CHAPTER XI.

BLENDING OF RELIGION AND PSYCHOLOGY.
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We have seen Greene's intimate knowledge of human psychology even in his earliest works. We have also seen casual references to religion in these works and Greene's attempts to interpret religious doctrines in terms of the concepts of modern psychology. For instance, in STAMBOL TRAIN, Greene points out some parallels between the doctrine of Confession practised by Catholics and the principles of modern psycho-analysis. It seems that Greene always considers human problems and human behaviour simultaneously from the points of view of religion and psychology. While presenting his Catholic characters, Greene shows how their mental processes are influenced by their belief in religion.

We see this characteristic even in his early novels. For instance, Greene describes the consciousness of sin and the keen desire for confession felt by Dr. Czinner, the revolutionary leader in STAMBOL TRAIN, with great insight. As his desperation increases, as his enemies close in, and his chances of escape evaporate, Dr. Czinner remembers the religion in which he was brought up and which he had rejected. There was no one now of whom he could ask forgiveness. He certainly could not expect the Party Secretary or the third class passengers in the train in which he was travelling to listen to him and then forgive him. He remembers his early days
when he used to have a clear conscience after confession. He thinks: "My regret for what I have done is not less now than then, but I have no conviction of forgiveness...

The priest's face turned away, the raised fingers, the whisper of a dead tongue, seemed to him suddenly as beautiful, as infinitely desirable and as hopelessly lost as youth and first love." Greene brings about a blending of religion and psychology while depicting the thoughts and feelings that pass through Dr. Czinner's mind during his last hours.

While Greene's attempts to interpret human behaviour simultaneously from the points of view of religion and psychology are evident even in his early novels, it is in the specifically Catholic novels, BRIGHTON ROCK, THE POWER AND THE GLORY, THE HEART OF THE MATTER, and THE END OF THE AFFAIR, that the fusion of these two elements is seen at its best. Greene has made a very fine psychological study of religious consciousness and religious behaviour in these major novels. He shows great familiarity with the concepts of modern psychology regarding the workings of the religious mind. The tension in the characters in these novels is due to the belief in their

religion. It is due to the conflict between desire and faith, or due to a sense of guilt as a result of breaking the commandments of God.

In BRIGHTON ROCK, Pinkie, the boy gangster, is a Catholic. So, too, is Rose, the girl he marries in order to prevent her from going to the police. Pinkie is wicked, but he is aware of his wickedness. He has firm faith in his religion, though he believes more in Hell than in Heaven. Rose with her goodness and innocence is nearer to Heaven while Pinkie with his evil and wickedness is nearer to Hell. Greene traces the influence of the Catholic religion in which Pinkie believes as well as the experiences of his childhood in the development of his personality. While the evil influences of Nelson Place corrupt his innocence and lead him to sin, he 'knows' all the while that he is treading the path of vice.

The image of the "Saturday night movements" of his parents, one of his earliest memories from childhood, leads to an overwhelming disgust for sex in him. Along with this, he is also obsessed with his religious belief that the sexual act is an act of mortal sin. On the morning of his wedding day, Pinkie makes this strange confession to Dallow: "When I was a kid, I swore I'd
be a priest ....... They know what is what. They keep away...... from this." 2.

Rose also is never free from a sense of guilt when she thinks of the sexual act. She believes that she is already damned by marrying Pinkie without sacrament. The idea that she and Pinkie have committed a mortal sin on the wedding night never leaves her.

The call to priesthood was never answered in Pinkie's case. On the other hand, he develops into a gangster and gives way to sadistic instincts. His repressed sexuality is perverted into a cruel joy at the infliction of pain -- first with a pair of dividers, and later in more dangerous ways. After the wedding-night, and the victory he has achieved over the sexual impotence he had experienced earlier with Sylkie in the motor car, Pinkie feels proud that he has now graduated in the last human shame. "He had a sense that he would never be sacred again............he had been afraid, afraid of pain and more afraid of damnation -- of the sudden and unshriven death. Now it was as if he was damned already and there was nothing more to fear ever again." 3. The same night he gets a nightmare in which

2. BRIGHTON ROCK, p.219.
3. BRIGHTON ROCK, p.243.
he is overwhelmed by the fear of drowning. Earlier in the day, when Rose tells him that she had been for confession to a priest, Pinkie tells her with bitter and unhappy relish: "It will be no good going to confession ever again — as long as we are both alive." He feels now that the murders of Hale and Spicer were trivial acts compared to this corruption.

