Pursuit of Belief
Chapter III

Pursuit of Belief

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

Ralph Waldo Emerson

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

The present age with its unhealthy attitude towards life is full of evil of every kind, rivalry, war, violence, terrorism, communalism, a general lack of discipline and morality, idolatry, fornication, political turmoil etc., could be attributed to the rule of Satan. God abandoned this age to evil and evil doers and is himself transcendent in
heaven, far removed for the present, from earth and earthly-born under Satan’s rule chaos and corruption prevail and this continues until a given apocalypse is revealed. The present age has reached the very depths of evil and corruption and can become no worse.

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

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

The first limits belief to a conscious assent arising from fact; that is, an assent given without consciousness of its causes or grounds. In the case where the causes or grounds become actual factors in the consciousness, the belief rises to the self identity of knowledge. Kantian theory view naturally has belief as the necessitated result of the practical reason. It is to be considered epistemologically
rather than psychologically. People believe in such truths as are necessitated by the exigencies of our moral nature. And these truths have necessary validity on account of the requirements of that moral nature. People need motives upon which to act. Such beliefs are practical and lead to action. All natural truths that we accept on belief might conceivably be accepted as truths of knowledge.

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

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

Kant’s famous imperative upheld human self identity: “Act so that you treat humanity, whether in your own person or in that of another, always as an end and never as a means only.” (7)
Sometimes people lack faith. Bible says in Romans that “all things work together for good” if you love God (Rom: 8.28) The Bible says that you need not lack faith in any of these areas! You develop real faith. However, the Bible says that most people, in the age preceding Christ’s Return, will not have sufficient faith to confidently claim any of these or other promises from God’s Word! Benny Hinn, Good Morning, Holy Spirit says that “God recognizes the sincerity of a commitment when one state categorically what one is willing to do in response to His blessing (145). Therefore Benny Hinn in Lord, I Need A Miracle refers as “Submit to God, Resist the devil and the devil will flee from one” (130).

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

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

The Bible gives this description of faith in Hebrews: "Now faith is being sure of what people hope for and certain of what people do not see."(Heb: 11.1)
There are other frontiers no less substantial for having no fixed geographical location, frontiers between Communism and the West, success and failure, faith and unbelief, trust and betrayal. Greene has, in both his reportage and his fictions, approached these borders, explored gingerly for the sensitive spots, and investigated the temptations that lead some people to cross over the dangerous boundaries. That investigation has been coupled with Greene's declared and evident sympathy with the seedy, the outcast, the apparently disloyal, a sympathy that has at times come close to collusion. He seems, indeed, to have a vested interest in failure.

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

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

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

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

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

Greene seems to be claiming a lot for the religious sense. The religious sense, no doubt, can endow the novelist with a transcendent gaze by providing him with a border frame of reference. But the problematic relationship of faith and fiction can be constitutive or disruptive, supportive or subversive. The popular suspicions about the usual run of catholic fiction are upheld when one notices that the religious sense, far from giving the third dimension to characters, reduces them to life-less dummies who are taken through a maze of contrived situations to a preconceived conclusion. Grace often appears as a theological vested interest to which the autonomy and contingency of character is faithfully subordinated. In Greene’s case, however, the equation of faith and fiction eludes a neat formulation because of the subtle tensions, ambiguities and paradoxes involved. The realization that these very tensions can be productive as well as pernicious can make for a better understanding of the manner in which a writer’s faith can make or mar the quality of his creative achievement. The writer’s faith can be a positive creative asset as well as a dangerous liability. Faith can extend the frontiers of a writer’s range by supplying him with fresh symbols, situations and sensibility.
Graham Greene admitted that his life is marked by a succession of failures which left their traces on my work and he thought think they were the warp and weft of it. The moral terrain of Greene's novels, which he described as the narrow boundary between loyalty and disloyalty, between fidelity and infidelity, the mind's contradictions, the paradox one carries within oneself, corroborates this admission.

