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Introduction

The twentieth century has been characterized as an age of unbelief, a scientific age, a wasteland, atheistic or agnostic. Absurdism has been held to be its dominant philosophy: waiting and not waiting for Godot. Or can we be scholar Gypsies? Or at least pessimistic like Hardy about “the President of the Immortals.”

Like flies to wanton boys are we to Gods?
They kill us for their sport.

Can we agree with Browning?

God is in his Heaven
And all is right with the world.

With the birth of modern Iran we are able to feel the resurgence of a new “religious sense”. The disintegration of the U. S. S. R. and the relative secu-
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rity with which capitalism is surviving has always coincided with the prevalence of institutionalised religions in various parts of the world. A simultaneous noetic interest in the study of religions and religious institutions by men of letters and sociologists resulting in the astronomical increase in the number of Churches, mosques and temples, yoga centres and even non-religious (secular) retreat houses around the world is a clear proof that a historical looking lack at religion by the technology-ridden modern man is something that cannot be ignored. What is at a discount is only the faith-ridden, ritualistic, priesto-centric religious institutions: the real religious sense is only on the rise and agnosticism and atheism with their tendency to corporealise human life and de-spiritualise existence are on the decline.

All established religions are under attack or at least under scrutiny. A reassessment of their core and sifting of the chaff is under way. Like Jawaharlal Nehru in The Discovery of India one feels that “Life is too complicated and, as far as we can understand it in our present state of knowledge, too illogical, for it to be confined within the four corners of a fixed doctrine.” Even within the same religion, different philosophies and theologies are prevalent, as in Buddhism, Hinduism and in Christianity. One cannot live in a perfectly reasonable world; “Logical thought does often lead to absurd situations.” says Greene in Monsignor Quixote.

“God was taboo”; that superstition was killed. The word “soul” could not be understood. All the major religions have shared this fate; but here we are concerned only with the religion of Graham Greene. His is “disbelief” but sometimes he doubts his disbelief.

This analytical tendency first showed its impact on the Roman Catholic
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religion and its guardian, the Church. It all started even before the Reformation started in Germany under the banner of “individualism” which was the charge levelled against Martin Luther much later. With this first split started innumerable further splits creating a legion of institutionalised Christian Churches, each with their own theological positions offering multiple choices to the Christians all over the world.

Caroline Bury says one can have “Faith”. But one cannot be certain “in what ……whether in the god of Jesus, of Rome, of Canterbury” …… but however vague, it should be “unshakable” and “unshakable because of its vagueness”. “It was useless to disprove the divinity of Christ, for then it would be found that this was not one of the articles of belief.” One could “waive the divinity of Christ, ……could waive the Old Testament and Gospels and the Acts”. One could, like her “waive the Koran, ……could even waive the sacred books of India; these were minor points.” What mattered was “Faith”. People without roots easily accept what comes. “The rootless have experienced, like all the others, the temptation of sharing the security of a religious creed or a political faith and for some other reason we have turned the temptation down”, says Greene in The Comedians! “We are faithless; we admire the dedicated, the Doctor Magiots and the Mr. Smiths for their courage and their integrity, for their fidelity to a cause, but through timidity or through lack of sufficient zest, we find ourselves the only ones truly committed—committed to the whole world of evil and of good, to the wise and to the foolish, to the indifferent and to the mistaken.” This gets him relieved of the faith “injected” into him “without his consent” when he was too young to know, by the Fathers of the Visitation. The Haitian
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refugee-priest's "short sermon on some words of St. Thomas, the Apostle: 'Let us go up to Jerusalem and die with him!' He said, 'The Church is in the world, it is part of the suffering in the world, and though Christ condemned the disciple who struck off the ear of the high priest's servant, our hearts go out in sympathy to all who are moved to violence by the suffering of others. The Church condemns violence, but it condemns indifference more harshly. Violence can be the expression of love, indifference never. One is an imperfection of charity, the other the perfection of egoism. In the days of fear, doubt, and confusion, the simplicity and loyalty of one apostle advocated a political solution. He was wrong, but I would rather be wrong with St. Thomas than be right with the cold and the craven. 'Let us go up to Jerusalem and die with him!' " Doctor Magiot is shot down by the Tontons Macoute whose unsigned letter conveys his dislike for the word 'Marxist' because:

It is used so often to describe only a particular economic plan. I believe, of course, in that economic plan in certain cases and in certain times, here in Haiti, in Cuba, in Vietnam, in India. But communism, my friend is more than Marxism, just as Catholicism—remember I was born a catholic too—is more than the Roman Curia. There is a mystique as well as a politique. We are humanists, you and I. You won't admit it perhaps, but you are the son of your mother and you once took that dangerous journey which we all have to take before the end. Catholics and Communists have committed great crimes; but at least they have not stood aside, like an established society, and been indifferent. I would
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rather have blood on my hands than water like Pilate.

As a dying man he requests Brown—or is it Greene, his readers—"if you have abandoned one faith, do not abandon all faith. There is always an alternative to the faith we lose. Or is it the same faith under another mask?"

The Fathers of the Visitation had told him when he was a boy that one test of a belief was this: "that a man was ready to die for it." Doctor Magiot died for his faith. But what did Jones die for? The joke, or the comedy is: "I've forgotten it."

Vivien was for the mouthful of bread.

Brief, they made a Catholic of him!

All the Latin he construed was "amo" "I love".

This world is no blot for us,

Nor blank; it means intensely, and means good:

To find its meaning is my meat and drink.

He takes the Prior's pulpit place, and interprets God to all. Greene does the same: justifying man's ways to God! Sin does not offend the Church, but criticism does!

But still like Czinner, Greene recognises "atheism as a great emptiness" and a "nothing". Religion, which was a fiction, so far, made Czinner, and also Greene, turn to the clergyman, in Czinner's case Opie, for help. But the Church, through Opie and other choric priests disappoints him. His inherent lack of religion and lack of humanity makes him talk about cricket and his books. The "secular beliefs and human attachments are no substitute for
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faith in God”, for it lacks universality and eternity; it fails to persuade and fails to convince. But this faith in God, while it is framed into any religion or denominational Church becomes even less valuable. This is Greene’s final discovery: “religious sense”, a real sense of God is the best not its theological, institutional form.

The absurdity of the world, as made available to us, cannot be lived without God: Yes, it was ugly, the human figure. Man or woman, it made no difference to Minty. The body’s shape, the running nose, excrement, the stupid postures of passion, these beat like a bird’s heart in Minty’s brain. Nothing could have more stirred his malice than the sight of Gullie pouring over the photographs of naked breasts and thighs. A gang of school children raced through Minty’s mind, breaking up his pictures of Madonna and Child, jeering, belching, breaking wind . . . . To think that God himself had become a man. Minty could not enter a Church without the thought, which sickened him, which was more to him than the agony in the garden, the despair upon the Cross”. In Stamboul Train, Greene set aside the religious question to portray a secular world in almost wholly socio-political terms typical of the 1930s, and it was not until Brighton Rock in 1937 that he had the courage to take up religion as his basic theme. Czinner’s atheism melts as death nears him and becomes empty. Religion, that he had earlier condemned as fiction invented by the rich to keep the poor under control, now becomes an intensely felt need and he turns to a clergyman, Opie, for help who fails him and deftly deviates into cricket and books.

One realizes that secular beliefs and human attachments are no substitute for faith in God. Life without God is “like Galilee between the Crucifixion
and the Resurrection—a wasteland.” Nobody can endure existence without a philosophy. No one can endure existence even with a philosophy; one needs and needs very badly, a theology, a religious philosophy.

Churches have become “vested interests of superstition”. “The immense spaces of the empty universe, of uninhabited planets and cooling stellar systems have taken the place of the Christian God.” To the Christian superstition of eternal life, eternal Death is used as a counter, suggests Greene in The Potting Shed. But to the true-born Englishman the worst insult is to be accused:

You are an infidel; you’ve no religion.

as in Gustave Flaubert’s Madam Bovary. But “‘what is a Christian?’ He who, being baptized-baptized-baptized”—Flaubert doesn’t agree. But his views can be an indication, if they mean anything, of a real ‘religious sense’:

I have a religion, my religion, and I even have more than all these others with their mummeries and their juggling. I adore God, on the contrary. I believe in the Supreme Being, in a Creator, whatever he may be. I care little who has placed us here below to fulfil our duties as citizens and fathers of families, but I don’t need to go to Church to kiss silver plates, and fatten, out of my pocket, a lot of good-for-nothings who live better than we do. For one can know him as well in a wood, in a field, or even contemplating the eternal vault like the ancients. My God! mine is the God of Socrates, of Franklin, of Voltaire, and of Beranger! I am for the profession of faith of the ‘Savoyard Vicar’, and the immortal
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principles of '89. And I can't admit of an old boy of a God who
takes walks in his garden with a cane in his hand, who lodges
his friends in the belly of whales, dies uttering a cry, and rises
again at the end of three days; things absurd in themselves, and
completely apposed, moreover, to all physical laws, which proves
to us, by the way, that priests have always wallowed in turbid
ignorance, in which they would fain engulf the people with them.

Paul Kirby, the schoolteacher created by the Canadian novelist Sinclair Ross
in his novel As For Me and My House raises a fundamental question about
religion:

"Which is the source of all religion?"

and answers it himself:

Man can't bear to admit his insignificance. If you've even seen
a hailstorm, or watched a crop dry up—his helplessness, the way
he's ignored—well, it was just such helplessness in the beginning
that set him discovering gods who could control storms and sea-
sons. Powerful, friendly gods—on his side. And if they were
more powerful than the storm, and if they were concerned with
him above all things, then it followed that he was really more
powerful and important than the storms too. So he felt better—
gratefully became a reverent and religious creature. That was
what you heard this morning—pagans singing Christian hymns.

.....pagan, you know, originally that's exactly what it meant,
country dweller.
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This is a rationalist speaking of Christianity in a Protestant prairie town in Canada. The novel was published in 1941. His conclusion is that 'god' is man's "invention". Such people couldn't stand theology! "Everything but theology," they say. It was just "No popery," for them. Such anti-God tendencies are as old as Hiranya and Prometheus. This disenchantment with religion and religious attitudes to God has resulted in atheistic streams of thought. The irony is that the novel is Christian in theme; even the title has been physically lifted from the Holy Bible.

Aristotle of Stagira (384-322 BC) pupil of Plato was an important source for later religious philosophies, like the Christian philosophy. His master Plato says in The Republic that "even if there are gods, and they care about us, yet we know of them only from tradition and the genealogies of the poets; and these are the very persons who say that they may be influenced (= bribed) and turned by 'sacrifices and soothing entreaties and by offerings!

Along with these representative views of religious and pagan attitudes to God and religion it will be enlightening to juxtapose the sociological views of human institutions: all human institutions are looked at as meaning-making machines without which man's existence will become invalid and unendurable.

In 1725 an Italian jurist Giambattista Vico wrote a book on The New Science in which he tried to construct a "physics of man" and created a great revolution in understanding man and his institutions. He tries to disrupt the anaesthetic grip that structuring processes have had on the human mind. Humanity is not a presupposition, but a consequence, an effect, a product of institution building. All institutions, however much they are claimed to be
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divine, are only human and it is the human that makes it the divine. Roland Barthes says in his S/Z that we talk of souls “but no soul have I ever seen that did not come in a body.” No more powerful assertion of the somatic existence of man is needed.

And, aware or unaware, many have described the Roman Church a human institution, though the Church itself claims to be divine. Its claim of infallibility has been reducing its sweep and grip under pressure of protest and history. Many of its infallibility claims have been exposed down the flow of history. And Greene continuously and consistently treats the Church only as a human institution, very often unable to grasp the will of God. Sometimes psychologically sustaining man’s failing soul, sometimes even failing him: the psychological snowballing into the collective vision of the sociological. But people take the Church as divine and perfect because of what Stephen Hawking calls their “tendency to believe in eternal truths” (A Brief History of Time). The merely natural and the human have not been able to satisfy man’s unquenching hunger for the Divine. Hence all attempts to retain human endeavours at the human, anthropological and sociological, secular-political level have failed repeatedly. The human psyche has always created a Platonic ‘epi-psyche’ always taking the necessarily superhuman, divine shape.

Modern age being dominated by scientific research and findings, the views of scientists also shape our attitudes to God and religion.