Pinkie continues recklessly his career of a criminal. The combination of hatred and pride in his prevent him from obeying his inner voice which repeatedly tries to call him back to the way of goodness. He continues to disregard the warning of his inner voice and gives way to cruelty. His fear of danger drives him to acts of cruelty much further than he had ever contemplated. In fact, he even regrets for a while Hale's murder. "He deserved what he got, but if I'd known how it would go, may be I'd have let him live." 4.

Pinkie, however, feels no security. He thinks, "If Rose were dead.....no more human contacts, other people's emotions washing at the brain — he would be free again; nothing to think about but himself." 5. The suicide pact which he devises to make Rose kill herself within two days after their marriage, is the last desperate act which

4. BRIGHTON ROCK, p.222.
5. BRIGHTON ROCK, p.172.
6. BRIGHTON ROCK, p.311.
his overwhelming fear drives him to commit. Even Dallow is terrified by Pinkie's evil nature. "You're crazy", he tells Pinkie. Greene shows very vividly how Pinkie himself feels acute pricks of conscience when he commits this horrible act. Pinkie thinks: "There'll be time enough in the years ahead -- sixty years -- to repent of this. Go to a priest. Say 'Father, I have committed murder twice. And there was a girl - she killed herself.' Even if death came suddenly, driving home tonight, the smash on the lamp post -- there was still 'between the stirrup and the ground.'" 7 In fact, some words of this half-remembered verse, "Between the stirrup and the ground he something lost and something found," often come to Pinkie's mind. It is Rose who supplies the missing word, "Mercy". Rose feels great terror at the idea of committing suicide. She is aware that it is the worst act of all, the act of despair, the sin without forgiveness. It is Pinkie who is driven in the end to suicide. His death is by drowning as he had foreseen in his dream.

Even though we feel horrified by Pinkie's evil actions, Greene tries to make us feel pity for this young criminal by showing him to be the victim of his

7. BRIGHTON ROCK, p.306.
environment, of fate, and of his cruelty and pride.
Pinky himself is aware of his evil nature. He tells Rose, "It is in the blood. Perhaps when they christened me, the holy water didn't take. I never howled the devil out." 8

Throughout the novel, there is the constant suggestion of "something outside trying to get in," namely God's grace. During the time he plans Rose's murder, he is conscious of forces of tenderness and pity breaking against his defences. But the pressure of pity, though insistent, is as ineffective as the invisible rollers beating under the cliffs. "Somewhere, like a beggar outside a shuttered house, tenderness stirred, but he was bound in a habit of hate". 9 In a pub, on the way, even as he loads his revolver, he feels "the prowling pressure of pity."

As they drive on again, he feels a sudden inclination to throw up the whole thing, drive home, and let her live. "He had a sense of huge havoc - the confession, the penance and the sacrament." 10 But it is now too late to retreat and he goes on relentlessly with his evil scheme.

8. BRIGHTON ROCK, p.169.
9. BRIGHTON ROCK, p.311.
10. BRIGHTON ROCK, p.322.
While Pinkie selfishly fights the force impelling him towards repentance and absolution, Rose selflessly resists virtue which "tempts her like sin." She feels a great sense of responsibility for Pinkie. "He was going to damn himself, but she was going to show them that they couldn't damn him without damning her too." 11.

Greene has vividly portrayed the conflict between her instinct to preserve her life and her loyalty to Pinkie, as well as her religious consciousness. When she takes the gun in her hands, she wonders what Pinkie will do if she does not shoot herself to death. "Would he shoot himself alone, without her? Then he would be damned, and she wouldn't have the chance of being damned too, and showing them they couldn't pick and choose." 12. To throw the gun away seems to her to be an act of betrayal. It would be an act of cowardice; it would mean that she chose never to see him again for ever. She puts the gun up to her ear and puts it down again with a feeling of sickness. "She had not been afraid to commit mortal sin -- it was death not damnation which was scaring her." 13.

Pinkie has all the time regarded everyone of his

12. BRIGHTON ROCK, p.324.
13. BRIGHTON ROCK, p.325.
acts of violence as a further step towards "security". He believes that when he is thoroughly secure, he can begin to think of making his peace with God. "His heart weakened with a faint nostalgia for the tiny dark confessional box, the priest's voice, the people waiting under the statue, before the bright lights burning down in the pink glass, to be made safe from eternal pain." 14.

Rose's prayer not "to die sudden" is granted in the novel, but Pinkie's last moments are spent in cursing Dallow who has "betrayed" him and in reaching for his bottle of vitriol. When the vitriol flies back in his face, he runs screaming to his death.

