148. Print.

Hill Thomas, William (ed.), *Perceptions of Religious Faith in the Work of Graham
Greene*. Oxford: Peter Lang Press, 2002. Print.

Hinn, Benny. *Good Morning, Holy Spirit*. USA: Thomas Nelson, Inc., Publishers,
1991. 104 145. Print.

Hinn, Benny. *Lord, I Need A Miracle*. USA: Thomas Nelson, Inc., Publishers,
1991. 130. Print.

John, St. *Dark Night of the Soul*. New York. The Newman Press, 1959. Print.

Karl.R.Fedrick. *The Contemporary English novel*. Newyork Farrar, Straus and
Girous, 1972. 23. Print.

Kettle, Arnold, *An Introduction To The English Novel*. London: Hutchinson University
Library, 1967. 159. Print

Lamba. B.P. *Graham Greene His Mind and Art*. New York. 1987. 2.Print.

Lees. F.N *Graham Greene: A comment*, "Scruniy, Vol XIX, No1, October 1952.
42. Print

Lewis.R.W.B, *The Fiction of Graham Greene: Between the Horror and the Glory*.
The Kenyon Review, Vol.19, No. 1.the Kenyon College, Gambier, 1957.
64. Print.

Lodge, David . *The Novelist At The Crossroads*. London : Routledge and Kegan
Paul, 1971 . 103.Print.

Mauriac, Francis. *Graham Greene. The Collection of critical Essays*, NewYork,
1951. 124. Print.

Mauriac, Francis. *The Lost Childhood* .London, 1951. 15. Print.

Mayberry, George. *The End of the Affair*. The New York Times, October 28, 1951.

- Mesnet Marie. *Graham Greene and The Heart of The Matter*. London: The Cresset Press 1954. 21 105. Print.
- Milton, John. *Paradise Lost. Book I*. London: S.Simmons next door to the Golden Lion in Aldersgate – Street, 1674. 1-4.Print.
- Milton, John. *Paradise Lost. Book II*. London: S.Simmons next door to the Golden Lion in Aldersgate – Street, 1674. 41-5. Print.
- New York Times. *Contemporary Literary Criticism*, vol.70. (290)
- Pannikar P, *Early Indian Religion* Thoughts. London, 1956. 482. Print.
- Paul, Lesile. *The Meaning of Human Existence*. London: Faber and Faber Limited 1949 221. Print.
- Paulson, Ronald. *Sin and Evil: Moral Values in Literature*. London. Yale University Press, 2007. 1. Print.
- Pawson, David. *The Normal Christian Birth*. India. Blessing Books. 1989.Print. 32
- Philip's .D. Gene. *Graham Greene On The Screen*, Samuel Hynes(ed), Englewood Cliffs, Prentice Hall, 1973. 173.Print
- Pope Alexander. *Essay on Man*. Epistle II. London: Thomas Tegg, 1811: 21-8. Print.
- Praem Petit Francios, *The Problem of Evil*: London, Burns and Oates,1959. 17. Print.
- Pritchard ,W.H. *Sense and Reality*. The Hudson Review, Spring 1970. 164.Print.
- Rai,Gangeshwar. *Graham Greene: An Existential Approach*. New Delhi : Associated Publishing House,1983. 12. Print.

Sanford, John A, *Evil*. Newyork : Crossroad publishers,1984. 17. Print.

Shelden, Michael. *A review of Graham Greene: The Enemy Within*. July 2, 1995.

Print.

Sherry Norman. *The Life Of Graham Greene*. Volume I:1904- 1939, 1989. 695.

Print.

Sternlicht Stanford. *The Sad Comedians: Graham Greene's Later Novels*, Florida

Quarterly, 1968. 76 77. Print.

Stratford, Philip. *The uncomplacent Dramatis: some aspect of Graham Greene theatre*.

Contemporary Literature, 2 in1961 rpt in Samuel Hynes ed: Graham Greene :

A Collection of Critical Essays: (144).

Subramanian, K.S. *Graham Greene: A Study*. Bralley. Prakash Book Depot, 1978.

1. Print.

Sullivan,Walter. *Graham Greene 1904- 1991 – Sewanee Review*. Spring 92.Vol.100

Issue 2. 145. Print.

The Chambers Dictionary, Chambers Harrap Publishers Ltd.,1998. Print.

Ward, Marcus A. *The Outline of Christian Doctrine*. Christian Literature and Society,

Chennai, 1972. 34. Print.