The famous scientist Carl Sagan of Cornell University in his ‘Introduction’ to Stephen W. H. Hawking’s ‘A Brief History of Time’ (1987) says that human beings “go about our daily lives understanding almost nothing of the
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world”, and try or believe we try to understand the world with an appeal to vaguely recalled religious precepts. Most of our modern books on science are “book(s) about God . . . . or perhaps about the absence of God.” Even Einstein saw no choice for God in creating the universe where there is “nothing for a Creator to do”. Aristotle thought that he thought but Galileo proved that he did not. Absolutes crumbled and relativity got itself established. In 1951 The Catholic Church seized on the Big Bang theory and pronounced it to be in accordance with The Bible. The French scientist the Marquis de Laplace at the beginning of the 19th century argued that the universe was completely deterministic and he extended this scientific determinism to include even human behaviour, which was opposed by many who felt that it infringed God’s freedom to intervene in the world. Einstein clinched the issue with his famous statement: “God does not play dice”. The anthropic principle that “the universe is the way we see it because if it had been different, we would not be there!” to see it. A scientist at the Massachusetts Institute of Technology, Alan Guth says that “there’s no such thing as a free lunch. But the universe is like the ultimate free lunch” because in quantum theory, particles (in the form of particle-antiparticle pairs) can be created out of energy.

Even if science disproves God, God and human faith in Him go on non-stop because man hungers for the divine, unsatisfied with the merely human. “Would you want to live in a wholly rational world?” asks Father Quixote and answers, “What a dull world that would be”

But, as Nehru in his Discovery of India says “Life is too complicated and, as far as we can understand in our present state of knowledge, too illogical,
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for it to be confined within the four corners of a fixed doctrine”

A look at a Christian atheist’s analysis of a Roman Catholic’s traditional dependence on his church and his secret independence from the Church also can help us understand Greene’s characters like Scobie and the whisky priest.

Even Hemingway’s atheism has a streak of “religious quality” and is very highly disciplined, ritualistic and impressive. It was this “religious quality” in Lord Rochester’s atheism which tempted Greene to write his moral tale on his life; Lord Rochester was mysteriously alienated from, and yet attracted to, God. In *Cithara: XV:1*, John Owen wrote his article *Dark Parable: History and Theology in Graham Greene’s ‘The Destructors’* to show that that story is an effective “symbolic theological parable” with its implicit linkage with the spiritual crisis and the cultural disintegration of the European countries.

In the spring of 1820 when Shelley’s play *The Cenci* was first issued in London with his Preface, he represented “Catholics ...... deeply tinged with religion,” which

\[\text{to a Protestant apprehension ...... will appear something unnatural in the earnest and perpetual sentiment of the relations between God and men which pervade the tragedy of the Cenci.} \]

\[\text{It will especially be started at the combination of an undoubting persuasion of the truth of the popular religion with a cool and determined perseverance in enormous guilt.} \]

But religion to a Catholic, as it is to a Protestant, is “not”

a cloak to be worn on particular days; or a passport which those who do not wish to be railed at carry with them to exhibit; or a
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gloomy passion for penetrating the impenetrable mysteries of our being, which terrifies its possessor at the darkness of the abyss to the brink of which it has conducted him. Religion coexists, as it were, in the mind of an (Italian) Catholic; with a faith in that of which all men have the most certain knowledge. It is interwoven with the whole fabric of life. It is adoration, faith, submission, penitence, blind admiration; not a rule for moral conduct. It has no necessary connection with any one virtue. The most atrocious villain may be rigidly devout, and without any shock to established faith confess himself to be so. Religion pervades intensely .... and is , according to the temper of the mind it inhabits, a passion, a persuasion, an excuse, a refuge; never a check.

This is the reason why we never talk of a ‘Protestant novelist’ while we are forced to talk of a “Catholic novelist”. Lord Cenci serves another purpose: of illustrating the truly Catholic character of the immoral, adulterous Scobie in The Heart of the Matter.

Consequent to such rebellious thought processes came some humanistic tendencies: these humanistic tendencies were already cunningly embedded in the religious faiths of olden days. Animal life and plant life put at the service of man and Gods, conceived mostly in human shape and heaven conceived as a more prosperous region on the model of the prosperity on the earth. In most of the religions, Gods and the heavens are modelled on the monarchic systems of power mongering; modern concepts of democratic systems are out of their reach because their creators were only creatures of their age.
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Even the gendered nature of God is a vestige of a pre-feministic, patriarchic primitivism.

Modern humanists were only disentangling the human elements embedded in ancient religions and were trying to create self-sufficient systems of belief which seemed to work for sometime. But these could not hold sway over the human mind for long; and soon people got disenchanted with the totally humanistic systems of belief. Man’s hunger for something transcendental triumphed and the process of re-spiritualisation of the materialistic started again. And religions staging a come back on this wave became inevitable and quite natural.

The post-colonial has become the post-modern and post-moral world, shorn of all transcendental values. A time has come when people consider it a mark of rationality to believe in anything but a stone, which they can kick with their boots, abstractions and essences are fast becoming, at least, unfashionable. The ability to believe only in things that are tangible is inhuman. Belief in unseen soul is the highest evidence of the superior man. While writers like Graham Greene have to tackle this abject materialism, they have to reckon with superstitions like the infallibility and indulgences of Popery along with their pet theological creations like hell and such like creed-creations.

The supernatural, obviously, is trapped in the natural but the superstitious is a perversion of the supernatural. The terrestrial is the only transcendental given to man. Like the ordinary which is the only emenation of the extra-ordinary Greene uses the ordinary actions and events and characters to interrogate the dry theological abstractions and more dry pharisaistic dec-
larations of the institutionalised Church, carefully and intentionally staying within it to validate his artistic pronouncements embedded in his novels and stories and plays.

In the past, reformations have taken place and they are taking place even now but the zeal doesn’t last. Reformations are movements; not events. The same tragedy strikes all the institutions, like the large number of geo-local, newborn Churches.

Like Adinatha’s anti-institutional, individualised relation to God, free of creeds and final pronouncements and dispensing of damnations and salvations by theological chemists and courts have been felt to be the need of the hour. A churchless world is unthinkable for Greene; but a world with the Church needs a lot of thinking: a balance between the institutionalised Roman Catholicism and an individualised human Catholicism is what he considers suitable for a thinking human. Greene’s speculative ‘religious sense’ is the result. He felt that even the religious persecution in Mexico and the outbreak of the Civil War in Spain caused a return of “religion in contemporary life.” Even politics got itself tinged with religion.

A very religious play like Doctor Faustus could be written by an atheist like Christopher Marlowe: the last scene of the play is a spectacular presentation of the human soul’s hunger for the Divine; it shows that nothing less than the Divine can please man. In 1935, one of the most spiritual Christian plays was produced at the Canterbury Festival in England: the play is T. S. Eliot’s Murder in the Cathedral. Barely three years later in 1938, Graham Greene’s first Catholic novel Brighton Rock was published. The Power and the Glory and The Heart of the Matter followed in 1940 and 1948 re-
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respectively. The English elite had moved into a religious mood around these years.

Though many scientists have concluded that God was not needed for the creation of the universe and all it contains Graham Greene is not a scientist but he has the same doubts about the existence of God; while at the same time believing in the existence of Jesus Christ, because he is a historical figure and faith in him marks the Christianity into which he was born.

But for the layman, at least for the present, Godlessness is synonymous with meaninglessness and existence becomes unliveable without some meaning. Therefore creation with meaning requires a God, though a meaningless creation can dispense with him.

Man is thrown into the universe which has no meaning but he cannot live a meaningless existence. Existence for philosophers is not universal but private and Soren Kierkegaard identifies three active spheres of existence in his ‘Either/Or’: the aesthetic, which is the instinctive and the immediate and the ethical which is one of responsible choice and the third, the religious which is inward and a suffering for others. These three spheres are separate but NOT exclusive. In Greene’s speculations the words ‘responsibility’ and ‘suffering’ are inextricably linked to the word ‘leap’. These three words remind one of only Soren Kierkegaard. Since the three spheres are in the ascending order of hierarchy the religious sphere is the highest while the aesthetic remains the lowest. Existence is not a finished product. And anything in existence is also unfinished. Like existence, its contents are also a process. ‘Becoming’ is in the nature of things. Even faith is not a finished product for Greene ‘faith’ is only a stage of ‘faithing’, it is constantly being made
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and unmade by 'doubt'. 'Doubt' the opposite of 'faith' is also not final: it is also 'doubting'. 'Doubt' is 'doubting' and 'faithing' in oscillation. The equilibrium in this oscillation is mostly psychological and not revelationary. Semiotics is part of a 'discourse' with its own coherence, if at all, internal even without any kind of external justifiability or relationality.

Graham Greene's 'Catholicism' falls into this category of existential variety and not the one propagated by the Church. The word 'hint' follows 'responsibility', 'leap' and 'suffering' in frequency of appearance in Greene's writings. They appear even in Lord Rochester’s Monkey, an imaginative biography.

These four terms modify Greene’s brand of ‘Catholicism’ from the Roman variety known to us usually as ‘Roman Catholicism’ though technically Greene was a member of the Church through his baptism. His Catholicism is mostly ethical and psychological and not theological: and this explains his scepticism and speculation with regard to the positions taken by the rules of the Holy Roman Church.

Most of his novels, entertainments, entertainments-turned-novels, plays and short stories are therefore speculative and free from any kind of dogmatism. The most important exponents of Greene’s discontent with the dogmatic stance of his church are the ‘trilogy’ of which the other writings reinforcing this speculative stance until the last novel of his, Monsignor Quixote extending the trilogy into a virtual tetralogy which matures the hint of discontent into a strong and demonstrative protest. The protest takes the same shape as that of the Protestant Reformation led by Martin Luther.

As this thesis deals in detail only with four of Greene’s novels as his 'sig-
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significant Catholic tetralogy' and uses his other writings like entertainments, novels, plays and short stories only as supporting illustrations it would be meaningful to collect what Greene has to say about God and religion here and there in his writing. Such a collection of his statements, though lacking coherence and continuity, will greatly help us assess the evolution of his views on the Roman Catholic Church in the tetralogy under our study.

Greene's humanistic religion is obvious; but it is more obvious that Greene is intensely dissatisfied with humanism's lack of superhumanism. Social welfare and materialistic welfare without a superhuman religiosity is not enough for him. He feels the need for something epi-human, for his soul-filling satisfaction: he needs the true 'religious sense' of Henry James. Something to lift man from the mere welfare ethics. Like Kierkegaard, he considers the aesthetic and the ethical spheres as indispensable rungs in the ladder of existence but the religious is the third and the highest sphere in man's existence. Paul O' Prey in his Guide to Graham Greene says that for Graham Greene the "secular beliefs and human attachments are no substitute for faith in God".

All Greene's individuals are existential individuals who flow through time, each with a self that endures. This cannot be grasped by the intellectual dogmas, it can be perceived only through the individual's existential thought; existence rejects objective thought, it has its own mental operation, namely, the existential thought. Such thought is less of a thought and more of a speculation combined with feelingless feeling and passionless passion. Since existence is a continuous becoming, such speculations cannot arrive at final conclusions to convey; they lack the finality of dogmas. They can convey
only the subjectivity: death is the most subjective act of man which cannot be intellectually understood. A worthy man, a man with dignity never dies. Only a man without worth or dignity dies. Death is not important; while the nature of death is. A responsible man, the existential man chooses even death as he chooses the other things in his life. Life does not go through him; he goes through life: in short, he lives, lives responsibly and dies also responsibly: chosen death is suicide. But chosen death is also 'suffering'; chosen death is also 'action' in the philosophical sense of the term—responsible action, conscious action. Life after death is possible only if one's death is chosen. Death for him is not a conclusion but a consequence. It is not his final act but his greatest act.

The Church and its dogmas are, if anything, non-existential or even 'anti-existential': anti-subjective, i.e. violently institutional. It is in assertion of the existential dignity of man and his relation to God and not his dependence on the Church but on himself that Greene's Catholicism differs from that of the Church.

Every character of Greene, like Hemingway's Santiago and like Christ in the Gospels, lives towards his own salvation: there is no one way to salvation; and no one can save another: everyone has the responsibility to save oneself; whatever may be the appearances.

In his ontological structure man is the same whether he is a Christian or a pagan, whether his existence is authentic or inauthentic. It is that in virtue of which it can be said that he is a man.

Existentialism is not a monistic philosophy but an anti-philosophy or at least a liberal philosophy. It is so flexible and liberal that it can take the shape
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of such widely differing or even contradictory forms as the atheism of Sartre, the Catholicism of Marcel, the Protestantism of Kierkegaard, the Judaism of Buber and the Orthodoxy of Berdyaev. Brock finds traces of existentialism even in St. Augustine's reflections on "the ceaseless unrest which marks the temporal life of the individual", in his *Contemporary German Philosophy*, C. U. P., chapter on Heidegger.