Pinkie makes ingenious schemes for establishing his security and peace of mind. Greene ironically points out the gulf between his grandiose ambitions and his achievement. Throughout the novel, he reveals Pinkie's inner life by making use of the technique of the interior monologue. He traces the influence of the Catholic religion in which Pinkie was brought up as well as the experiences of his childhood in the development of his personality. He focuses our attention on the fact that Pinkie's thoughts are always greatly influenced by the doctrines of the Catholic

14. BRIGHTON ROCK, pp. 143-144.
religion in which he was brought up and in which he still believes. He thus brings about a synthesis of religion and psychology in the portrayal of this character.

In his book, *THE INDIVIDUAL AND HIS RELIGION*, Allport has given a description of the mature religious personality. He points out that the maturely religious individual has, first of all, an insight into himself. He loves his church and is firm in his allegiance to it, but at the same time he perceives the shortcomings of tradition even while he appreciates its virtues. His belief is better organised than that of the immature person and his comprehensive view of life leads him to tolerance. In his lectures on "Saintliness", William James also describes some of the characteristics of the inner disposition of the saint. According to him, the first mark of the saint is his feeling that he dwells in a larger life than that bounded by the petty interests of this world. His insight into himself is so keen that he sees himself as nothing but a poor representative of something much better than himself and surrenders himself to its control. He feels a sense of freedom as concern for self diminishes.

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15. G.W. Allport, *THE INDIVIDUAL AND HIS RELIGION*, pp. 60 to 69.
and a sense of elation as he loses himself in the hot urge to serve his God.  

We see many of these characteristics of the mature religious personality in Greene's portrayal of the whisky priest.

The priest has a keen insight into his own weaknesses. He is aware of his cowardice and his lack of will power. He knows that he is unable even to desist from drinking. He is also constantly aware of his spiritual degradation and of evil running "like malaria" in his veins and filling his dreams with Satanic images. Greene has faithfully presented the priest's awareness of sin. The priest can never forget his affair with Maria and the illegitimate child, Brigitta, born out of it. During his flight from the Red Guards, he is forced to take shelter with Maria, after an interval of six years. He feels a great affection for his child, Brigitta. He becomes aware of an immense load of responsibility when he thinks of her future. "The knowledge of the world lay in her like the dark explicable spot in an X-Ray photograph; he longed............to save her, but he knew............the ill was incurable." 17. The look in the child's eyes frightens him. It is as if a grown woman is already there, making her plans, aware of far too much.

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When he preaches to the poor villagers about purity, he remembers how seven years back he had made love to Maria. He feels his own unworthiness like a weight at the back of the tongue. When he sees the poor men kneeling with their arms stretched out in the shape of a cross, he feels humbled by their simple faith and their willingness to bear any mortification for the sake of their religion. He feels an "absurd happiness" fobbing up in him. He believes that heaven must contain just such dutiful and hunger-lined faces.

The suffering of the priest makes him tolerant and aware of his own weaknesses. The saving of souls had seemed to him to be quite simple in the past—preaching at Benediction, organising the guilds, having coffee with elderly ladies, and blessing new houses with a little incense. Now it has become a mystery to him. He is aware of the paradox of sin. He had given way to despair and out of that had emerged a human soul and love. His love for Brigitta makes him aware that one must love every soul as if it were one's own child.

Sometimes the priest thinks that Padre Jose who got married and lived on Government pension was a
better man than he. Padre Jose was humble while he himself had always been proud and ambitious. He prays, "O God, forgive me -- I am a proud, lustful, greedy man......... These people are martyrs...........They deserve a martyr to care for them -- not a fool like me, who loves all the wrong things." 18. He feels that it is a terrible mockery that they should sacrifice themselves for a whisky priest with a bastard child.

In spite of his sins and weaknesses, the priest never wavers in his faith. At the centre of his own faith was the firm conviction that we are made in God's image. "God was the parent, but He was also the policeman, the criminal, the priest, the maniac and the judge." 19. Even the mestizo appears to the priest to be an image of God.

The priest's sufferings develop in him a comprehensive view of life and religion. He cannot stand the narrow outlook of the pious woman in the prison. He finds it more difficult to feel pity for her than for the half-caste who wanted to betray him to the police. He thinks that these pious ones so often come to death in a state of invincible complacency, full of uncharity.

Men like the half-caste could be saved, salvation could

strike like lightning at the evil heart, but the habit of piety excluded everything but "the evening prayer and the Guild meeting."

