CHAPTER ONE

INTRODUCTION

The twentieth century was a very complex century with various currents and cross-currents. It was a period of anxiety, disgust and frustration, competition and cold-war. It was essentially an age of unrest and anxiety of hollow-men and wasteland. English literature during this period had the impact of many diverse and mutually antagonistic forces such as Darwinism, Marxism and Sex psychology. It was also an age of Splengler’s Fascism, Bergson’s Vitalism, Jule Romain’s Unanimism, Croce’s Aestheticism, Existentialism, Upanishads Vedantism, Gandhianism, etc.

Influence of Darwinism is visible in the works of Aldous Huxley, L.P. Hartly, H.G. Wells and G.B. Shaw. Samuel Butler was the first man in the twentieth century who adumbrated in works the modern theory of creative evolution. *Erewhon* and *The Ways of All Flesh* evince the victory of the flesh over the spirit. The invasion of psychology on literature is visible in fiction and criticism. The echoes of Freud, Jung, Adler, Prince Paloy and McDougall are more notable in the works of James Joyce, Virginia Woolf, Dorothy Richardson, Gertrude Stein, Aldous Huxley, Graham Greene and Earnest Hemingway. Besides these novelists, dramatists like Eugene O’Neil and critics like Middleton Murray, I.A. Richards, Croce, etc. were deeply influenced by psychology. The influence of Marxism is visible in the works of Bernard Shaw, H.G. Wells and Bennet. Among the poets W.H. Auden, C.D. Lewis, Stephen Spender and Louis Macniece had been Marxists at one stage or the other.
The two great World Wars caused disillusionment and frustration. Cynicism and melancholy, madness and pessimism increased. The desertion of all coherence in the early decades of the century due to social and political movements and upheavals made Yeats cry:

Things fall apart, the centre cannot hold,
Mere anarchy is loosed upon the world.
The blood-dimmed tide is loosed and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity. (3-8)

T.S. Eliot refers to this world as “Shape without form, shade without colour /
Paralysed force, gesture without motion” (11-12).

Yet all along there has been a search for ideal man. Gandhi, Vivekananda, Ramakrishna, Aurobindo Gosh, Leo Tolstoy, Tagore, Romain Rolland engaged the attention of the world, and so have Buddhism, Confucianism, Taoism and Maoism.

This period saw distinguished works by established writers like Graham Greene, Samuel Beckett, Henry Green, Elizabeth Bowen, C.P. Snow, Ivy Compton-Burnett, Evelyn Waugh, as well as promising novels by their younger contemporaries Lawrence Durrell, Iris Murdoch, William Golding, Doris Lessing, Angus Wilson and Philip Tonybee, among several others.

Graham Greene, one of the greatest novelists, a playwright, poet, critic, essayist and story writer belongs to this period. He is certainly one of the genuine voices of the age, proclaiming its disgust and despair, its guilt and anger and its struggle to find faith.
A close study of the life-experiences and the fictional works of Greene bears out the fact that all through he had been thirsting for human love and warmth of affection in his personal life. His writings reveal that in them he makes an exploration of his real inner self. They insist on man’s need to respect human dignity and to have utmost compassion and pity for all those who suffer in life, to have faith in the “religion of man” which alone has a living and lasting value, and to fight against all that is inhuman and beastly in men and women. This amply brings out the essential Catholicism of his outlook and his humanist preoccupation. His preference for secular human values is the outcome of his own personal experiences, his religious perceptions, literary influences, metaphysical reflections and ideological convictions.

Henry Graham Greene was born on 2 October 1904. His father, Charles Henry was the headmaster of Berkhamsted English Public School. His father was a strict disciplinarian, a martinet in his own way “and conservative in his morals” (SL 20). His mother was always very busy with this or that and as such she had no spare time to spend with little Greene. As such, the boy grew up as an isolate, without knowing motherly love and fatherly affection. In his autobiographical work A Sort of Life, Greene himself says that his mother “paid occasional state visits” (15) when he was in the nursery school. He adds that he was being looked after only by “a long succession of nursery-maids” (15). He was, to say the truth, living virtually in a cramped and congested atmosphere constricted and controlled by umpteen numbers of “do’s” and “don’ts”. Not only was the home, the school too was a veritable hell, totally distrustful, sinister, denying him all possibilities to develop his innate talents and potentialities. To quote Greene’s own words as reported by John
Atkins: “I cannot believe that my own school so progressive in so many ways, was peculiar in its mistrust, the attitude that privacy could only be misused . . .” (47).