Greek and western traditions hold that knowledge can be formulated in general statements taking the typical form of systematic and philosophical treatises. But the Biblical tradition totally destructs this tradition. It clearly distinguished between the existence (the being of man) and the being of things. The existential existence is simply referred to in the Bible as 'life' with all its fullest implications. The existence of man is characterised by individuality while that of things can be objectified or depersonalised. This is clear when one observes the biblical writings carefully which never make general statements, but confront their readers with individual humans in existential situations. The Holy Bible is full of poetry, prophesy, history of national heroes and men of God, myths etc. While Heidegger employs systematic description of the structures of human existence, Sartre uses the literary forms of the novel, the journal and of the drama to convey his ideas; they contain existential situations. Greene follows this practice and uses similar forms to convey his preoccupations and conclusions, avoiding the danger of depersonalising and objectifying man. He gifts his characters with the full dignity of the individualised and personalised 'I'. We could easily recognise this if we analyse the tone of the Ten Commandments in the *Old Testament* and *The Sermon on the Mount* in *The New Testament*. For
example, “thou shalt not kill” is the shortest axiom one can come across but the full implications or the clarifications of ‘kill’ have not been made clear so far. Its meaning has not been trapped so far; it has been explained and practised in contrary ways. But “love . . . . . .” has been mythologized in the parable of the Prodigal Son. At the same time Christ separates the long time co-travellers Gnosticism and Christianity by castigating the natural man, the man without faith and elevating the man of faith as a man responsible for his neighbour like the Good Samaritan, who alone lives an authentic existence; the natural man’s existence is inauthentic, lacking authenticity the central concept of existentialism. But with the Church, the one commandment of Christ: ‘love’ has become ‘obey’ the commandments of the Church. Even the “Follow me” of Jesus Christ has been reduced to the same “obey” the rules of the Church.

Heidegger prefers to speak not of man, but of ‘Dasein’ a term that conveys man’s peculiar way of being—man considered ontologically. ‘Dasein’ literally means ‘being-there’, his and Greene’s meaning for this term is different from the traditional sense of ‘existence’. For that way of being, Heidegger uses the term vorhandenheit—the way a stone exists, only as an object. But man is at once subject and object to himself, i.e., he transcends the objectified object: He understands himself, is open to himself in his being. He, not only understands his own existence but also understands existence. That is why man is understood as a ‘who’ and not as a ‘what’. Man is not only located in the world like an object he is ‘concerned’ with the existence through his own existence. He is not enslaved to the world he is free from the world and free for his world. He can be a subject as well as an object of his own speculation.
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His "being-in-the-world" (In-der-welt-sein) is Heidegger's expression and it is ontological and existential in its implication. The preposition in it is existential and not merely spatial. Being is not merely located in the world, as an object but is 'concerned' with it in its existence. It also implies a transcendence, he is distinct from the world and is superior to it. That is what it means to say that he is made in the image of God. He is an object created by God but like God, the eternal I AM he is creative too. He has been gifted with the personal 'I' that distances him from nature. He dominates it; he names its constituents. Man is not depersonalised as in other philosophical systems and in a way it facilitates man to create himself as the Bible creates him or the writings of Sartre or Greene. The modern mass-man destroys himself; it is only individualisation that saves him. In our days of drive-in Churches, and audio-visual T. V. telecasts of the Catholic mass, theatrical performances like Tom O'Horgan's Broadway production Jesus Christ Superstar—all have forced a few Churchmen to designate 'modernism' itself to be condemned as 'heresy'. Writers like Greene extract the essentials of Christianity to revitalise it while liberating it from the deadly clutches of the rule-ridden Churches.

God who is also trapped in familial, relational clutches limited by human imagination—like son/father concepts, son, younger than the father—the seamless blend of religion and sociology, semiotics and psychology, all point to a human Catholicism rather than a Roman Catholicism. The title 'Roman' was tagged on to the Church when people thought that culture and learning meant only 'Roman'. It had more terrestrial than spiritual glory attached to it.
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God can be hated into existence and through our attempts to prove his “non-existence” as in The Hint of an Explanation. “God”, Greene says in The End of the Affair is “a devil” “tempting us to leap.” “Hate is quite as powerful a tie: it demands allegiance,” says Greene in The Lawless Roads, preparing to write The Power and the Glory: The Church and The Communist state: the priest and the lieutenant—hate themselves into love and understanding which is completed only in Monsignor Quixote, the last of Graham Greene’s novels.

Dr. Czinner, in Stamboul Train thinks first about “his duty to god”. And then he corrected himself: “to a god”. A god who had swayed down crowded aisles under a bright moth-worn canopy, a god the size of a crown-piece enclosed in gold framework. It was a two-faced god, a deity who comforted the poor in their distress as they raised their eyes to his coming between the pillars, and a deity who had persuaded them, for the sake of a doubtful future, to endure their pain, as they bowed their heads, while the surge of the choristers and the priests and the surging passed by. He had blown that candle out with his own breadth, telling himself that god was a fiction invented by the rich to keep the poor content; he had blown it out with a gesture, with a curious old-fashioned sense of daring, and he sometimes felt an unreasoning resentment against those who nowadays were born without religious sense and were able to laugh at the seriousness of the nineteenth-century iconoclast . . . . “Religion is the rich man’s friend”.

“Religion is a negative force” says a Canadian writer. “Death was far more certain than god”, Brown says in The Quiet American. Death was the only absolute value in Brown’s world. He also envied those who could
believe in a God and he distrusted them. To the Bishop of Phat Diem who had acquired a devotion, while he was in Europe, to Our Lady of Fatima strongly believed by the Catholics, his country was more important than Catholicism. But the whole population of Phat Diem, Buddhists, Catholics, and pagans all used the Church as "neutral country" and God's territory to save themselves during the war.

    God is only a "mental concept" and "what doesn't exist." People believe many a hundred million Gods. "Even a Roman Catholic believes in quite a different God when he's scared or happy or hungry."

    Sarah's "man with the spots" was attacking Christianity. "He talked about the date of the Gospels and how the earliest one wasn't written within a hundred years of Christ being born....... And then he told us that Christ never claimed to be God in the Gospels, but was there such a man as Christ at all and what do the Gospels matter any way ...". "Christianity is the fashion now" though one "hates those sentimental myths, virgin births, crucified Gods."

    "But nobody can go on living without some belief". Though Unamuno's novel (1930) Manuel Bueno portrays Martir as an "unbelieving priest" and Greene's Brown drops "into the collection-bag at mass a roulette-token for five francs which he had failed to cash", which cost him his future as a priest with the Fathers of the Visitation. Loss of faith in God has meant loss of all faith: Doctor Magiot sounds the warning bell: "If you have abandoned one faith, do not abandon all faith". Find an alternative faith like Marxism or at least a non-denominational Church but never should one become a "Catholic-nothing": or a "Protestant-nothing". 
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The omniscience of God the Father is also ridiculed saying that he should be having ‘Toads’ everywhere, including the Police. God’s “greediness for our love” is also ridiculed and the Death of God is enacted at the end of Doctor Fischer of Geneva or The Bomb Party:

I looked at the body and it had no more significance than a dead dog. This, I thought, was the bit of rubbish I had once compared in my mind with Jehovah and Satan.

In the novel it is “agreed that he was God Almighty, although …to the damned God Almighty looks very like Satan”.

His Krogh in England Made Me did not believe in God, but he believed implicitly in the lines on his hand!

Donald Greene in his essay on Graham Greene and Evelyn Waugh as Catholic Novelists highlights Greene’s quarrel with God. His observations on Graham Greene forces one to ask the question, “In what sense can he ‘be a Catholic’?” Graham Greene makes no secret of his primary motivation—to be able to marry the girl, a Roman Catholic, who became his first wife. The Church becomes not a mediator between God and man, but rather an intrusion and even a “bloody liberal” Pope will not tolerate such a claim. For Graham Greene the issue is directly between God and man. It is like the Bishop’s charge against St. Joan that it was always God and she and never the Church. He did not, in short, have “the comfort of a dramatic conversion” to the Catholic faith.

He says in The Honorary Consul that the “word God” is “crude” and it “means nothing at all” because one uses it from “habit”. “Christ was a
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"man" says Father Rivaz even if some of us believe that he was God as well. It was not the God the Romans killed, but a man. A carpenter from Nazareth. Some of the rules He laid down were only the rules of a good man. A man who lived in his own province, in his own particular day. He had no idea of the kind of world we would be living in now. Render unto Caesar, but when our Caesar uses napalm and fragmentation bombs! ...". The God, one believes in, "must be responsible for all the evil as well as for all the saints. He has to be a God made in our image with a night-side as well as a day-side.

"It's much easier not to believe in a God at all."

God used to be the only detective when people believed in him. He was law. He was order. He was good. Like your Sherlock Holmes. It was He who pursued the wicked man for punishment and discovered all. But now people like the General make law and order. Electric shocks on the genitals. Acquino's fingers. Keep the poor ill fed, and they do not have the energy to revolt. I prefer the detective. I prefer God.

'Do you still believe in him?'

'In a way. Sometimes. It is not easy as all that to answer yes or
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no. Certainly he is not the same god as the one they taught us at school or in the seminary.'

‘Your personal God’ Doctor Plarr said, teasing again.

“I thought that was a Protestant heresy.”

In the case of Graham Greene, not only God is a “personal God” even his Church is a personal Church. God the Father, doesn’t seem to provide much and “seemed a bit of a swine.” At least Apollo was “beautiful.”

Like Rycker he is a “legal Catholic”. Even Father Thomas has his doubts, perhaps more than lay people. Doubts come to him even “at the altar with the Host in (his) hands.”

Greene preferred to be “a citizen, without any pledge of faith,” in “not the City of God or Marx, but the city called Peace of Mind.” “The human factor” was of towering importance not the religious factor. His brand of Communism was social but his brand of Catholicism was human and psychological, and not divine or theological. His Church, like the Secret Service, has “so many rules that sometimes some of them get neglected. It’s human nature”.

In Stamboul Train Greene says that Coral became a “protestant” “for a moment”.

Peter Glenville in his Introduction to Penguin edition of Greene’s play The Living Room says that Greene’s work is not for or against Catholics, it is about them—or rather about certain individual Catholics who find themselves (through their
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own fault) in a terrible dilemma, a dilemma pushed to its farthest limit.

Not only "Human nature's such a terrible thing" for Helen but as the lame priest James puts it "It's a terrible world". Each has his own 'dark night of the soul' taking them sometimes to some 'kind of despair'. "How twisted we humans are and yet they say a God made us" This is The End of the Affair. Some even go to the extent of declaring like Rose

I don't believe in your Church and your Holy Mother of God. I don't believe. I don't believe.
saying that "It's a senseless creed." But Father James argues:

The more our senses are revolted, uncertain, and in despair, the more surely Faith says: 'This is God: all goes well'.

But the earlier remark jars in the play: About "the living room":

What an odd room! It's the wrong shape. Do you see what I mean? Nothing quite fits.
says Michael and this applies as well to the world we live in and the life we live in it. This is how he faces "The immense weariness of existence" because "life is absurd" and "Because its absurd there is always hope." Like Kierkegaard, Greene comes to surprising conclusions through the "leap" of faith. In A Burnt-Out Case Querry's loss of faith in God has meant a total loss of any faith, of the ability to believe in anything. At the end doctor Magiot pleads:
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If you have abandoned one faith, do not abandon all faith.

There is always an alternative faith, whether Marxism in his own case, or the pagan voodooism of the oppressed and fearful Haitians, or that travesty of real faith, the Smiths's obsession with vegetarianism. These alternatives are perhaps first “the same faith under another mask.” It is better to do even evil than to do nothing. The priest appears us usual in Graham Greene as a chorus not to restore the teachings of the Church but to explain the non-applicability of the teachings of the Church under the circumstances. Faith is not a fact accomplished, it is a process; it will be constantly eroded and has to be continuously reinforced.

'Joseph' in The Comedians was a good Catholic as well as a good voodooist.

Greene's “certainties” are spoilt. It was all right to doubt the existence of god as one’s grandfather did in the time of Darwin. “Doubt—that was human liberty.” Man thinks one thing one day and another the next. Like scientists one cannot have “the truth”. One can have only “a relative truth to make life tolerable.” Lions sometimes are fast asleep, in our dreams. They don't eat us; they lick our hands! Like Doctor Jorge Julio Saavedra's “Cyclops symbol” standing for a one-eyed art. Graham Greene's novels have a concentrated vision of the Catholic concerns. His Catholic vision is often the vision of the Cyclops. But achieves a broader and balanced vision only when he opens his humanistic eye, leaping over the limited vision of his Church.