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

There are for the protagonists in Greene's books. The Power and the Glory and The Third Man for example, a number of physical frontiers, peace and safety lying on one side, danger and possible death on the other. Regarding man’s loss of faith in the existence of God, Graham Greene in Lawless Road says, “…. what did
it matter in the long run anyway? God didn’t cease to exist when men lost their faith in Him…” (39). Graham Greene’s awareness of a widely powerful and omnipresent evil is balanced by his faith in the existence of a positive good in the universe which alone can attribute meaning and significance to human life and action.

Greene creates a world wherein man is ill placed and he rises to bring the moral implication of his action with two powerful forces. One is the presence of moral world, the supernatural dimensions; the protagonist tries to shape their life and action in the imitation of Christ. The process of liberation brings a slow deterioration in the material world. The protagonist realizes that the real evil lies within him. It starts to corrupt his egoism and self love. Faith is the only factor that can eradicate evil. Greene’s eye stares out into some distant beyond or unto his own soul. His novel depends on the prolong contemplation and often melancholy. Greene writes as a way of knocking against the gates of heaven to which he has given entrance. Jessica Sequeria in *Graham Greene* and *catholic novel* refers, His unity is a transcription and translation of his despair “takes shape as a litany of failure: a miserable” (1). His world must have kindled to make God a mere character is already a transgression, a source of shame and guilt; to write with sincerity about the evils in his world one must have wriggled with His absence. Seeking to define himself as a novelist first Greene rebelled against a label of religious writer and the heavy handed religious expectation accompanied.
The experience of human beings consumed by the conflict of life and the hapless situation of the human beings is well said in *The Power and the Glory* (1940). In the novel, Greene portrays the familiar conflict between the head and the heart, the belief and the disbelief, the good and the evil in his own creative and pictorial style. Greene in the face of the oppressive reality of life reveals very clearly that the characters are in the contradiction of life. Social, political and moral factors hold the key of evil because they are manmade and hence imperfect. Thus evil frames brutish selfishness and breeds mutual distrust which breaks out into sufferings and revolution. In *The Ministry Of Fear* with the onset of world war II, there was no longer any doubt that:”thrillers are like life”(71).

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

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

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

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

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

Greene portrays *The Power and the Glory* with the experience of politics and religion. The novel begins: Mr. Tench went out to look for his ether cylinder into the blazing Mexican sun and the bleaching dust: “A few vultures looked down from the roof with shabby indifference he wasn’t carrier yet” (7). The novel “*The Power and the Glory*” put to rest the last dying anti-Greene cries of doubtful dispensation and settled him as one of the finest living writers in English. Greene’s epigraph to “*The Power and the Glory*” summarizes the view of human experience: The sagacious power of hounds and death drew nearer every hour. This flat beginning promises
neither power nor glory, yet it prepares us for another foray into Greenland – the shabby landscape of terror and lust. Not the streets here are “baked” and the sky is “merciless” human beings co-exist with vultures who move about domestic fowls. The air is situated with loneliness, and Mr. Tench, the expatriate dentist, is already in the grip of an “Awful feeling of nausea” (8).

_The Power and the Glory_ is a pursuit story with the imitation of Kantian Theory about the hunted man or the quarry is the priest who is left alone in the province after all have been either driven out or killed or forced to give up their faith. This priest known as a good priest is neither good nor bad. The priest is the father of an illegitimate girl. The priest is always haunted by fear because of his weak will and inner timidity. His name is never known. There is a lieutenant who is enthusiastically determined to religion from the province and succeeds in overpowering the priest twice. The lieutenant fails to recognize him. The priest is sure of being caught one day. It is certain that a day will come when there will be no escape from the priest. The priest misses the boat when attending upon a sick woman. The priest says he would miss it and he meant to miss it. At a later stage, the priest is able to leave the province to act as a priest in security. _The Power and the Glory_ presents a series of adventures and misadventures of the priest. The priest is given shelter by a girl in another village. In the village of his daughter Brigitta, the priest is arrested under prohibition act. At a deserted bungalow, he meets a native woman.
The priest is a drunkard who periodically seeks to evade his responsibilities. There is the smell of decay about him and the vulture hovers over him as a token of his destiny. Dr. Tench is reminded of death: “The man’s dark suit and drooping shoulders reminded him uncomfortably of a coffin and death was in his carious mouth already” (14). The lieutenant blames the priest for all the sins of the church (the misery, poverty, and superstition of life). The priest engages a new vision, the world doesn’t change, his vision of it changes. In the violence and purgation of the last years, the priest wakes up to the fact that his former vision has been skewed. It is the world that sees light as dark and dark as light, the ugly as beautiful and the beautiful as ugly. The dialogue between the priest and the lieutenant offers the reader a final gaze at what is truly beautiful as being beautiful, and implies that the lieutenant’s inability to see this beauty is the error of giving oneself to a form which is really hideous and thoroughly inhuman. A.A. Devitis in *Graham Greene* points out “the pity that is in the other while denying the evil” (87).