While at the Boarding school, which was very near his house, he was not allowed to go home unless there was a dire need. His attachment to his parents and the little ones in the family was so strong, that in exasperation he once tried to cut his “right leg open with a pen knife” (SL 54). He also had certain reservations in freely mixing with his school-mates. Many of them were coarse and cruel having sexual aberrations. Once his mother called home Harker, his class-mate to play with him. But Greene “hated him as a pariah” (19). The responses from the other side were never encouraging. Some called him a quisling because he was the son of the school’s headmaster. He could never be trusted. Greene was also not interested in playing games. He hated gymnastics, O.T.C. parades and all sports. Often he played truant and secretly walked into the common with a book in his hand. At such times he was free from “school rules, like those of the Roman curia . . . the censorship of books from home . . . the lavatories without locks . . . and Sunday walks . . . that no one would ever walk dangerously alone” (SL 56). One day, while in the common he was suddenly ambushed by his elder sister. The members of his family came to the conclusion that he was a little mentally deranged and they sent him to a London psychologist. The treatment had little effect. Once again he lapsed into boredom and got himself fixed in it “like a negative in a chemical bath” (93).

Some relief came to the boy when he met a ballet-student with whom he “nearly fell in love” (SL 75). Then with great exuberation and excitement he indulged himself in sexual explorations. He had contacts with “a prostitute in Jermyn Street” (87) and he was longing for “an unusual romantic love for a girl
with a tress of gold, and a cousin who played tennis when it was almost too dark to see the ball . . .” (87).

He had a brief affair with a nurse who was appointed to look after his brother and sister. The girl “ill-treated them and fancied for me [Greene]” (SL 87). In 1922 the sexual aberrations raged high and he was all the time thinking of “the girl with the gold hair” (88), a cousin in Germany and “a young waitress at the George in the Cornmarket . . .” (88).

In 1923 Greene really fell in love with the governess of his sister and brother who was elder to him by several years and already engaged to another man. Greene confesses: “I was too inexperienced to press her for more than kisses . . .” (SL 91). These passions “had temporarily eased the burden of boredom . . .” (92). However when the governess got married, the depression “reached an intolerable depth” (93) and he tried to kill himself. He had already made four attempts of suicide by drinking hypo under the false impression that it was poisonous, a bottle of hay-fever drops and eating a bunch of deadly night-shade and by swallowing “twenty aspirins” (64). He had even simulated suicide a few times by putting the revolver to his head and by pulling the trigger keeping the magazine empty.

Thus, Greene’s early life at home, school and elsewhere was full of bitterness, frustrations, and disappointments. He was about to collapse all because of the lack of the milk of human kindness in the family. All through he was thirsting for human love and he could not get it permanently anywhere.

Fortunately he got a chance to go on a journey to Liberia which settled things once for all. It was almost “a conversion” as R.W.B. Lewis says – “a
conversion . . . from something like death to the outlines of something like life – from a felt loss to a potential gain” (Picaresque Saint 28).

Once when Greene was in Paris, with his friend Claud Cockburn, he got a chance to become a “probationary member of the Communist Party at Oxford . . .” (SL 97). However, he gave it up because the ardour and eagerness to become a Communist soon cooled down. However, he did not lose the chance of interviewing Ho Chi Minh in 1955 and Fidel Castro in 1966.

More relief came to Greene when he married Vivien Dayrell Browning, a Roman Catholic girl in 1925. And just for the sake of marrying her he had to convert himself into her religion. It was not a real conversion which changed his heart and mind totally and wholeheartedly. It was a conversion for convenience. He still had his old convictions, beliefs, and outlook on life. He could not subscribe himself fully to a religion which is known for its orthodoxy. However, the new religion added a new dimension to his vision of things around himself. David Pryce-Jones rightly remarks: “Catholic doctrine could add no more an outward form and a grammatical clothing” to Greene (16). It means there were no internal and external changes in his attitude to life and he did not pay any attention to the Church’s rules and regulations.