The “Absurd” has no place in the Roman Catholic Church: Church’s theology puts everything in a neat framework, irons-out all wrinkles and produces a perfectly certain story of salvation or damnation, all theologically
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logicalized. But Graham Greene's religion has very little to say theologically or logically and explains everything psychologically because it is man-centric. At times, it verges on the Hemingwayan attitude to SIN: Sin is what you feel bad afterwards and virtue is what you feel good afterwards! One can build a literature on this premise but cannot build an institution on such slippery foundation. Christ himself was a total man-alive always responding to life's crises in a novel and innovative manner that shocks the observer in such aesthetically Intellectually and emotionally, psychologically stunning fashion that he or she is left with no alternative but to agree. This happens even to the Pharisees and the Sadducees! But psychology is private and unsteady that the Church totally rejects it in favour of its institutionalised rules which are unchanging and rigid in their lifelessness that Graham Greene uses all his novels, short stories and plays to totally reject. But very cunningly he does it through the priests of the same Church that the reader feels is within its ambit, which is very often not true. In all his fiction Graham Greene used this word “psychological” in A Burnt-Out Case very powerfully but that is what all his writing is about. But his or his character’s “psychology” like the one of Query is never lunatic, erratic or perverted but is deeply rooted in “the holiness of the heart’s affections” in which D. H. Lawrence and Ernest Hemingway and Keats so ardently believe.

Like his character in The End of the Affair Greene writes “to sting people into thinking for themselves” and even Christening is boldly called “a social convention”. Even the doctrine of resurrection of the body is analysed with an open mind. A desire to invent a doctrine that the body should never be born again is expressed, though, as a passing whim. Greene openly tells
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"of the contradictions in the Christian Churches." Transubstantiation in the Mass received a jolt with the Reformation. Sarah "was becoming a Catholic". When we arrive at "the end of human beings, we have to delude ourselves into a belief in God".

Even Sarah's journal in The End of the Affair records: on 17 June 1944 she says "there was a man attacking Christianity. The Rationalist Society of South London or some name like that ....... he was arguing against the arguments for a God.

In this context it is useful to investigate what Greene has to say about his vision of a Church; this vision is clearly explained in The Honorary Consul which is not one of the typical Catholic novels of Greene. He believes that the Church too exists in 'space-time' "like Christ" who lived in his own province, in his own particular day". Father Leon Rivaz in The Honorary Consul says that "sometimes the memory of that man, that carpenter, can lift a few people out of the temporary Church of these terrible years, when the Archbishop sits down to dinner with the General, into the great Church beyond our time and place, and their ... those lucky ones ... they have no words to describe the beauty of that Church." The ex-priest Leon Rivaz says that the Gospels "make no sense" anywhere, not only in Paraguay: "sell all and give to the poor". The Archbishop was "eating fine fish from Iguazu and drinking a French wine with the General". The priest "distributed the host—it's not so nourishing as a good chipá—and then "drank the wine". The poor people had never tasted wine! He asks: "Why could we not use water in the sacrament? He used it at Cana. Wasn't there a beaker of water at the Last Supper He could have used in-
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This kind of discrimination has been going on in the Church for 2000 years: wine to the priest and wafer to the laity! Greene ridicules this: usually Church-bound Catholics don’t do that.

He even considers the vestments as “non-essentials” hoping that “God does not mind a man’s naked skin”. In *Doctor Fischer of Geneva or the Bomb Party* he suggests one’s “religious faith” or one’s “Church” are “unimportant details” but one’s burial becomes a problem “since nobody so far as I know has established agnostic cemeteries”. But “the Anglican Church, with all its contradictory beliefs, seemed closer to our agnostic views”.

In the ‘priestocentric’ and ‘priestocratic’ Catholic Church there is no religion without a priest: they are the official mediators between the human soul and the divine world: Graham Greene compares a priest to a ‘control’ in the Secret Service—one who receives “one’s confession whatever it might be without emotion”. In the absence of another priest the Whisky Priest manages his own confession in the prison and in *Monsignor Quixote* the mayor’s confession is still more unique. Both have one thing in common: they are uncommon.

“Communism” for him was “not talk” but “always action”.

Greene’s sympathy for the poor who “can’t afford meat or fish or egg” is evident as early as in *The Comedians*. He confirms that “it isn’t the poor who make the trouble in the world. Wars are made by politicians, by capitalists, by intellectuals, by bureaucrats, by Wall Street bosses or Communist bosses—they are none of them made by the poor. As in *It’s A Battlefield* “Polities and religion are all mixed up . . . .”.

Like Mr. Opie, in *Stamboul Train* Greene has “the greatest respect, of
course, for the Roman Catholic Church . . . . I am not bigoted. As an example of organization . . . . . But he has the individuality also to differ from that Church. In The Quiet American one hears of a poor priest “so poor he hasn’t a change of trousers, working fifteen hours a day from hut to hut in a cholera epidemic, eating nothing but rice and salt fish, saying his mass with an old cup—a wooden platter. I don’t believe in God and yet I’m for that priest”.

Greene felt like Mr. Quin Savory in Stamboul Train that his public wanted novels, not poetry because poetry caters to individuals while novels deal with men. A novelist is a spy: “E’s a spy”. “A novelist is something of a spy”. Greene indulges in spiritual espionage, more or less like Emily Dickinson on the other side of the Atlantic: but his spiritual reconnaissance is always from a religious, sectarian, clannish theological point of view: the Roman Catholic point of view. But it is not confined to that of the Roman Church: it goes beyond the official theology of the Church. Brighton Rock is first that. Though a Catholic novel, its vision is Cyclopian, one-eyed.

There are many theological positions taken by many Christian Churches: theology is only religious philosophy. And all philosophy is interpretation and all interpretations are valid within their perimeters. Without interpretation there can be no theology or philosophy. The celebration of the Eucharist and the consecration of the wine are central to the New Testament. They serve to elevate the Body to the Apocryphal heights as do the later physical elevation of Christ into the heavens. Christ is the ‘Man Alive’, the first of the ‘twice-borns’. Though Christ is not the inventor of ‘Sin’ (the first Adam did it in the Old Testament) he is the one who validates it as an existential
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denominator, its opposite being not 'virtue' but the 'virtue of responsibil-
ity' whose monosyllabic abbreviation is 'love' (or 'Agape') which is not a
weakness of the flesh for him but the active principle of the human mind
of the existential man. Christ is the "amoeba who took the right turning"
for a wrong turn can produce Hitlers. The spirit is only the function of the
body. Though all this got petrified into the dogmas of the Church and those
of the other established religions of the world the traditional religions are
losing their hold on moderns. Only our age could produce the Lawrencian
'Apocalypse', enthroning the 'body' on the altar of the soul. He could claim
that the body comes to redeem the soul when the soul falters. But there is
the other side. Churches may be empty in the prosperous advanced Chris-
tian countries. But people who do not go to church go to Vietnam, go to
the Gulf Region: they care; they take the responsibility. With the fall of
the King in Persia and the birth of the modern Iran, 20th century's deep
urge towards religion has surfaced. Even in America where the traditional
doctrinaire Churches are empty, newer experiments with religious practices
are becoming popular: retreat centres are increasing; people are shopping
for faiths that will please them, that will convince them. The religious sense
that died with Henry James is repeatedly getting resurrected in The Waste-
land for our Hollow Men. The greater awareness of envy and angst and the
failure of the traditional religions to deliver the peace that comes straight
from Jesus Christ and men of letters are convinced like Greene that No body
can endure this existence without a philosophy. Here philosophy includes the-
tology, which is after all religious philosophy. The experiments of Adinatha
and Gautama Buddha in the pre-Christian India who uphold the existential
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responsibility of a meditative and experimental religion even reducing the importance of God gives a clue to the modern existential onslaught by Camus and Sartre. Obedience is no longer a virtue. Even love, for many believers, is only obedience to some one of the Commandments. Not a free, responsible, altruistic experience. The whisky priest says mass and performs the work of God when there is no bishop for him to obey. Scobie’s love for Helen Bolt is not born of any religious contract. The Monsignor gives communion to a Communist in a dream-mass while he is prevented by his religious authorities to say mass. Monsignor Quixote, like his creator, ‘believes’ in “the existence of Hell” “from obedience but not with the heart”. Thus for the modern man institutionalized religion is losing its attraction and experimental religion is beginning to take its hold where the individual leaps over the institution. They act with David Riesman’s “inner-directed” force rather than with the “other-directed” force. They are our anti-dote to Gentrude Stein’s “lost generation” with a vision and a will that is definitely religious but surely not Catholic. They occupy “the lunatic fringe” of their leaning.

Religions constitute a very troublesome problem for the intellectuals, for they can neither regard them as being without historical importance, nor can they explain them. Renan for example, has written some very strange sentences on this subject. ‘Religion is a necessary imposture. Even the most obvious ways of throwing dust in people’s eyes cannot be neglected when you are dealing with a race as stupid as the human species, a race created for error, which when it does admit the truth, never does so for the
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right reasons. It is necessary then to give it the wrong ones.

The angst defined by Camus in The Myth of Sisyphus and captured in Franz Kafka's Metamorphosis, Ionesco's Rhinoceros and Beckett's Waiting for Godot bring out the prevailing mood after Nietzsche announced "the death of God". But the most agonizing expression of the religionless, faithless mood comes from Tennessee Williams' Blanche Du Bois's explosive understatement that she had always to depend on "the kindness of strangers" in A Streetcar Named Desire and shattering despair of pessimism in Thomas Hardy who insists that Gods "kill us for their sport" for human beings are "like flies to wanton boys". Under these circumstances to think is to be full of leaden eyed despairs and the only hope is the utter nihilism or the end of all speculation.

It was in this context that a new set of believers started catholicising and Christianizing the Romanism of the Church.

Graham Greene was an intellectualist; he was emotionally with the Roman Catholic Church. Intellectually he was what Bernard Shaw called Saint Joan, "an unconscious Protestant", an 'at times' or 'occasional' Protestant though she lived before Tetzel and Martin Luther. Greene never tries to deny the historical importance of his newly found Church; nor could he explain it. If Renan is right, it is the duty of every writer who believes and wishes to be intellectually honest to establish "the right reasons" and to expose "the wrong ones".

The lot of the atheist and the agnostic have always been an easier one. To assert the non-existence of God, to declare the death of god and to ignore
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God have always been easier for writers. To believe in God and to do it for “the right reasons” and to retain that faith for long and to make it the subject of their fiction, plays and short stories is an uphill task. To prove the existence of God and that god is not a deceiver needs a lot more of patience and faith: god must be known to exist in order to be known to exist. There have been powerful atheistic experiments even in countries like India and the religious have not been very comfortable with these experiments. Even Shelley published a youthful treatise on the Necessity of Atheism but only in the absence of rational proofs to the contrary. Brains, like fierce heat, turn the world into a desert.

Thomas W. Smith of Villanova University in the U.S. in his September 1999 article on Aristotle on the Conditions for and Limits of the Common Good in American Political Science Review mourns that the “talk about the common good has been all but abandoned” and “only Catholic social and political theory still clings to the concept” but “the common good is always someone’s bad. Catholic liberals like Graham Greene try their level best not to sacrifice the individual.

Graham Greene’s conversion to Roman Catholicism was neither spiritual nor religious. It was caused by very unimpressive and unlaudable circumstances: “My future wife” . . . “Vivien was a Roman Catholic.” says Greene in Chapter 9 of A Sort of Life. When Greene was working on the ‘Nottingham Journal’ unpaid because no London paper would then accept an apprentice, he was residing in cheap lodgings called ‘Ivy House’ with his dog Paddy, when his future wife, Vivien visited him. She first protested against his use of the word ‘worship’ instead of ‘hyperdulia’ to refer to the Roman Catholic
adulation of the Virgin Mary. But Greene underlines that his “religion went no deeper than the sentimental hymns in the school chapel”. He continues that he “had no intention of being received into the Church. For such a thing to happen I would need to be concerned of its truth and that was not even a remote possibility”. His situation was very much like that of Scobie in The Heart of the Matter:

Why didn't you go to Mass today?

.........

You haven’t got much faith, have you Ticki?

.........

Ticki, I sometimes think that you just became a Catholic to marry me. It doesn’t matter a thing to you, does it?

“If I were to marry a Catholic I ought at least to learn the nature and limits of the beliefs she held” is his argument. I “met Father Trollope” who was himself an adult convert and later became a priest entering the Redemptorist Order which dwelt very much on “the reality of hell” in all its meditations. Greene “had cheated him from the first, not telling him … that ‘he’ was engaged to marry a Roman Catholic.” Even a casual reading of Part 2 of Chapter 9 of A Sort of Life will reveal that Greene is not very serious about his conversion. “The flippancy was fictitious” he says, but “the fun of the intellectual exercise was over”. He “had reached the limit of the land and there the sea waited, if (I) didn’t turn back.” Gore Vidal continues this metaphor, as shown a little later in this ‘Introduction’ on page 42. “Catholics are much too clannish sometimes” as Helen puts it in The Living Room and
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Catholics usually don’t marry non-Catholics.