Though the priest is aware of the fact that Brigitta has been born in sin, he cannot wish that his sin had never been committed. The sin seems to him now so unimportant — and he loves the fruit of it. The priest feels that he needs a confessor "to draw his mind slowly down the drab passages which led to horror, grief and repentance." 20. When he stays with Mr. Lehr, he feels an immense envy of all those people who have confessed to him and been absolved. He is very eager to reach Las Casas so that he may confess to Padre Jose and get absolved.

When the mestizo takes him to the American gangster who had been shot by the police and was dying, the priest knows for certain that it is a trap laid by the police to catch him. At the same time, he feels that it is his duty to go and hear the confession of the criminal. He goes to the dying criminal knowing for certain that he will be caught by the police, and he feels his mind being filled with an odd sense of peace.

The priest is full of pity for the mestizo who now betrays him to the police. He thinks that it is "really shocking bad luck for the poor devil that he was to be burdened with a sin of such magnitude." When he reaches the criminal he tries his best to make him think about God. But his attempts are in vain. He, however, whispers the words of conditional absolution in case the spirit of the gangster had repented for a second before it crossed the border to the other world.

Greene has described the last hours of the priest, before his execution, with rare skill. The priest is unable to get over his fear of pain. He tries to make the confession of his sins by himself. But suddenly he remembers his child. He prays, "Oh God, help her. Damn me, I deserve it, but let her live for ever". He is filled with a sense of failure. People had died for him, and he feels that they had certainly deserved a saint. A tinge of bitterness spreads across his mind for their sake when he thinks that God had not thought it fit to send them one. He is sick with fear and only the brandy, which the lieutenant had left for him out of compassion, gives him any sleep at all.

When he wakes on the morning of his death, the only emotion he experiences is an immense disappointment. He feels that he has done nothing for anybody and that he might just as well have never lived. He is now free from the fear of damnation and even from the fear of pain. He feels only an immense disappointment, because he has no go to God empty-handed, with nothing done at all. He thinks that with a little more courage, a little more self-control, it would have been possible for him to be a saint. "He knew now that at the end there was only one thing that counted -- to be a saint." 23. The martyr dies not in a blaze of glory, but with a feeling that his life has been a thorough failure.

The novel is deeply religious in tone. At the same time, Greene has portrayed the characters, and particularly the main characters, the priest and the lieutenant, using the techniques of modern psychology. He has also made use of some of the techniques of the modern psychological novel in the narration of the story and thus brought about a successful blending of religion and psychology.

In Ida Arnold in BRIGHTON ROCK, the lieutenant in THE POWER AND THE GLORY, and Arthur Rowe in THE MINISTRY OF FEAR, Greene has portrayed characters for whom pity is the only ethic. But in Scobie in THE HEART OF THE MATTER, Greene has attempted to portray pity in a person committed to a higher moral order. In the case of Ida, the lieutenant, and Arthur Rowe, the morality of pity is only a relentless opposition to pain. Scobie, however, soon becomes aware that pity, in the absence of the discipline of ascetic morality, is a dangerous emotion which leads him to the path of sin and ultimately to spiritual degradation and self-destruction.

Greene describes with great skill the mental tension Scobie feels when he finds it difficult to keep Louise happy. He always remembers the "awful" vow he had made during the marriage ceremony at Ealing. He had sworn then that he would at least always see to it that she was happy. This was the risk Scobie took when he became a Catholic to marry Louise. Fourteen years later, there was nothing left of his original love. He now felt only pity and a sense of responsibility for his wife. The vow remained, but the feelings changed.

An important event which had affected Scobie very
deeply was the death of his only daughter, Catherine, in childhood. Scobie had not been present at her death. He always feels a keen sense of guilt that he had not taken his share of the load his child and his wife had borne. Scobie considers his presence at the death of the child in Pende as an atonement for his absence from his daughter's death-bed. It seems to him that after all "one never really missed a thing. To be a human being one had to drink the cup." 24.

Greene points out how Scobie is corrupted by sentiment. Sentiment is the more dangerous because one cannot name its price. "A man open to bribes was to be relied upon below a certain figure, but sentiment might recoil in the heart at a name, a photograph, even a smell remembered." 25. Scobie's relation with his wife is based not on love, but on sentiment. To send her on a holiday trip to South Africa for which she craves, he borrows money from the Jew, Yusef. Soon Scobie falls into his clutches and is forced to help him to smuggle diamonds. Scobie is keenly aware of his moral degradation. On his

way home after one of his visits to Yusef, he enters the Church to pray. He fixes his eyes on the Cross and prays --- the Our Father, the Hail Mary, the Act of Contrition. But the prayer does not give him any relief; it appears to him to be only a matter of routine. Later, he goes to the priest to confess. But even the words of Absolution do not bring him any sense of relief. They appear to him to be just a formula, "The Latin words hustled together -- a hocus pocus".