The novel is a triumph of characterization; even the minor characters – Mr. Tench, Brigitta, and Coral Fellows, the half-caste, the Yankee and the pious woman in the prison – come wonderfully alive. All these characters look so real in their innocence and corruption, and unbelief. Further, character is effectively reinforced by evocative setting. Character, setting and a meaningful structure combine to present the fate of man caught between the conflicting pulls of spirit and flesh, ecclesiastical form and meaning, temporal gains and eternal losses.
The novel opens as nameless priest makes an unsuccessful attempt to flee from the Mexican province of Tabasco. A Critic of the League in the Times opines God meant us to be a striving people, a people of sacrifice, not a people that could decay comfortably (September 27, 1923). The only remaining priest in the province, he is pursued by the authorities, for according to the Marxist socialist government in power, priesthood is a treasonable offense. The priest stripped of the flattery of the pious must live as a fugitive among his flock. The priest descends into a morally ambiguous world that force him to confront his life without that the bourgeois values that he has personified through most of his priesthood:

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

Mr. Tench, a morose expatriate English dentist, is a typical Greene figure of decay. Without a memory and without a hope, he is making a bare living out of the decay he cannot prevent. Cut off from his wife and children, he pursues the ugly profession of a dentist in the unhealthy climate and the hopeless condition of life,
the sweat and mosquitoes making life unbearably painful. His greed for money has petrified his heart and the heat and shoddiness have drained away all initiatives. That is the whole world to Mr.Tench: “The heat and the forgetting the putting off till tomorrow” (8). As Greene in *England made me* points out “he is staggering from crisis to crisis” (10).

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

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

The comparison between the priests sloping shoulders and a coffin points, crudely to his end. In this abandoned land life is merely death postponed, “You
were born, your parents died, you grew old, and you died yourself” (16). It is against this background of heat and squalor weariness and insignificance, that the flight and pursuit, betrayal and corruption, and the sin and suffering of the nameless whisky priest consume significance. Norman sherry The Life Of Graham Greene says “re-created the country and situation so convincingly in his novel that he won the praise of a Mexican priest” (695).

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

Greene wrote ‘The Power And The Glory’ as a result of a trip he made to investigate the religious persecution that took place under the Marxist socialist with the experience of the poverty and desolation of Mexico which forms the acute wasteland that Greene describes in the novel. The malodorous jungle, the desolate coast and forbidding mountains; the vultures, alligators and mosquitoes; the relentless rain and remorseless sun, the misery hunger and swollen bellies of children All these elements experienced by Greene on his trip formed the terrible reality in which Greene locates God’s beauty ultimately shining forth. L.J. Clancy
in Graham Greene’s Battlefield critical review has accused Greene of making a special plead on behalf of the priest; “policemen is never given speeches that really come to grip with the priest sophistries” (103).

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

The years behind him were littered with similar surrenders – feast days and fast days of abstinence had been the first to go; then he had ceased to trouble more than occasionally about his bravery – and finally he had left it behind together at the escape. Then the altar stone went too hazardous to carry with him. The priest had no business to say Mass without it; he was probably liable to suspension, but penalties of the ecclesiastical kind began to seem unreal in a state where the only penalty was the civil one of death. Five years ago he had given way to despair—the unforgivable sin—and he was going back now to the scene of his despair with a curious “lightening of the heart” (169).
The priest also considers himself guilty of being proud. While reminiscing, he thinks that he used to be proud in the days of his prosperity. The priest considered himself as a self-important man, having inordinate ambition. In his opinion, another priest Padre Jose is a better man because of his humility whereas he is still in his state because of his sense of pride. Even his offering his shirt to the mestizo seems to him as being prompted by his feeling of pride. The priest has not tried to escape mainly because of his pride which is a sin on account of which even the angels fell.