But Greene is honest enough to confess: “My primary difficulty was to believe in a God at all ... I did not disbelieve in Christ ... I disbelieved in God.” He adds in ‘A Sort of Life’: “The world was not the universe. Somewhere Christ might not have died.” This sounds like the happenings in an inter-planetary rocket journey as evident in The Power and the Glory. It was as though he had forgotten all the arguments for the existence of God, though he “knew them once”. He “disliked the word (God) with all its anthropomorphic associations and prefer(ed) Chardin’s Omega Point and (his) belief never came by way of all those unconvincing philosophical arguments which (he) derided in a short story called A Visit to Morin.

Early in February 1926 he was baptized, even then he says “I had made the first move with a view to my future marriage. His jokes about the “Friday abstinence” of the monks and the cardinals and his slighting references to confession are merely psychological and not theological or dogmatic. He proudly mentions the fact that “he took the name of Thomas after Thomas, the doubter and not Thomas Aquinas”.

Henry Graham Greene never used ‘Henry’ and took the name of Thomas later and never used ‘Thomas’ thereafter and retained only the alliterating ‘Graham Greene’ which he thought makes an attractive appearance on a title-page. Names, though apparently arbitrary, cannot be so easily brushed aside. “Proper nouns are the prince of signifiers” says Roland Barthes in his essay Textual Analysis of Poe’s ‘Valdemar’; “its connotations are rich, social and symbolic. Names convey social class, nationality and conjure symbolic values.” ‘Thomas’ for Greene is doubly symbolic: it symbolises both doubt...
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and belief simultaneously.

From that day onwards he was a believer as well as a doubter simultaneously. He believed that faith implied doubt and clearly distinguished between faith and fact. Doubt was the price a believer had to pay for his faith. Faith was not a finished product but a continuous process, with a continuous movement backward and forward. As usual for a Catholic, baptized, the Confirmation followed; but more important, his father's Confirmation present, was a volume of poems by Robert Browning; "but it was certainly not a belief in God that Browning confirmed. I had emerged from my psychoanalysis without any religious belief at all, certainly no belief in the Jesus of the school chapel, and what I took from Browning my father might well have thought unhealthily selective. To recall today any phrase from the Sermon on the Mount I must open the New Testament to find the words, but some lines of Browning have stayed in my memory for fifty years and have influenced my life more than any of the Beatitudes." He continues that if he "were to choose an epigraph for all (his) novels it would be from Bishop Blougram's Apology:

...the dangerous edge of things
The honest thief, the tender murderer,
The superstitious atheist ...

.......
......in equilibrium keep
The giddy line midway"

It is worth pausing to find what Graham Greene means by the religious
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sense in Henry James. In the 'Altar of the Dead' and 'Turn of the Screw' James's writing grapples with the awareness of the supernatural and the imminence of death—the extremities of evil and death beyond the social sphere and the ways in which evil and death percolate beyond the social sphere. Graham Greene has caught the intimations of immortality in James's apparently secular world. Graham Greene declares: James came very close to a direct statement of his belief in Hell and purgatory. But he could not believe in supernatural good. In The Ambassadors Strether feels soothed "even to sanctity" and in The Portrait of a Lady in chapter 42, Isabel's 'night vigil' in which suffering gains an active condition and becomes "a passion of thought": "Women find their religion sometimes in strange exercise". The first political title and second domestic title are only a powerful camouflage to "the religious sense" of Henry James.

But Graham Greene is mature enough to know that James's religious sense never brought him nearer to an organized system, even to a system organized by himself. François Mauriac presents the visible world where his characters have souls to be saved or lost and the great novelistic tradition charts the religious tradition. This tradition following the disillusionment with the dogmatically pure aesthetic level, a tradition founded by Flaubert reached its climax in Henry James. For Flaubert the worst accusation is to be called an 'agnostic' without religion. Graham Greene believed that belief in salvation or damnation makes for a truer and more significant rendering of the world.

The hold of the religious perspective on the creative artist's art has been positive as the creative art remains the function of the religious mind, as it puts value on the human actions. Somerset Maugham, the agnostic, mini-
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mizes the pain, vice and the values of his fellowmen. He cannot believe in a God who punishes and he can not therefore believe in the importance of any human action. Maugham’s indifference to religion accounts for his “contempt for human life”.

Henry James is the relevant contrast to Maugham here because he was not agnostic, he saw very great meaning in every human act. This is what Greene means when he sees a ‘religious sense’, and not religion in James’s fiction. The novelist who receives most attention is Henry James whom one hardly thinks of as a religious novelist. Greene sees a disaster for the English novel in the death of James. This critical opinion of Greene has got serious implications for Greene’s fiction. Graham Greene denies the majority opinion that James had no religious sense; he perceives “James’s belief in supernatural evil”. This diagnosis of James’s fictional content is valid for Graham Greene’s fiction, also.

Like Henry James he was not attracted to the Anglican Church. But with Greene it was not a passionate clinging—for James “it was membership of the Catholic Church or nothing”. There were dogmas in the Catholic teaching avoided by the Anglican Church, which attracted James and Graham Greene, and one of these deals with the prayers for the dead. Greene is as explicitly religious as Dostoevsky. With Henry James the religious sense, died in the English novel, with Graham Greene it was more than revived. Greene and James found the glory of man as his capacity to damn himself, of course, for the sake of others.

Gore Vidal in his essay Ladders to Heaven writes:

Then there are the writers to whom neither sea nor boat exists.
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They have accepted some huge fantasy wherein they need never drown, where death is life and the doings of human beings on a social and ethical level are of much consequence to some brooding source of creation who dispenses his justice along strictly party lines at the end of a gloomy day. To this category belong such talented writers as Graham Greene and Evelyn Waugh. In theory, speculation has ended for them, dogma supports them in all things. Yet it is odd to find that the tone of their works differs very little from that of the other mariners adrift: they are if anything, perhaps a bit more lugubrious since for them is not the principality of this world.

Berel Lang, in his Anatomy of Philosophical Style speaks of the same “Selflessness” (in the sense of “without a properly formed ‘self’ ”). “The land had given way under (his) feet and (he) was afraid of where the tide would take me(him)”. Since there is neither a natural nor a transcendental self to be realized, the alternative of “Self-creation” is all that remains. The terms of this process have been anticipated, among others, by Nietzsche and Freud. For Nietzsche, “to fail as a human being . . . is to accept somebody else’s description of oneself, to execute a previously written program” — and Rorty conceives this ideal as willing both what one is and what one was, proposing “to create one’s own language”. “Passages like the latter sound as if the individual “vocabulary” is chosen; indeed little seems to separate Rorty’s view at this point from the Sartrian “absolute totality” of freedom.

Alvin Toffler in his Future Shock defines the organizational framework,
the structure of the Roman Catholic Church as “a steel frame that has lasted for 2000 years with some of its internal sub-structures virtually unchanged for centuries at a time” almost hypnotizing its citizens into believing that “Churchianity” is synonym for Christianity and that Churchlessness is godlessness. But this rigidity of Roman Catholic Church has at least been a match to the onslaught by Martin Luther and King Henry VIII. “Faith”, as Mauriac declared, “is a passionate leap above Church and theology”.

Like Graham Greene, he also denied that he was “a Catholic Novelist” but “just a Catholic who writes novels”. Both Mauriac and Greene fall into the Shavian category of “unconscious Protestants” (like Saint Joan of Arc) not ex-communicated as Luther and Henry VIII were. Shaw coined this expression in his preface to Saint Joan where Joan tried to leap over the Church and its theology but was not as lucky as Luther and King Henry VIII to escape the stake. Evelyn Waugh once wrote to him: “You are exasperated by the reputation which has come to you, unsought, of a ‘Catholic’ writer.” But Graham Greene who outlived his friend by twenty-five years was never tired of ‘presenting’ him as “the greatest English Catholic writer”.

Even a superficial reading of the novels, plays and short stories of Greene will show that “speculation” had never “ended” for him and that dogma does not support him in all things. If anything, Greene constantly dissects the catholic faith that his faith is never a ‘given’ one but is always in the making.

A paragraph from B. P. Lamba’s introduction to ‘Graham Greene : his Mind and Art’ highlights this independence of Greene’s faith from that of the Church expressed in its credo:

Greene has too often bean regarded as a Catholic novelist. But he
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actually transcends the limitations imposed by a religious credo
(of the Roman Church) and his novels can be enjoyed by the
believers and the non-believers alike.

He says that Greene’s vision is “touching both the social plane as well as the
sacramental, showing at each stage his instinctive humanistic bias. Greene’s
commitment to humanism and to the spirit and freedom of life is manifest
in this fiction”.

Even in his plays like Carving a Statue he leaves the statue of God in­
complete and faceless according to the Lord Chamberlain’s rules in England
almost commenting on the presence of an aged, greying Jehovah in figures in
many Catholic Churches. He even jokes that he was a father even when his
hairs had not gone grey!

Peter Glenville in his introduction to the Penguin edition Graham Greene’s
play The Living Room says that “the play like his Catholic novels and short
stories is not for or against Catholics, it is about them”. What he says about
the play applies perfectly, to the novels of Graham Greene also. There are
many like the two foolish old women who don’t have a noetic understanding
of the essentials of their own religion but have only a poetic, vague sentimen­
tal relationship to Catholicism. What the play suggests about “the living
room”:

What an odd room! It’s the wrong shape. Do you see what I
mean? Nothing quite fits.

says Michael. This applies to the world and the life we live in it. It is an
“odd” world where “nothing quite fits”. Like Mexico, their room also is a
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state of the mind.

The purpose of this thesis is to analyze the extent to which dogma and the official theology of the organizational Church held sway over the mind and the writings of Greene and the degree of disapproval in the form of deviation and discontent surface and solidify as protest. Father Leopoldo Duran, a Jesuit seems to have counted and concluded that the hand of Greene, before it lay idle in death had written the name of god so many times.

Gods died and Christ was not yet born; during this interval suddenly man started existing. When the Industrial Revolution started in the 18th century the machines were born and man died. The world wars fought in two instalments killed meaning, giving birth to a condition of absurdity. J. M. Coetzee, the twice Booker Prizewinner, now a Nobel Laureate, calls this the “Post-religious age” in his Disgrace. Souls got tired and exhausted. D.H. Lawrence started a new ‘Apocalytpse’: when our soul falters, our body redeems it. Our body may be mortal, but that is all we have. The resultant “Why the Novel Matters?” where he defines the subject matter of the modern novel as “Man Alive”. Thus the modern novel ascends the throne as the ancient epic. Novel becomes the modern prose epic. Subject is “man alive”, nothing less. A Christian or a Buddhist is ‘man limited’. A Roman Catholic Christian is a far more limited and a restricted being. All religions aimed at remaking man but they ended up making him more limited in his attitudes. The alleged “Cartesian Circle” that revolves around the relation between the ‘Cogito’ and the proof of god’s existence; it is in this relation, too, that a means of escape from the circle is provided.

The progression moves in two steps:
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1. It begins with the apparent contradiction between the claims on the one hand, that the proof of the 'Cogito' is indubitable, and on the other hand, that only on the basis of proof of the existence of god who is not a deceiver is certainty possible. The circularity apparently initiated by this contradiction—that certainty is required in the ‘proof’ of god’s existence in order that certainty, as sanctioned by god’s existence, should be possible—gives only as

2. the terms on which this restriction rests are elaborated in such a way as to disclose the circle—and the prior contradiction—as only apparent.

“More fully formulated, the Cartesian Circle has the following form: The Cogito ‘proof’ Descartes alleges at the beginning of the ‘Third Meditation’; serves as a standard for all other truth. ‘Thus I now seem to be able to posit as a general rule that what I very dearly and distinctly perceive is true.”

But soon after that passage, too soon, for an obvious contradiction, Descartes also interjects:

I ought at the first opportunity to enquire if there is a god, and if there is, whether or not he can be a deceiver, If I am ignorant of these matters, I do not think I can be certain of anything else.

Descartes then goes on to prove the existence of god—and the “circle” thus emerges; the premises in the proof of god’s existence must be true and are judged so because they are seen clearly and are interesting in their own way but their appeal to the readers is limited by their religion.

Catholicism is itself restricted by the adjective ‘Roman’ so much so that even Milton quipped that it is “Catholic schismatic” or “particular univer-
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sal”. What is Roman cannot be Catholic and what is Catholic cannot be Roman. It is not a paradox but a contradiction.