After his marriage for nearly three years he worked as a journalist on the Nottingham Journal and thereafter on The Times. It was during this time Greene turned his attention to the writing of novels which he classified as “entertainments”. His first novel The Man Within came out in 1929 and it was quite successful. As he himself says in his Three Plays the art of writing such works had a therapeutic effect on his manic depression and despondency. He writes:
The strain of writing a novel which keeps the author confined for a period of years with his depressive self, is extreme, and I have always sought relief in ‘entertainments’ – for, melodrama as much as farce, is an expression of a manic mood. (*Three Plays* xiii)

Greene’s novels or his “entertainments” teem with characters who have rightly inherited his own “depressed self” and his spirit of challenge and revolt. Mostly, all his protagonists flounder in filth and they are fated to pull through life having been pitted against all the odds of life. In short, in his works, Greene makes an in-depth study of the predicament of modern Man in an evil world. What is unique about Greene is that he makes his protagonists reveal their innate and inborn humanity whatever be the risks involved.

Almost all the protagonists of Greene serve as the mouthpiece of his attitude to and philosophy of life. They exhibit Greene’s own spiritual problems but at the end they assert his unwavering faith in Man. Andrews in his first novel *The Man Within* has a very unhappy childhood, like Greene himself. He never knows the love and affection of his father as well as his mother. His father is a bully and the leader of a gang of smugglers. He beats him and his mother as much as possible and as often as possible for no reason. When his father dies, Andrews steps into his shoes, but soon betrays his colleagues when they make an invidious comparison between him and his father. He runs away fearing them and the police, and comes into contact with Elizabeth who is “a saint” (*MW* 57). In course of time under her chastening influence he grows to be a real man shedding off all his lust and cowardice.
Greene’s novels *It’s a Battlefield* (1934) and *England Made Me* (1935) also bring to the fore a world which is thoroughly dehumanized as a result of the eternal battle between good and evil. Allot and Farris say: “Both depict the chaotic dissolution and cut-throat values of contemporary wasteland” (70).


Greene also wrote ‘religious’ novels like *Brighton Rock* (1938), *The Power and the Glory* (1940), *The Heart of the Matter* (1948) and *The End of the Affair* (1951). Again, like Greene himself, the protagonists of all these novels, with the exception of Pinkie in *Brighton Rock*, are unorthodox Christians. In these works, Greene throws his lot with the sinful mankind. Significantly, he accords divine sanction to the human qualities like love, pity, compassion and understanding, all of which, he believes, are the saving graces of Man. For instance, Querry in Greene’s *A Burnt-Out Case* observes: “Perhaps it is true that you can’t believe in a God without loving a human being or love a human being without believing in a God” (114).

What is unique about them in the end, is their willing involvement in the lives of others, and their consequent readiness to suffer for the sake of victims. And what seems to be the primary preoccupation with Greene, in these novels, is that human problems can be solved only through mutual respect, concern, and commitment. Such a vision, places Greene in the company of Sartre who defines man “only in relation to his commitments” (Existentialism 50).

The deprivation of love in the immediate family circle, indifference shown to his needs by his family members, frustrated and thwarted love, incomplete sexual affairs – all these constitute a useful backdrop to a sound understanding of Greene’s early childhood and adolescence. As a boy with his own eyes he had seen sights of bloodshed, violence and atrocities of all kinds and he knew well that he was in a world of Evil. As a journalist he had visited all the troubled parts of the globe and he had the chance to witness in person the plight and predicament of modern Man. Walter Allen says Greene learned to discern “the universal in the local” (The London Magazine 74). But what strikes the readers as something significant is, whatever be the nature of Man’s battle Greene found that Man had not lost his essential human qualities like love, pity, compassion, charity, nobility and dignity.

In the twenties, the British people as a whole were recovering from the shock of the First World War. They were hoping desperately that things would soon get back to normalcy. But the thirties constituted a period which forced the writer’s attention on the social and political issues. About the period Priestly says,

The Great Slump and the unemployment it brought, the rise of the Nazis, the Spanish Civil War . . . and terrible approach . . . of World War II. The Wall Street crash set off a chain reaction of disasters
everywhere which culminated in the outbreak of the Second World War in 1939. (266)

One feels while reading Greene’s works that “the outer violence mirrors, as it were, the violence within the characters” (Allen, *The Modern World* 203). We feel that though his characters are placed in a contemporary setting, Greene always sees them in a fundamental human situation. In novel after novel, he points out the meaninglessness, the seediness, and the vulgarity of a society living without a sense of God. “He makes use of the apparatus of the spy story to deal with major situations in a style that is both topical and original” (Pryce-Jones 10).