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

The man-made political hell which appears to be abandoned by God is Mexico of the 1930’s, where the government had decided to stamp out Catholicism and to erect in its place socialism and atheism as guiding principles. God’s power appears to be impotent against the new politics that demand of the priests who have not already fled either betrayal of the church or execution. When the story opens, it seems that the government has indeed been highly successful in its campaign since the church buildings stand empty of worshippers and the priesthood has all but disappeared. The priest manages to continue to evade the lieutenant and his men
for some time, even though they come face to face twice. And after his prolonged flight the priest even succeeds in crossing the border to a more tolerant state where he can find sanctuary. He is lured back across the border, however, in order to give confession to a dying gangster, even though he knows full well that a trap laid by the state is surely waiting for him.

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

In spite of his degradation and corruption, the priest wittingly endangers his own safety to minister to the needs of the dying and the dead. The priest observes mass, hears confessions and offers absolution: “He alone carried a wound, as though a whole world had died” (68). On the human level, the priest is pursued by
the police lieutenant who wants to eradicate the last remnants of catholic religion in the state. On the divine level, he is pursued by God, The hound of heaven who pursues the sinful priest.

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

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

The power and the glory is the story of a hunted priest whose real martyrdom is his consciousness of weakness and sin. Stripped of his vocation, the priest is the old Greene hero, isolated and bewildered. As Robert A. Wichert in The Quality of Graham Greene’s Mercy College notes, the priest attains a high heroism in his last moments “only through his agony of inadequacy”. The special pleading is there, not because he is pious, but because he is human – a victim. Walter Allen recognizes this in Tradition and Dream: “For the first and almost the only time the representative of the secular interpretation of life, the non-religious humanist view, is treated with a dignity and seriousness comparable to that
accorded to the representative of the religious. The police lieutenant is convinced in imaginative understanding and is shown as equally dedicated as the priest. If there are secular saints these men is one”. Allen’s “for the first and almost the only time”, is open to doubt, but the enduring part of the statement is perfectly valid.

His heart bleeds at the sight of his own child – the enormous consequence of his sin: “The world was in her heart ahead like the small spot of decay in a fruit” (81). Think and again thinks of that crooked fruit of despair, that young-old amalgam of ignorance and knowledge. The priest has a desperate longing to save this child: “O God give me any kind of death – without contrition, in a state of sin – only save this child” (82). A mestizo, who guesses his identity and hopes to win the reward by handing him over to police, contrives to travel some way with him. During night spent in a hut, the priest resists sleep so that he does not betray himself: “He knew, he is in the presence of Judas” (91). Offering him as a village hostage, the priest is turned down for another; amazed that no one has betrayed him. The priest, who is once again pursued, is soon joined by a Mestizo who discovers that he is a priest. Fearful of betrayal, he denies it and tries to flee the would-be-Judas, but the mestizo falls ill with fever. In a state of delirium, the mestizo makes his confession, the priest naming various acts of the priest’s treachery lust and violence. Throughout the confession, the priest muses “It was for this world that Christ died…. It was too easy to die for what was good or beautiful, for home or children or civilization – it needed a God to die for the half-hearted and corrupt “(97).
The priest realizes that the old life peeled away like a label; he was lying in torn peon trousers in a dark unventilated hut with a prize on his head: “The whole world had changed – no church anywhere no brother priest, except Padre Jose the outcast in the capital” (94).

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

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

The whisky priest through his act of drunken love, has lost his innocence but gained insight; he can now claim the love of his daughter as his greatest treasure and this in turn has opened up new ways of relating to people for him, even those just as or even more, corrupt than himself. The priest sees what he has not seen before: God’s beauty shines forth in the ugliness and violence of the world. The text is through the vision of the priest, offers us a visible transition from a worldly, philosophical aesthetic to a theological are in the quest of belief.
The brandy that the whisky priest has bought has landed him in jail, yet ironically he is not there because of drunkenness but because he wanted to celebrate mass. The scene begins in darkness, “who are these people? I can’t see” (121).