Even Hitler forged a “Positive Christianity” in 1937 which meant National Socialism, exterminating irrevocably the strange and foreign Christian faiths imported into Germany in the ill-omened year 800 . . .”.

The Catholic Church all over the world, has changed more in the past thirty-five years than it had in the previous three and half centuries. With Vatican II, the Church embraced modernity and modernity has reconfigured the Church.

What Chester Hillis in his book on Roman Catholicism in America (published by Columbia University Press, New York) says applies as well to Catholicism elsewhere in the world. He says that “the contemporary Church includes a variety of Catholics who might be characterized under five categories or types, whom he calls By the Rules Catholics, Bend and Break the Rules Catholics, Ignore the Rules Catholics, Rules Don’t Pertain to the Catholics, Don’t Know the Rules Catholics.

Since Vatican II the number of type 1 Catholics had shrunk and that of type 2 and type 3 have grown significantly. The Church is no longer a monolithic structure. “The world view” represented by Catholic Christianity is no longer the same. “They are not angry with the Church; they simply take what they like and leave the rest . . . The Church is not excommunicating them, and they are not voluntarily leaving. Many are making decisions about their religious practice without consulting Church authorities.” This has taken the world Catholics to a point where they need adjectives to describe themselves: Chester Hillis says in 1955 it was enough to say that
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one was a Catholic. But now "Catholics who are 'recovering', 'conciliar', 'American', 'disgruntled', 'liberal', 'conservative', or 'inactive', 'practicing' or 'unpracticing', 'right', 'left' and 'traditionalist'.

Such dissensions and splintering in the post-Vatican II Church led the non-conservative Catholic Michael Novak to observe:

The very meaning of Catholicism as a coherent people with a coherent vision has been threatened. What the barbarian invasions, centuries of primitive village life [sic], medieval plagues and diseases, wars, revolutions, heresies and schisms had failed to do, the Second Vatican Council succeeded in doing. It set in motion both positive forces and forces that squandered the inheritance of the Church. It set aside many proven methods and traditions. It fostered some experiments that have worked and some that decidedly have not.

"Where did so many denominations come from?" In the New Testament, Christians, collectively as a Church, are called by various names, such as, "the Church of God", "the Churches of Christ", "the Church of the Lord", "the Church", "the 'body' of Christ", "the Church of the first born", and "the Kingdom of the Son of his love". A careful study of the New Testament pattern of the Church, the believing reader will be surprised by the total absence of the popular denominational names which are bandied about today. It is strange that so many unscriptural names are worn today by those who claim to follow Christ, when Bible names are sufficient and would serve as a basis of unity in the religion of Christ. When Jesus became Christ after
resurrection, he directed that his followers worship God “in spirit and truth”.

Three outstanding points characterized the worship:

1. It was directed toward the right object: God.
2. It was promoted by the right attitude of heart: the spirit.
3. It involved the right action: according to truth.

It is evident from above that there was no place for any human directive, individual or institutional. Not only that, there was no place for any ritualism or authoritarianism or dogmatism.

The ‘Ante-Nicean Period’ which is bracketed between the close of the New Testament and the Council of Nicea in 325 A.D. at which the Nicene Creed (quoted on page 56 in this thesis), ‘The Creed of Creeds’ was adopted in Nicea in Bithynia, under the presidency of Emperor Constantine. A little earlier during the reign of Gallineus, in 260 A.D. a period of security from persecutions came to the Church which lasted for about forty years. During this period, large expensive Church buildings were erected and the Church became rich, its members became worldly and contentious. For once the persecutions reached a climax under Diocletian in 303 A.D. who determined to exterminate Christianity, like the Lieutenant in *The Power and the Glory*. This came to end in 313 A.D. when Constantine issued his Edict of Toleration but it had a paradoxical effect on the Church which became violently intolerant. Faith became dogma, which was ridiculed by the Stoics and Epicureans as a system of blind faith, as is now done by the modernists and rationalists.

In the ‘Ante-Nicea Period’ every church in an area was independent, and autonomous with no external control. There was no distinction between the
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clergy and the laity, either in dress or duty. All were members of the same Church with an equal status.

After Constantine the Church became the greatest property owner and materialism made inroads in its dealings with the people. It had to sail through three outstanding controversies known as 'The Arian Controversy', 'The Appolinarian Controversy' and 'The Pelagian Controversy'.

The first was about the doctrine of the Trinity, the second about the nature of Christ while the third was the questions of sin and salvation. Synods and councils, bishops and 'chorepiscopus' or 'Country Bishops', images of saints and martyrs began to appear in Churches, baptism became essential, adoration of Virgin Mary was substituted for the worship of Venus and Diana, Rome became the Catholic capital when she lost her political status to Constantinople in 325 A.D. The five presiding bishops of Jerusalem, Antioch, Alexandria, Constantinople and Rome were called 'Patriarchs'. Bitter power struggles followed between the patriarchs in Rome and Constantinople and the emperor settled it in favour of the Roman patriarch in 606 A.D. and he became 'papa' (father) afterward modified into 'Pope'. Thus was born the Christendom and its ruler, the Pope mercilessly monolithic in structure and intolerant in spirit until Martin Luther broke it after which the denominations multiplied into hundreds. The 'henotheism' of the Hebrews was replaced by the 'monotheism' of Christianity and the various Churches of the 'Ante-Nicene Period' got amalgamated into a single Roman Catholic Church only to be broken again into myriad ones.

A “crisis” like situation was brewing for quite sometime in the Catholic Church: the shift from Pope Pius XII to John XXIII had dramatic con-
sequences for the Church; the later pope opened the Church to the modern
world by convening the Second Vatican Council in Rome at which the world’s
bishops promulgated documents that changed the ways in which Catholicism
was practiced.

The rise of structuralism and deconstruction have revolutionized our un­
derstanding and attitude to all our institutions: Institutions are structured
frames, structured only by men even while they claim to be divine structures.
Human evolution on the earth has been part natural and part artificial. Hu­
man mind has forged so many institutions among which ‘religion’ is one.
Man is a spiritual creature in his natural state, and in his artificial state he
becomes religious. One of the basic identities of any religion in our times,
even in a historical looking behind into its past identities is strictly statistical:
how many adhere to it in each country and totally in the world. Numbers
belong to the realm of arithmetic and census; and census is politics. If one
is a majority he plays the majority politics; and if he happens to be in the
minority he also plays politics but plays the minority politics. Religions have
always been political; no religion has been apolitical or non-political. They
grow with politics or grow by opposing politics. Even opposing politics is
politics of a kind. Even secular politics is politics of the majority under our
democratic norms.

The Idea of Evolution is extended by Graham Greene to even the human
souls. In Doctor Fischer of Geneva or the Bomb Party he says that if someone
“believes in souls” the Toads (spies) also have souls. Even then he adds,
“That’s the official doctrine, but Mr. A. Jones says “souls develop from an
embryo just as we do. Our embryo is not a human being yet, it still has
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something of a fish about it, and the embryo soul isn’t yet a soul. I doubt if small children have souls any more than dogs—perhaps that’s why the Roman Catholic Church invented Limbo.” And he continues that “suffering” makes a soul: “Small children” don’t suffer, or dogs, except for themselves.” This reminds us of John Keats’s idea that suffering schools an intelligence into a soul. Christ is the “amoeba who took the right turning” for a wrong turn can produce Hitlers.

Structuralism opens our eyes to the truth that religions are also human institutions; deriving their meaning only from shared ideologies. Like those who share the same language or the same game.

Individualism becomes anathema to all human institutions. God makes individuals and man groups them. Religion groups them with shared doctrines. Christianity is not belief in Christ; it is belief in some Church; and its doctrines that have the rigidity of a formula. Though most Churches draw their doctrines from the New Testament, these doctrines do not reflect the rich personality of Christ. That is why Rudolph Bultman stressed the need to produce an existentialist interpretation of the mythology of the New Testament; The twentieth century man deserves it and needs it. An existentialist theology is the need of the hour; theology is the clarification of the contents of faith, offered to the people in understandable language. The implicit faith is made explicit. Christian theology has been falling under the influence of different secular philosophies at different times in history. John Macquarie has detected Gnostic influences in the New Testament. Most of the early theologians like Justin Martyr to Augustine used Plato and Thomas Aquinas used Aristotle to explain their Christian faith. This restating of their faith
made it acceptable to their own times. Such liberal modernism achieved an accommodation of their theology to the popular scientific outlook even while protecting its status as of solely divine origin. St. Paul talks of trichotomy of man as body, soul and spirit. But existentially man today is presented as a unity with the different possibilities of being indicated by Paul's trifurcation, making Pauline theology nothing but anthropology with a divine appetite.

One question can be doctrinal or existential depending on how it is asked: the German word for it is *Fragestellung*, which is untranslatable. Fr. Rank or Fr. Clay in *The Heart of the Matter* asking whether a suicide can be saved and get or offer only a doctrinal, theoretical answer. But if Scobie asked that question it deserves an existential answer. Existentialism is not a philosophy, but a non-philosophy or even an anti-philosophy which undercuts all theoretical philosophy, that assumes various shapes in the atheism of Sartre, the Catholicism of Marcel, the Protestantism of Kierkegaard and even the Judaism of Buber. Though the term is new, the attitude is not new. Brock finds traces of it in St. Augustine's *Reflections* on "the ceaseless unrest which marks the temporal life of the individual". This contradicts the assumptions of the Greek and Western thought that knowledge is capable of being conveyed in general statements which takes the form of systematic and philosophical treatise. Such knowledge is not found in the Bible, which projects individual human beings through its poems, myths, prophecies and histories of national heroes to convey knowledge. Sartre, also did the same. This underlines the distinction between existenz (the being of man), the Vorhandenheit (the being of things). The uniqueness of Jesus is that he draws a contrast between the law and the will of god, though these two have
been considered identical.

After the "Sermon on the Mount" existence becomes authentic or inauthentic. It also distinguishes between the natural man—man without faith—and the artificial man—the man of faith in Christ. Existentialism always treats men as the Bible treats them, as God’s creatures, as individuals and not scientifically. They can acknowledge the authority of Rome, yet they can believe in the exercise of one’s conscience as a Catholic. They never let that be an impediment. For many Catholics, Church ceremonies become optional.

This can be explained with the life of Jesus Christ; he did not answer all our questions but his life itself is the answer to all the final questions. ‘Being-with-others’ can be authentic or inauthentic—the authentic mode helps the other to his freedom and the inauthentic mode depersonalizes, enslaves or objectifies. The depersonalizing, is the fundamental character of the modern-era and that of the Roman Catholic Church.

The Roman Catholic Church insists on the Credo of the Church and the Six Commandments of the Church as it finds the Ten Commandments of God to be insufficient to the assertion of its power on the believing man. A very good man who follows all the Ten commandments will not be considered a Roman Catholic if he violates all or any of the six commandments of the Church. Wherever the word God is proclaimed there is the Church. Graham Greene goes on not only violating the Commandments of the Church, he considers them unnecessary and irrelevant and burdensome for the salvation of man.

While the Church wants the Gospel to be made a tradition unthinkingly accepted, it falls into the condition of the Jewish legalism that our Lord op-
posed with his life. Church converts the existential knowledge, which belongs to faith, into a set of dogmas to which assent is to be given, whether they are understood or not. This is what strengthens the suspicion of the organized Church as quite natural. It is this petrified orthodoxy which Bultman considers to be the chief danger in the organized Roman Church; it destroys the freedom which belongs to the life of faith by multiplying the rules which are inevitable in any organized body. The magisterium, the canon law and the dogma have shackled not only the Catholics but they have shackled the Church's own frame. Since the Church is alive, it has only two options: it can 'evolve' or it can 'regress' as all living things do. Martin Luther rebelled only against this destructive intent of the Church; a direct, unmediated existential relationship of the Christian believer to God in Christ is an essential and vital element in the Christian religion. The Christian must act on his own, if his faith is to be live and authentic, but the Church often encroaches on the sphere, which rightly belongs to the individuals.

The fundamental Catholic theological beliefs are articulated in the Nicene Creed, the original formulation of which dates back to the Council of Nicea in 325 A.D. and which was modified by the Council of Constantinople in 381 A.D. Catholics continue to recite this creed today and the Church compels its repetition in every mass:

We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is seen and unseen.
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We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
True God from true God,
begotten not made,
For us men and for our salvation
he came down from heaven:
by the power of the Holy Spirit
he was born of the Virgin Mary, and became man.
For our sake he was crucified under Pontius Pilate,
he suffered, died, and was buried.
On the third day he rose again
in fulfillment of the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father
He will come again in Glory to judge the living and the dead,
and his Kingdom will have no end.
We believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son he is worshipped and glorified.
He has spoken through the prophets.
We believe in one, holy, Catholic, and apostolic Church.
We acknowledge one baptism for the forgiveness of sins.
We look for the resurrection of the dead,
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and the life of the world to come. Amen.