Waugh, Evelyn. *The Heart's Own Reasons*. Commonweal 54, 15b august 1951.458.

Print

Waugh, Evelyn. *Felix Culpa* Graham Greene. Samuel Hynes(ed), Englewood Cliffs, Prentice Hall, 1973. 96. Print.

West. W.J. *The Quest for Graham Greene*. New York: St. Martin Press, 1998. 134. Print.

Wichert, Robert A. *The Quality of Graham Greene's Mercy College*. English 25 no. 2, November 1961. 99. Print.

Wigglesworth, Smith. *Ever Increasing Faith*. USA: Gospel Publishing House, 1971. 9. Print.

William Shakespeare, *Hamlet*. Delhi: Rama Brothers, 1988: Act I Scene III. Print.

William Shakespeare, *Macbeth* Delhi: Rama Brothers, 1988: Act I Scene I. Print.

Williams Raymond, *The Long Revolution*. Canada : Broadview press Ltd. 1961. 307. Print.

Yeats W.B, *Among School Children*, Aera Navin Series 1982. 7. Print.

Yeats W.B, *Easter Day* Aera Varin Series, 1981. 66-69. Print.

Internet

Rood, Robert. *The Problem Of Evil*. "<<http://www.allaboutphilosophy.org/moral-values-faq.html>>" Web.18 March. 2013.

Torre, Michael. *Greene's Saints*. www.muse.jhu.edu

"<<http://www.enotes.com/graham-greene-essays/greene-graham-vol-6>>"

Web.2 July. 2009.

"<<http://www.theharvardadvocate.com/content/faith-noir-graham-greene-and-catholic-novel>>" Web.11 Jan. 2010.

"<<http://www.online-literature.com/shakespeare/othello/>>" Web.23 March. 2010.

"<<http://absoluteshakespeare.com/guides/tempest/tempest.html>>" Web.27 July. 2011.

"<<http://shakespeare.mit.edu/tempest/full.html>>" Web.12 August. 2010.

"<<http://www.the-problem-of-evil.com>>" Web.21 Aug. 2010.

"<<http://www.vqronline.org/>>" Web.17 March. 2011.

"<<http://www.goodreads.com/quotes/5146>>" Web.01 April. 2011.

"<<http://www.jstor.org/stable/4333727>>" Web.17 June. 2011.

"<<https://en.wikipedia.org/wiki/Macbeth>>" Web. 19 September. 2011.

"<http://www.myenglishpages.com/site_php_files/literature-christopher-marlowe-doctor-faustus.php>" Web.23 November. 2011.

“<[http://domapp01.shu.edu/depts/uc/apps/libraryrepository.nsf/resourceid/EFD60B488960114D85257361004456DD/\\$File/Prathers-David-J_Masters.pdf?Open](http://domapp01.shu.edu/depts/uc/apps/libraryrepository.nsf/resourceid/EFD60B488960114D85257361004456DD/$File/Prathers-David-J_Masters.pdf?Open)>” Web.23 Jan. 2012.

“<<https://www.duo.uio.no/bitstream/handle/10852/25347/18217.pdf?sequence=1>>” Web.19 March. 2012.

“<<http://www.leaderu.com/orgs/probe/docs/evil.html>>” Web.16 May. 2012.

“<<http://www.brainyquote.com/quotes/quotes/m/martinluth135188.html>>” Web.03 July. 2012.

“<<http://www.tvet-portal.net/forum/showthread.php?2555-What-are-moral-values>>” Web.23August. 2012.

“<<http://www.allaboutphilosophy.org/moral-values-faq.html>>” Web.18 March. 2013.

“<<http://en.wikipedia.org/wiki/Utilitarianism>>” Web.14 April. 2013.

“<http://www.notable-quotes.com/r/russell_bertrand.html>” Web.29 April. 2013.

“<http://en.wikipedia.org/wiki/Kantian_ethics>” Web.23May. 2010.

“<http://en.wikipedia.org/wiki/Groundwork_of_the_Metaphysic_of_Morals>” Web .28 May. 2013.

www.google.co.in

www.yahoo.com

www.wikipedia.com

www.cliffsnotes.com

www.brainqoute.com

www.goodreads.com

www.shakespeare.mit.edu

www.enotes.com

www.online-literature.com

www.jstor.org

=====



Dr. Suma Aleya John
Associate Professor of English
Tiruppur Kumaran College for Women
Tiruppur 641687
Tamilnadu
India
sushan87@gmail.com