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 Elizabeth an 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 demarekated 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).


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
ccharacter. 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 moan’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 anti-hero 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 in 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 vengeances.

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 demolishment 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 overpowering 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 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 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 inerasable memories on the young mind” (78). This clearly show 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

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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)
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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.