This Nicene Creed is used side by side with the Apostles’ Creed which the Church uses in the ritual of baptism. It contains most of the Nicene Creed and an assurance of the salvation of those who had died before Christ’s resurrection by Him who “descended into hell”.

Even a casual look at these two Creeds will be enough to show that Greene’s Catholics do not believe in most of their contents; but still they are Catholics! Neither they nor their creator has been excommunicated by the Church; nor do they think it necessary to leave the Church. Both the creations and their creator are constantly exploiting their individual conscience and sense of responsibility. It is this load of ‘responsibility’ that weighs heavily on them as evidenced through the fictional Greeneland.

Another important area in which the Church performed a volte-face was in its treatment of victims of suicide. To say nothing about the most notorious suicide, in Biblical history, of Judas Iscariot the Church was very generous in imposing full sense of ‘responsibility’ to the victims of suicide, wilful murderers of their own existence. The Church considered such acts as mortal sins. In the post-Vatican II era the attitude of the Church has changed: suicide-victims are no longer considered by the Church as morally responsible for their action; their agitated state of mind is attributed as the impetus for the desperate act. Now full funeral rites are provided, by the Church whereas earlier the Churches did not allow the coffins of the suicide-victims and even burial rights in the cemetery were refused to them. Scobie’s suicide provokes a theological post-mortem in The Heart of the Matter and
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Greene provides him a berth in heaven in no uncertain terms.

This is a tradition in the Roman Catholic Church that connects prayer and belief as inter-related and inter-dependent — lex orandi, lex credendi (the content of prayer is the content of belief). Catholics have been praying to their Virgin Mother Mary since the earliest days. That prayer, the rosary, is an indication of what they believe and can be referred to as 'Our Lady's Prayer' after 'Our Lord's Prayer'. The medieval beadsman, as in The Eve of St. Agnes of Keats uses the beads to count his prayers, ten 'decades' (ten beads) reciting the 'Hail Mary' as a tribute and petition to Mary:

Hail Mary, full of grace,
the Lord is with thee,
Blessed art thou among women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners now,
and at the hour of our death. Amen.

This most popular pre-Vatican II prayer is now increasingly neglected especially by the younger Catholics.

Another Marian prayer, which has undergone the same neglect, is the Angelus. Even the 'May Altars' honouring Mary during her months also are dwindling. Mariology is one of the, if not the only, basic conflicts between the Catholic and the other Churches. Even the rigidity of the observance of the Sabbath obligation has been relaxed to accommodate dissenting or differing Catholics in the Holy Catholic Church! There are many theologians
who believe and the Roman Church also quietly acquiesces in that belief, that salvation is not unavailable outside the Holy Catholic Church. This has resulted in the reduction in the ecumenical activities of the Church. The conversion to Roman Catholicism nowadays are mainly motivated by poetic, aesthetic and psychological reasons. The Roman Church no longer insists on membership in the Church (via baptism) as necessary for the possibility of salvation. The Second Vatican Council had to face the challenge of constructing a new ecclesiology and soteriology (understanding of salvation). It had to consider itself not only in relation to the modern world, but also in relationship to the major world religions. The phrase of Cyprian (C. 206-258) extra ecclesiam nulla salus (outside the Church no salvation) has largely been abandoned.

But the Church as a human organization, as a community in the world, has to evolve some kind of machinery for its affairs, system of government and administering. It must own property, it must buy and sell, it must run its schools and colleges, it must control its servants both religious and secular, it must enter into mutual relation with other religions and states and associations of men, especially unfriendly political governments, and in the process, some depersonalization sets in inevitably and any thinker has to understand it. One may hold a penny so that it hides the sun. But the one entity that has to understand this non-religious, political aspect of the Church which should not be confused with religion; this one entity is the Church itself and it never understands, or behaves as though it understands. Though it is honest enough to accept its two-fold identity divine and secular, it never is willing to submit its secular identity to the prevailing secular controls. It has
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excommunicated, Martin Luther but was not willing to excommunicate the greatest criminal in human history, Adolf Hitler! The result: All the familiar phenomena which Heidegger described as characteristic of an inauthentic being—with-others got strengthened within the Church. What it gained as an efficient mechanism, it lost in its fellowship and other aspects of the life of faith. This is the price it has to pay for its collective organization.

In its relations with secular organizations like the communist government in Mexico, the Church easily becomes entangled in the whole social mechanism, and so incurs a share in deeds which it should be the Christian’s duty to oppose—and indeed it would not be difficult to cite examples from history where individual Christians have protested while the official Church acquiesced and only long afterwards were these individuals vindicated and the conscience of the Church as a whole caught up with them. The Crusades and the World Wars are fine examples. At its worst the Church can become a business, as happened in the Middle Ages, and then we have the terrible spectacle of what must be paradoxically called a fallen Church. It has become the greatest property owner in the world and the greatest employer, employing a large number of clergy and laity, men and women. This is an exceptional state, but first as the Christian individual is exposed to temptation as long as he is in the flesh, so is the Church as long as it is in the world, and it appears more vulnerable than the individual. As a collective organization, the Church shows a steady tendency, against which it must always be striving, to fall back into the world.

Because the empirical Church is exposed to such layers and has in large measure failed to manifest the fellowship of the spirit, are we to abandon the
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organic concept of the Church altogether and think of it simply as a sum of individual Christians whose unity is somewhat negatively expressed by saying that for them worldly difference no longer matters. Let us remember that, on the other hand, it is the admittedly imperfect, organized Church which makes possible the proclamation of the Word in many ways and in many places where it could not have been heard but for the organization or the machinery, if you care to call it such. Community and individualism are not necessary in the Christian eye and it is the sacrifice of the latter that raises the protest from the Christian. Graham Greene voices that protest throughout his novels.

Death was a major problem for Graham Greene as he confesses in A Sort of Life. Death can be looked at from two sides: from the life that precedes it and from the side that follows it. For the philosopher death is not a natural phenomenon but it is an existential phenomenon; death is loss of being, the end of being-there or being-in-the-world. It belongs to man’s possibility. But for Sartre death is not a possibility because he looks at it from what follows it and therefore it is cessation of possibility. Heidegger puts it comprehensively that death is “the possibility of the impossibility of existence”. Death becomes for Graham Greene an unsought goal, overcoming “the immense weariness of existence.”

Death is proof that man is not an object; only because he exists his existence comes to an end. And even god cannot impose salvation on him. Man has to take decisions for himself; only such a decision is a genuine decision, authentic decision. The most shameful thing that can happen to man is to follow somebody else’s, individual or institutional decision; such a
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decision is an inauthentic decision. Heidegger says that when an individual is merged in the public or an institution he loses the power of his choice, his possibilities are taken away from him and his decisions are made for him. It is on this count that the Church has erred most grievously. When a man loves because he has been commanded to love his neighbour, he is only obeying the Commandment, he is not loving his neighbour. Obedience is not an existential virtue, it is not even existential, it is an existential vice. Christian love is not an emotion. Scobie loving Helen Rolt without any remembrance of God’s Commandment is an existential act and not a religious act. In the same breadth Greene accommodates the Greek concept of tragic hero’s “fall” to suit a basically irreligious, democratic, absurdist age. The “fall” in Greene stands for man’s elemental descent from grace and his attempt to embrace faith in a pervasively godless society is the measure of his heroism; he can understand god through his binary opposite devil.

Only if Catholicism drops all its sectarian and restrictive features will it become truly Catholic deserving that part of its name. One of the key issues affecting Roman Catholic Church is its clinging to its pet dogmas and its unswerving assertion of the supremacy of the organized Church. The ferocity of these two aspects have been sold to its citizens through its tendency to capitalize cheap and popular rituals. Mauriac too castigates “this complicity of our Church with the lowest form of devotion”. Even Henry James refers to the same complicity referring to his personal preference when he says that the Catholic Church was “the most impressive convention in all history”.

Various governments in the world down history have found this attitude of the Church very useful to make their voters more easily governable though
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sometimes as in Ireland, the very same factors have made them rebellious against identifiably differing believers in Christ. The one problem the Roman Catholic Church has totally failed to manage probably in its 2000 years of existence is finance, its own and that of its followers. Though there were many reasons for the first cracking of the monolithic Church structure Tetzel's fund-raising was what acted as the detonation. Greene's Monsignor in a way reenacts it against the garland of dollars. The yawning gap between the ideal of poverty of the Church and the immeasurable wealth of the Vatican and the Vaticanites all over the world is the blind spot of every Roman Catholic.

The death of God, death of man, death of religion and the death of faith were all not failures of philosophy or failures of theology, they were financial tragedies. The Church has never had any sympathy for leftist ideals, it had not opposed Nazism or slavery, two of the greatest evils in human history, as a result the material and financial poverty of the Church in which Jesus Christ was physically present before and after his crucification was reversed when his presence became only an abstract spiritual belief: the wealth of the Church all over the world and in the Vatican has always been growing. Somehow, at the same time, Churches have been empty on Sundays as its coffers were filling up.

"Have you told a landlord he shouldn't beat his peon except "in the confessional perhaps", the Lieutenant asks the Whisky Priest in The Power and the Glory. "You can't sell a blessing", the priest tells the half-caste in Mexico. One cannot also buy a blessing.

The Cogito argument itself and then the criterion of truth based on it becomes nebulous but their (and any other) truth depends on the proof of
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God's existence and its corollary that God is not a deceiver. Thus the circle is completed—God must be known to exist in order to be known to exist. In these terms, Descartes is apparently forced to choose between an apparent contradiction, on the one hand (that certainly is possible only with and only without proof of God's existence), and the menace of circularity, on the other, with the costly escape it would provide from the contradiction.

Pascal and Kant both affirm that "God exists". Descartes has been charged with "angelism"—that is, conceiving of the self as more than human.

Such religious preoccupations instead of enriching literature and enhancing the value of literature do take something away from its universal appeal. The "Man alive" of D.H. Lawrence is definitely a more universal being than the Catholic men and women characters who inhabit the Greenland. These Greenlanders are in some way less alive than the liberated unrestricted beings of D.H. Lawrence.

While not being blind to these failure of the Church Graham Greene keeps his faith alive in what the Church preaches. Faith should not be a casualty at the altar of Mammon. It has been constantly tattered by the forces of materialism. Therefore, Greene does not allow us to think of faith as a fact or an idea but as a process since it is constantly in the making. Like Keats' "Soul-making" in the valley of life Greene is busy faith-making. "Faith" is the twin-brother of "doubt"—faith constantly overcoming the doubt. Greene's novels are not about faith, a finished product but about "faithing"—faith in progress. Faith in progress is the theme of his novels. How the Whisky Priest keeps his faith alive under the constant and continuous threat from
the Lieutenant who represents the communist Manifesto—is ‘The Power and the Glory’. It is the same with the Monsignor Quixote how he keeps his faith alive under the constant threat of doubt and how in the end his faith, like that of Mauriac “is a passionate leap above Church and theology, so that the touchstone of truth comes, inevitably, to be in intensity of feeling”. Like Mauriac, Greene too had “no particular admiration for the structures of the Church as such”, says Cecil Jenkins in his book on ‘Mauriac’, in Writers and Critics series. “The Church knows all the rules. But it does not know what goes on in a single human heart”, says Father Rank in The Heart of the Matter.

The Anglican version of the Lord's Prayer states the theme of the novel far more clearly than the suggested one: “For Thine is the Kingdom, The Power and the Glory, for ever and ever.”

The Honorary Consul resembles The Power and the Glory: Leon Rivaz has some traits of Father José and some of the Whisky Priest. Like Father José he has married, but this marriage is not out of compulsion, but “when I lost faith”, he clarifies in the very next sentence when he says “only my faith in the Church”. Yet he is like a true priest ready to suffer for others, not withstanding his revolutionary fervour. All though, he has left the Church, he has not forsaken it. He admits at a later stage when the kidnapping is clearly seen to be futile: “How can I leave the Church? The Church is the world. The Church is this barrio, this room”. Despite his anger with the Church, he still has a soft corner for God.

The secular atmosphere of Greene’s later novels makes an intrusion even here. In his early novels Greene hints at Christian attitudes and in the middle
period the obsession grows. Still he does not hide his dislike of the doctrinal aspects of Catholicism and he sets out to expose them, highlighting the ‘Glory’ of God over his “Power” whereas the Church highlights his ‘Almighty’ character. The Church is henotheistic and not monotheistic in the strict sense of the term. The God of the Church is not the only God but the ‘stronger than God’. He also clarifies in *Why Do I write*, that his membership of the Catholic Church did “present (him) with grave problems as a writer if (he) were not saved by (his) disloyalty”.