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

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

In *The Power and the Glory*, Greene depicts the quest of a sinner for Belief in God. The trend until recently had been to depict the quest of the good man for virtue or for the heavenly city of God, but Greene preoccupies himself with the bad man almost embracing the devil. The priest seeks to show how the marginal man can be saved from damnation. The novel exemplifies how a priest, poor in spirit, weak in will and proud in soul can be saved. It is evident that Greene wants to establish the belief that in early failure, God sees potential salvation from pride. The priest sees the possibility of faith. In other words, Greene examines his disbelief and measures its strength.
Greene projects the whisky priest in his redeeming aspects. The priest is a sinner, but he does not behave like his fellow priests who have either been killed or forced to marry like Padre Jose. The whisky priest saved himself either by marrying or by escaping, but in his opinion it would also have made his religion absurd and hollow. Thus the priest can save either his soul or his body: he opts for the former. The priest stays on but he remains always conscious that he is not fit to be martyr. The priest has failed to live up to the ideals of Christianity. The priest drinks to excess, has begotten a girl child and on account of fear he is not able to practice his profession as a priest. The priest is full of pride. But he is a sinner ready to achieve sainthood. Through suffering and self-realization the priest has been ennobled by Greene. His realization of his sin and the depth to which he has fallen is in the fact a way to his realization of his attachment to God. In his case, denial is a step towards acceptance. Thus the sinner priest proves to be a martyr and goes even to the extent of being admired as a saint.

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

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

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

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

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

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

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

The Lieutenant has a great love for children. It is for them he is fighting. The priest would eliminate from their childhood everything which had made him miserable. The priest would drive out everything that brought misery, poverty,
superstitions, and corruption. They deserve nothing less than the truth a vacant universe and a cooling world, the right to be happy in any way they choose. He was quite prepared to make a massacre for their sakes, “martyr to care for them” (95).

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

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

The conflict in the minds of these characters seems to reflect to some extent the conflict between religion and the desire in Greene's own mind. Greene's preoccupations with the themes of sex and sin are an indication of the conflict in his mind between his modern ideas and his belief in the teachings of traditional Catholic religion.
Greene also presents the paradox of the Priest in and *The Power the Glory*, reaching the selflessness which is required of the saint, through his sin. It is through his illegitimate child, Brigitta that the Priest seeks for belief in God with the power of love and the immense load of responsibility that all parents feel in the matter of protecting their children against all evil and corruption in this world.

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

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

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

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

Greene points out in his works that they are born to suffer in this world. Only suffering can save us and only death can end our sufferings. The novels of Greene are about loss and suffering. The priest shows that he who avoids this glorious suffering shuts himself out from salvation and wallows in selfishness Greene approaches the problem of evil from the point of view of Christian theology and fact of suffering, evil and even sin. Evil is rooted in man himself and posses a constant temptation to his worst inclinations, as well as a constant threat to his spiritual security. There two causes for man's suffering; God's will and man's sin. The bad man suffers as a punishment for his sin while the good man undergoes as a test from God.
Christian religion teaches that pride is the fountain of all sins. Pride takes one away from God and brings about ruin. This is the essential irony of sin. It is inevitable that failure to obey God's commandments will lead not only to disappointment but also to the deepest suffering, which is alienation from God. Greene interprets human suffering leading to spiritual growth and creative human service. In his novels, they can see the characters discuss Catholic concepts like sin and grace, salvation and damnation. Greene makes reference to some of the Catholic concepts in his novels. Man is aware of the divine, eternal God and he thinks that he is sure to be damned. Though he thinks like that he is unable to abstain from the sin of which he is not aware of religious belief.

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

One notable thing about the Whisky-Priest is that he harbors no illusions about himself. He is constantly aware of the extent of his degradation, of being in a state of Mortal Sin. Yet, there are in him, a positive longing for forgiveness and reconciliation with God, which issues forth from his humility and contrition. His work in carrying out the work of a Priest in a state, which has abolished religion and Gad, has quite significance in himself. The work of the priest in such a
situation is dangerous, since it can result in his death. This shows that the priest, though propelled by pride has at the same time a sense of duty to God and to the people who have been forced by a dictator to become atheists. His continued practice of his vocation makes him a martyr, and a better man and better Priest than Padre Jose.