Scobie knows that his affair with Helen is a sinful act, but he is not able to put an end to this affair. That is his despair. He knows that even if he repeats the sin, he will not be able to recapture the happiness he has once tasted. In desperation, he goes to confession, but the priest fails to give him any comfort. "When he came out of the box it seemed to Scobie that for the first time his footsteps had taken him out of sight of hope........It seemed to him that he had only left for his exploration the territory of despair." 26.

Scobie has to tell a number of lies to keep his wife from suspicion. These repeated lies make him feel "his whole personality crumble with the slow disintegration of lies". Scobie is aware of the terrible pain he is
inflicting on God by his spiritual degradation. He feels that it is like striking God when He is down, in his power. He feels as though "he had exiled himself so deeply in the desert that his skin had taken on the colour of the sand." 27.

Tired of the lies that he has to utter and the deceits that he has to practise as a result of his affair with Helen, Scobie thinks of stopping his visits to her. He even thinks of writing to Louise about the whole affair and then going to confession. He thinks that God would again return to him through the priest's hands and that life would be simple again. But he forgets these resolutions at the sight of Helen. He is unable to shut his eyes or his ears to any human need of him.

Scobie himself is aware of his sentimental weakness. "Do I, in my heart of hearts, love either of them, or is it only that this automatic terrible pity goes out to any human need -- and makes it worse?" 28. he wonders. Torn between his love for Helen and his pity for Louise, Scobie tries to get some relief by prayer. But the Lord's prayer lies "as dead on his tongue as a legal document." 29. He even prays to God to give him death

so that he may not make Helen and Louise unhappy.

To avoid arousing Louise's suspicion, he agrees to go to Communion with her. At the same time he is mortally afraid of desecrating the sacrament. To avoid committing sacrilege, he even pretends to suffer from a sudden shooting pain in the chest. But he cannot avoid it for long. Later on, when Father Bank comes down the steps from the altar bearing God in his hands, Scobie, with open mouth makes one last attempt at prayer, "O God, I offer up my damnation to you. Take it. Use it for them," and he believes now that his soul is damned for ever.

Scobie soon realises that there will be no end to the sacrilegious Communions that he will be forced to perform. The long chain of feast days and of early Masses in the spring and summer, unrolls themselves before him like a perpetual calendar. He has a sudden 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." 31. By the end of the novel, Scobie

31. The Heart of the Matter, p.228.
feels that he is contaminated by evil and that he contaminates others by merely continuing to exist. The murder of Ali by Yusef's agents gives him a terrible shock and makes him realise the extent of his spiritual degradation. He makes a final attempt to leave Helen, but, again, he fails miserably. He now takes the decision to kill himself.

As a Catholic, Scobie regards suicide as the "unforgivable sin". A psychological revolution has to take place before he can accept the idea of suicide for himself. Earlier, in Bamba where he goes to investigate the suicide of Pemberton, we see that Scobie goes down with malaria. There, in a feverish dream, he rejects the idea of suicide. He dreams that Louise is crying upstairs and that he is writing a farewell letter to her. Then, as he turns to find a weapon, he realises that for him the act is impossible. "Suicide was for ever out of his power - he couldn't condemn himself for eternity - no cause was important enough." 32.

Still, finally, Scobie decides on suicide. He decides to damn himself by committing suicide rather than continue the acts of sacrilege, which he sees as "a

32. THE HEART OF THE MATTER, p. 89.
continuous shower of blows" rained on the bruised face of Christ. The women, he thinks, will soon forget him after his death. He studies the symptoms of angina pectoris so that his suicide may appear a natural death and kill himself with an overdose of the Evipan tablets prescribed by the Doctor for the imaginary complaint. But, before taking this fatal step, he makes elaborate plans so that no one may even get a hint of his idea of committing suicide. He knows that suicide is the worst crime that a Catholic could commit and he decides that it must be perfectly planned. To conceal his suicide from everyone, he even tampers with some of the entries he has made in his diary. This is his last act of pity for those he loves.