Though Greene adopts the thriller form even in his religious novels, because it is the shape of the modern predicament of flight and pursuit; “thrillers are like life” he also drops a series of Catholic innuendoes throughout; Jansenist crucifixes, plaster manger scenes, votive candles—but Greene’s novels increasingly acquire their meaning by the religious motif—a motif which R. W. B. Lewis says cannot be called Catholic since it cannot always be called even Christian. Greene’s religion, Christianity, or Catholicism are predominantly humanistic and social in essence. Greene proposes a Bible of love and he opposes it to the cult of the power addict. “Ultimately he is a proponent of humanism, of dignity, and of right, this work gains meaning because it transcends the limitations of his religious themes”, says DeVitis.

In the early novels the Church remains passive. The Churchmen realize the limits of the Church: they know that the Church is in the hands of God not the other way. In *The Power and the Glory*, “the Bishop was safely in Mexico city” and did not even know that the Whisky Priest existed.

The Lieutenant “had shot about five ‘last’ Priests”. One of them was
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a little fat man with popping eyes. He was a monsignor, and he thought that would protect him; he had a sort of contempt for the lower clergy, and right up to the last he was explaining his rank.

This Monsignor comes alive again after so many years, in *Monsignor Quixote*, the last great novel of Greene where the leap over the Church and theology takes place in the most obvious manner.

But later the personal failures of the priestly characters fade out and a direct confrontation with the Church’s authority and an interrogation of the dogmas of the Church has been arrived at.

The nameless Whisky Priest with his illegal daughter bring to our mind the grown up son of *The Bishop of San Fernando* by David McLaurin, and Pearl of Arthur Dimmesdale in *Scarlet Letter*. But Monsignor Quixote’s weaknesses do not lie in his flesh. His weaknesses are elsewhere: he celebrates the theology of the Church. The Lieutenant-Priest roles are reversed. The conflicting contact between them is modified into one of companionship. Like his namesake, the Knight and his page Sancho, they move about in their Rocinante on four wheels (legs) re-enacting the prolonged, imaginary, itinerant dialogues on the style of Plato and Walter Savage Landor. In his *Dream Diary*, Greene mentions a dream in which he says mass with priestly vestments. There in *Monsignor Quixote*, the Monsignor has been banned from saying mass, and therefore, without disobeying the Bishop’s order the Monsignor says mass in a dream-like condition and receives the communist Mayor into the Catholic Church. The conflict between the followers of Marx
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and Christ, the Communist and the Catholic manifestoes, and a Catholic priest and a communist politician are thus concluded; and thereby a new inner conflict between a Churchman and the Church opens up. This is very much in keeping with the spirit of the times: In 1990, 4,500 clergy and laity, including a number of prominent theologians, placed a full page ad in the New York Times calling for reforms in the Church. The letter, initialled by Call to Action, asked for justice within the Church: ‘Justice’ symbolized by both Christ and Marx.

Matters of faith or faithing are always subject to fluctuations of degrees of complicity and non-complicity and here we can notice a hint of discontent bubbling up tenderly in The Power and the Glory and in The Heart of the Matter but boiling over into a note of protest in Monsignor Quixote.

One who protests is a Protestant whether he is inside or outside the Roman Catholic Church. These days when ‘burning at the stake’ is not possible for the Church and when even ex-communications are rare the number of such inside protesters are increasing. George Bernard Shaw in his Preface to his Saint Joan coined the name ‘unconscious Protestant’. The Church has never encouraged original thinkers; even scientists have not escaped its wrath; as a result thinkers had to remain uncomfortably on the fringes of the Church-lines or completely outside. Church has not encouraged critics of its earthly affairs. Like Gautama Buddha who tried to reform Hinduism but ended up outside its borders into a new religion. Gore Vidal and Berel Lang talk of ‘selflessness’ and surrender of Sartrean ‘responsibility’ as basic demands of the Roman Catholic Church.

But if we look through the novels of Graham Greene the one thing that
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strikes us is the sense of existential ‘responsibility’ taken by every worthy Greenean character. If one cares to count, the one word used repeatedly maximum number of times by Graham Greene is the word ‘responsible’ in its various forms. The Whisky Priest with no Bishop or Archbishop to obey or to report to or even in the absence of any designated parish to shepherd takes upon himself the ‘responsibility’ of looking after the flock, knowing fully well like Eliot’s St. Thomas á Backet where this will lead him to. Inspector Scobie too knows that he will not be able to untie the knot woven by him but takes the ‘responsibility’ of looking after the young widow, and decides to commit suicide as the only solution open to him, though desperate. He rises in our estimate as a Sartrean hero, exactly like Huckleberry Finn in Mark Twain’s Mississippi novel, damning himself by deciding “All right, let me go to hell”. Monsignor Quixote takes the Mayor not only inside his Rocinante but also into “his Church by giving holy communion to an avowed Marxist with whom he finds so many things in common and both find similarities with Jesus Christ while finding very little in common with his own Bishop.

For Graham Greene truth is always religious; not specifically Catholic, ‘or even Christian in any exact doctrinal sense but concerned with a vision of human life that postulates the reality of ‘another world’. One cannot construct a religion out of Greene’s novels. Greene’s characters may be lapsed Catholics or Whisky Priests but their situations are metaphors for the human condition.

Fr. Rivaz as an apostate priest, hears confessions, says mass and is finally absolved by the agnostic Plarr. Even Miss Connolly in The Polling Shed knows “too well to distinguish between the office and the man.”
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Greene's Catholicism has retained a Calvinist edge: The 'post-mortem' ending of Scobie's novel and Dr. Magiot the 'plain dealer' of Northrop Frye insisting on the duty of the believer to live and not die culminates in his letter to Brown stating his idealistic desire to wed communism to Catholicism culminates in Monsignor Quizote.

Sarah 'leaps'-Querry sets out on his quest for Deo Gratias in the Congo Jungle; the Whisky Priest answers every call; Scobic feels responsible to Helen, like Kaikeyi in The Ramayana they all crave for 'suffering' which the Lieutenant considers evil. But Graham Greene falls in love with suffering as a gateway to God.

Greene cultivates the “virtue of disloyalty”—to the state, to ideologies, to success, even to his own despair. There is virtue in 'dissent'; the dissenter is responsible while assent is only thinking by proxy. Greene has been 'disloyal' to and highly critical of many institutions with which he was involved: a professing Catholic, he has criticized the Church-Charley Fortnum’s perverted love for his whore in The Hon. Consul is a generous, disinterested love which even Saint Augustine would have approved.

Greene is not a religious novelist in any conventional sense and his suspiciously personal brand of Catholicism, bring him closer to Calvin than to St. Augustine. The powerful bearing towards damnation, has more in common with Hawthorne's The Scarlet Letter, soaked in the Protestant ethos of another century, than with any of the works by modern English Roman Catholic writers— G.K. Chesterton, Hilaire Belloc, Evelyn Waugh, George Bakes, says Robert Nye in How to Read Graham Greene Without Kneeling.

Greene himself says his novels have Catholic looks because he has taken
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"Characters with Catholic ideas for his novels". What is Christian about his novels is that "the sinner, not the saint, dwells at the head of Christianity". In his world our Faust can be saved, as in Marlowe. His statement "I believe in the evil of God ... but I believe is his goodness too" is not only paradoxical but a contradiction. Greene's God resembles Milton's God, who is a Protestant God.

The "appalling strangeness of the mercy of God" is strange not only to the neutral reader, but to the doctrines and theology of the Roman Church. He is called "a novelist of Decadence" not a Catholic. His lust for suffering and his own thaumaturgic powers, human action acquires new meaning when viewed under the light of religious doctrines; they are either right or wrong under no other philosophy. The natural man can scarcely act in any meaningful manner. The prison of Whisky Priest "was very like the world: over crowded with lust, and crime and unhappy love; it stank to Heaven".

The novels of Graham Greene are not Catholic in the sense that they preach Catholicism with a view to propagate the rule of the Church; they are not propagandist like those of Morris West. They are analytical and argumentative and show a more than ordinary curiosity to probe the new faith for adherence. This is proof enough that Graham Greene has not surrendered his right to think and decide on matters of faith, to the institutionalized Church. He shows unquestionable proofs of existential responsibility to think, to decide and to act. His heroes are what Jean Paul Sartre says "the sum total of their actions", not the sum total of the views of the Church. He writes like a rebel, his significant characters are similar rebels. This is why like Mauriac, he too has been condemned by the Churchmen; he has always
been shadowed by priests like Father Trollope and Father Leopoldo Duran which had its share of keeping him within the folds of the Church. But his Catholicism is less Roman and more Christian and therefore smacks of really humanistic and not ritualistic or dogmatic religiosity. Greene’s heroes, the Whisky Priest, Scobie and the Monsignor do not illustrate doctrines of the Church but like Christ himself they liberate that Church through inspired life.

Even the Catholic Church is undoing a lot of its old fashioned Romanistic narrow-mindedness and this is evident from the “liberation theology” it shares with the other Churches nowadays. Jeffrey Meyers, in his revaluation of Graham Greene, notices the absence of “many Roman Catholic doctrines like celibacy of the clergy, purgatory, invocation of the saints, transubstantiation” which are “unauthorized by Scripture”. Greene’s readers are “expected to take post-Tridentine Rome as the exclusive source of religious truth”. He also adds that “any fundamental Christian theological doctrines—original sins, the Atonement, divine grace—are held in common by the Anglican and other denominations. And for Greene “The Church becomes not a mediator between God and man, but rather an intrusion. For Graham Greene the issue is directly between God and man”, as for St. Joan in Shaw’s play which the Church could never tolerate in those early days when it had a lot of earthly power. In the twentieth century, the situation is very different.

Even in the case of miracles Greene has his own point of view which basically differs from that of the Church. The Church has a doctrinaire view of miracles and saints: they have to be officially approved by the Church in order to be so called; in order to be approved by it, they have to uphold the
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Church’s doctrines fully and have to be explicable with its official theology, failing which they are condemned as superstitious. The result: miracles cease to be miracles and saints cease to be saints and nothing is allowed to be inexplicable to the theology of the Church. Spirituality and religion are thereby divested of their supernatural character; they degenerate into doctrinaire declarations by the officials of the Church. Evelyn Waugh was less liberal than Greene. He felt deep sorrow with “the buggering up of the Church” and felt deep anger that “the Popes become bloody liberal”. As for St. Joan, The Church is not a mediator but an intruder between God and man. He was for a unmediated relation between both. He values all faiths alike; he respects “any faith which is sincerely held” like Marxist atheism and Hitler’s Nazism!

Anyone ‘shopping for faith’ may end up with Graham Greene’s faith as not “cheap” and “comfortable”. David Lodge, unusual in being a cradle-Catholic states the problems that face Greene’s readers: Greene’s fictional endorsement of such assumptions as “mortal sin” and the Eucharistic presence of Christ and that miracles are not overdue in the twentieth century pose artistic problems for the pluralist and secular readers of our times though Greene does not always take a doctrinal line; Greene always deals with existential problems which he harvested from life before his conversion.

Allan Warren Friedman says that Greene’s novels can be called ‘elegies’. It was ‘death’, and thoughts about death that drew him to Catholicism though he says that his conversion was ‘intellectual’; it was its death-orientation that drew him to Catholicism; it was congenial to his “morbidity of temperament”. The “Z” of life attracts his attention more than the “A”.
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But very often Greene's art is wiser than his theology. He presents authentic religious belief as something equally opposed to the materialism of the secular world, the absurdism of the world of philosophy and superficial pieties of the parochial, ghetto-culture of Catholicism.

The ideal of common good without sacrificing the individual makes him more of a Christian and less of a Roman Catholic.

This view gets strengthened while Graham Greene himself denied being a deliberately committed writer writing in the service of a particular doctrine. We can easily brush aside the opinion that even Christian literature is impossible: Graham Greene quoted Cardinal Newman that "if literature is to be made a study of human nature, you cannot have a Christian literature". Even W. H. Auden has said that there can no more be Christian art than there can be Christian cooking. On the contrary Christianity is humanism through the eyes of Christ and adds weight to "human act" and all serious human literature is Christian either visibly or invisibly and Graham Greene's is Christian in the broadest sense possible. The personality of Christ was too great to be contained with any doctrinaire Church however noble it might be since he himself is characterized by discontent with and protest against his contemporary doctrinaire institution which crucified him.

Thomas Mann, in The Holy Sinner translated from the German by H. T. Lowe-Porter and published by Secker and Warburg, London, in 1952 says that "One may say without untruths that the Churches of Jerusalem, Ephesus and Antioch are older than the Roman". But it is the Roman Church that has been dominating all the while.