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

Padre Jose is fed and fattened by his wife like a Prize boar, whereas the whisky-priest leads a life of austerity. The priest is afraid of dying in a state of mortal sin as he believes in God and Christianity. The Catholics believe that Christ conferred upon their church the authority not only to teach his doctrines but also to administer his sacraments. The sacraments are the channels through which the
fruits of the redemption are applied to the individual soul. The Catholics believe that the graces and fruits of the redemption are applied through each of the seven sacraments to the soul of the individual. Baptism removes original sin; confession forgives actual sin.

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

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

On several occasions in his works. Greene has referred to Catholic concepts of the resurrection of the dead, and Immaculate Conception. Greene feels that even though these may see improbable to modern man, these are among the central beliefs of Christianity. Greene often refers to the Catholic belief in miracles. Greene is of the view that a society that is untouched by Catholic grace has abandoned charity and has put a spurious morality in its place.
The pain or loss, the irony of human aspiration, the root of evil and the will of man in search of belief - are conceptions which are central to Christian theology. Greene has clearly drawn from its doctrines the ideological bases for his portrayal of modern psychological concepts to throw light on the inner life of his character.

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

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

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

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

Greene emphasizes the Priest's awareness of his own sinfulness. On his way to Maria's village, for instance, the Priest meditates upon his past life. The priest thinks of the past few years of life which were marked by other sinful actions. Other "Surrenders" (83) as he calls them feast days and fast days and days of abstinence had been the first to go; then he had ceased to bother about his breviary, then the altar-stone had gone because he had found it too dangerous to carry with him even though he knew that he had no business to say mass without it. The priest recalls about that five years ago he had given way to despair- "the unforgivable sin" (25). The priest realizes the fact that he is a bad priest, a whisky-priest.
The Priest's final assessment of himself is made during the last night in the prison before his execution. The priest thinks of himself as a useless man who has done nothing for anybody. The priest experiences an "immense disappointment because he has to go to God empty handed with nothing done at all." (191). the priest feels like someone who has missed happiness narrowly because, if he had exercised a little self restraint and shown a little courage, he could have achieved the grace of God.

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

The evidence would convict the Priest of sinfulness and lead to his damnation. Greene makes his own view in the matter even though he has delineated the character of the Priest with a fair degree of detachment. The Priest is capable of great self-sacrifice, and he has in him the seeds of true mortal greatness. In the opening
chapter, they find him giving up his plan to escape to safety because he feels that he must remain in order to attend upon a dying woman and hear her confession. Towards the close of the novel, he is found again deliberately spurning the golden opportunity to start a new, safe country; and this time again he makes the sacrifice because it is more important to go and hear the dying confession of a gangster though he knows fully well that the police has laid a trap for him through the mestizo. Thus his sense of priestly duty transcends all comfort and personal safety. When therefore, he is captured and executed, the witness is true martyrdom.

In the final arrest the priest is troubled by the consciousness of “a few communions, a few confessions, and an endless bad example” (208). And on the morning of execution: “He felt only an immense disappointment because he had to go God empty-handed, with nothing done at all. It seemed to him, at that moment, that it would have needed a little self-restraint and a little courage” (210). Unconscious though he may be he has already stumbled upon a sort of “befuddled glory”. David Lodge thinks in *The Novelist at that cross roads* opines “It is the priest’s wavering, undignified but persistent loyalty to his vocation that makes him a genuine martyr…” (103). But more than anything else, it is the priest’s suffering and the emergent humanity that does the trick for him. In his tragic fall and ultimate rise to glory lies the hope of redemption for a world sunk in the morass of despair and absurdity.
Greene shows, however, that man is not only doomed to sin, but is also capable of salvation. God's infinite mercy turns even evil into good. God created man in his own image, after his likeness and nothing can ever completely erase the image of God in man. It is like a “birth – mark” (41) that cannot be rubbed out; it is our true self, never to be realized fully in time, but is always present even when concealed under superficial layers of borrowed garments”.