Greene has presented the conflict in Scobie's mind during his last hours with extraordinary skill. Scobie seems to hear God's voice trying to restrain him from committing the desperate act: "Can't you trust me as you would trust a faithful dog? I have been faithful to you for two thousand years. All you have to do now is ring a bell, go into a box, confess.............If you live you will come back to me sooner or later. One of them will suffer, but can't you trust me to see that the suffering
isn't too great?" But Scobie feels that he has gone too far in the path of sin and that even God will not be able to help him now.

After pushing the Evipan tablets in his mouth six at a time, he tries to pray, but the Hail Mary evades his memory. He tries out an act of contrition, but he is unable to remember what it is that he has to be sorry for. It seems to him that someone outside the room is "seeking him, calling him.........seeking to get in, someone appealing for help, someone in need of him." Scobie tries to reply, but the effort is too great. He falls dead on the ground with the words, "Dear God, I love......." on his lips.

In portraying the character of Scobie, Greene points out how pity is only a "corrupt parody of love and compassion" and how it often becomes an assumption of God's prerogative. Scobie's actions which are based on pity are only attempts to avoid facing reality. Too weak to endure the sight of suffering, Scobie assumes responsibility for the lives of other people. He attempts to

34. THE HEART OF THE MATTER, p.257.
dispense with God and substitute himself for God and thus brings sin and misery on his own head. We feel at the end, however, that Scobie's offering of his own damnation is an act of love, sufficient to enable him to save his soul.

The portrayal of Scobie is a masterly study of the psychology of the sinner. The conflict between Scobie's belief in the Catholic religion and his desire for Helen is described by Greene with rare intuition. In the same way, the tension in his mind, caused by his knowledge that suicide is an unforgivable sin and that there is no other escape for him from his dilemma is also described with scientific accuracy. Greene thus achieves a perfect integration between religion and psychology while depicting the struggle that is going on in Scobie's mind.

In "THE END OF THE AFFAIR" also we see Greene achieving successfully a blending of religion and psychology in the characterisation of Bendrix and Sarah. Bendrix does not possess the "special knowledge" of Pinkie or Scobie. He is an unbeliever who resists God; but God drags Bendrix to Himself. When he loses Sarah, his frustration at first makes him rail against God. He has nothing but contempt for Sarah's sanctification. He thinks that if Sarah with her lust and her adultery and the timid lies she used to
tell, could change like this, it would not be difficult for anyone in this world to become a saint. But at last Bendrix has to acknowledge God's existence through his own defeat and he realises that his hatred of God is itself an acknowledgement of God. At the end of the novel, he feels defeated and tired out and begs to be left alone. "Oh God," he says, "You've done enough, you've robbed me of enough, I'm too tired and old to learn to love, leave me alone for ever." 35.

The conflict between desire and faith in the mind of the heroine, Sarah, has been depicted very powerfully by Greene. He shows here a grasp of sexual relations which is almost unique in English Literature. He suggests in the relation between Sarah and Bendrix that the marriage of two minds cannot be complete without the marriage of the bodies also. Sarah, in her diary, tries to persuade herself that people can love without seeing each other. She is conscious of the fact that this is what we ought to believe and what the priests and moralists tell us to believe. But she feels that this type of love is beyond our capacity to practise while we are fully alive. She feels that perhaps God tends to get only the half-dead for his recruits.

In _The Living Room_ we again see the conflict between

35. _The End of the Affair_, p.237.
love and religious faith in the portrayal of Rose and Michael Dennis. When Father James comes face to face with the love-affair between Rose and Michael Dennis, he advises the lovers to go away, break it off, and suffer for a short time. Greene seems to suggest that it would perhaps be better for the injured wife to suffer for some time and give the lovers the change of happiness. After all, Mrs. Dennis will always suffer, whatever her relations with her husband. Greene, in these works, points out the extreme agony in the minds of some of his Catholic characters which is the result of the conflict between their belief in religion and their physical passion.

As David Pryce-Jones remarks, the love-triangles in Greene have "at least one point buried in a religion which lays strict emphasis on its laws of marriage in order to make them as binding as possible." Greene describes the resultant tension with great skill.

We find throughout Greene's works, and particularly in his specifically Catholic novels, his constant attempts to unite Catholic themes with modern psychological concepts.

In these works with a Catholic background, Greene portrays the sense of guilt of the central characters which results from their belief in religion. In these portrayals of the Catholic characters and his probings into their minds, he achieves a fine blending of religion and psychology which is unique in English Literature. This blending of religion and psychology is perhaps the most significant contribution of Graham Greene to English fiction.