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

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

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

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

The real battle between the forces of evil and good, takes place in the soul of Priest. In his death, the evil is defeated and forces of good transforms The whisky-priest into a saint. The pious mother at this stage speaks of the priest not only as a martyr but also as a possible saint and the boy Luis is transformed from a skeptic and mocker into and earnest believer who receives the new priest with a deep reverence. The appearance of a new priest, symbolizing the perpetuation of the
religious spirit, and the boy Luis’s respectful reception of him, mark the final climax in the novel, leaving no doubt in the minds of readers that the whisky-priest is intended by Greene to be a hero, a martyr and a possible saint.

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

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

The Whisky-Priest gets arrested, while doing his religious duties, which he was not legally allowed to do. The priest hears confessions from, Christian children etc, while traveling to various places. The priest is very keen to hear confessions of people at their death - beds and because of this dedication he goes to the bedside of a Catholic soldier who is dying. As a result, he gets arrested. The priest makes a vain attempt to confess his past evils. This incident makes us believe that it is his sense of duty that leads to his end.
Greene, in his novels, treats religion in a secular way with having some references to Roman Catholic beliefs and their rituals. Among those, the most primary one is the absolution of “sins through constriction” (151). A sinner who confesses his sins to a Priest, his thought is absolved of his sins, i.e., he is forgiven by God. Confession while dying is considered to be very essential to save a man from damnation. A reference to this is found in the case of the whisky priest who hurries to hear confession from a dying soldier and gets caught by the police.

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

For Greene Evil, Sin and Suffering are very much related with human life comprising both good and evil in the pursuit of belief though repentance. According to Greene, man not only commits sin but also makes up for his sins through repentance. Greene writes as a sensitive Catholic, for whom the moral law exists. The action of any character is a part of the total; pattern of the plot that slowly unfolds itself. The whole motif is complex, bordering the rational mind. Most of Greene's novels are apparently based on Catholic dogmas and beliefs on sin and the presence of God, with grace even in this rationalistic age. Greene pictures God as one who can still perform miracles even in the modern world.
The novel is directly concerned with the issue of salvation and damnation. The hero of the novel is a weak Priest who has broken the rules of the church by fathering a daughter and by having formed the habit of drinking. Greene shows almost with eager case how unworthy this man is to be representative of the church in a province cleared of Priests. The priest is damned and scolded; he faces humiliation. Fellow's calls his act of “begging brandy” (65) shameless. Yet he gets salvations through sacrifice and suffering and dies the death of the martyr.

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

The priest desires to be redeemed by his humility and repentance. His continued state of his vocation, in the godless state of Mexico makes him a martyr. Because of his faith in God and Christianity, he is afraid of dying in a state of mortal sin, unlike Padre Jose. Though he believes that repentance by the grace of God can redeem him of his sins, he does not practice it in its strict sense of the world. This sort of repentance would not have been in the manner of a commercial
agreement which is abhorrent both to God and the true believer. Yet this is a clear gradual change in the attitude of the Priest as he moves from the side of the devil to the side of God, though these are periodical lapses. In this manner, the novel becomes a saga of continuous, albeit, halting repentance. It is an affirmation as in \textit{psalm} 51. "Against thee, thee only, have I sinned, and done this evil in thy sight restore unto me the joy of thy salvation." (12)

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

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

His interior monologue reveals the agony of the soul that despite the weakness of flesh is yet pure and is touched by grace of god through faith. The priest accepts his destiny with humility and trust in God. The priest is a perfect example of a broken-heart awaiting divine grace. The Priest is gradually transformed into a martyr and saint. The Priest enveloped in his sin is able to attain sanctity, since his awareness of God
irradiates suffering and squalor. The glorification of suffering as a means to salvation is reminiscent of the Holy word: "For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us" (130).

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

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

Greene considers the Priest as a saint and a martyr in that he died because of his vocation as a Priest. Salvation seems to be taken for granted, but sanctity is something more. According to David Pryce Jones in Graham Greene, “The Priest never fails to mortify himself whenever his conscience is brought into play perhaps his self-knowledge should be seen as humility instead of realism” (49). In an encounter
with the Lieutenant, the Priest refuses to accept the fact that he is martyr. He says "Oh no, martyrs are not like me. They don't think all the time" (190).

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

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

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

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

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