In *The Criterion*, July 1924, Virginia Woolf attempted an assessment of novels under the heading “Character in Fiction.” In that essay, she made the statement: “On or about December 1910 human nature changed” (qtd. in Chattopadhyaya 13). In rather startling words Virginia Woolf pointed out the revolution in human thinking which was brought about by the advances made in the field of psychology and the resultant changes in Art and Literature. Freud had lectured with Jung on psycho-analysis in America in 1909. *The Interpretation of Dreams* appeared in English four years later. As a result of the discoveries of modern psychology, the old simple account of man’s character as governed by his conscious thoughts have been discredited.

The new psychology emphasizes the irrational and the unconscious and points out that reality lies beneath the surface of things, and that to be content with the surface of things is to be content with unreality.

Vienna, in the early twenties, saw the depth psychologists at work, probing deep into the human mind. Sigmund Freud was the pioneer and leader of the
earliest group. By the Twenties, writers who made no pretence of being psychoanalysts began to refer to Freud’s “Oedipus Complex”, Adler’s “Inferiority Complex” and “Over-Compensation”, Jung’s “Introversion” and “Extroversion” and his “Collective Consciousness” and “Archetypes” (Priestly 40-41). Of these three, it was undoubtedly Freud, with his emphasis on the parent-child relationship and the unconscious sexual desires behind it, had the greatest influence upon the writers in this period ending with the Second World War.

Freud’s concepts made a very great impact on the literary minds and his influence was partly responsible for the frank expression of family relationships and the sexual realism in numberless modern fictional works. Freud and Jung pointed out their presence in the given consciousness of all it had ever experienced and perhaps also of all that the race had experienced.

The past exists always in the present, colouring and determining the nature of the present response, and to tell the truth about a character’s reaction to any situation we must tell the whole truth about everything that has ever happened to him. (Diaches 8)

The modern novelists have realized that a psychologically accurate account of what a man is at any given moment cannot be given either in terms of a static description or in terms of a group of chronologically arranged reactions to a series of circumstances.

Bergsonian ideas about time as a continuous flow rather than a series of separate points were in the air in the twenties and influenced even those writers who had not read Bergson. The novelists who were influenced by this view of time and consciousness realized that the whole truth about a mature person could be told
only by probing into his past and presenting the full texture of his consciousness. They began to show in their characters states of mind being modified by associations and recollections deriving from the present situation by referring to a constantly shifting series of events in the past. This resulted in new kinds of fictional technique like the “Stream of Consciousness” practised by Dorothy Richardson, James Joyce and Virginia Woolf. The novelists who became familiar with modern psychology also became aware of the fact that:

> It is not only in distant memories that the past impinges on the present, but also in much vaguer and more subtle ways, our mind floating off down some channel superficially irrelevant but really having a definite starting off place from the initial situation.

(Diaches 17)

James Joyce, who used the stream-of-consciousness technique most thoroughly in his treatment of Marion Bloom in *Ulysses*, had great influence on the novelists who came to deal with human consciousness. Graham Greene reveals very great familiarity with these developments of modern psychology and the techniques of the psychological novel in his works. What Greene does in his novels may be characterized as psychological probing at its best. Though Greene has used the stream-of-consciousness method in one or two of his early novels, what one generally finds in his fiction is the unspoken speech of the characters and that it is Greene, the novelist, who reflects himself through his characters.

The modern age according to Priestly is:

> An age of deepening inner despair and of appalling catastrophes, an age when society says one thing and then does something entirely different, when people talks about peace and prepares themselves at
the same time for more worse wars. Western man is now schizophrenic. (356)

Graham Greene repeatedly calls attention to the curious “malaise” of modern Western man. Like T.S. Eliot in The Waste Land, Greene emphasizes the seediness, the sterility, and despair of modern civilization. Greene, however, is not content to give merely a picture of the frustration and rootlessness of modern man. In his serious novels he repeatedly points out that this cannot but be the condition of a society which has lost its human foundation and framework. He emphasizes even in his specifically religious novels that religion alone cannot give relief from our increasing dissatisfactions and despair and help us to defend ourselves against the dehumanizing powers and forces. It is doubtful if the society can last longer without having wider human relationships. Greene fears that man will lose his human qualities if he holds on to evil.

Greene might have also read some of the Existentialist philosophers who have expressed their views relating to the human condition in the present age. The influence of the Existentialists can be seen in some of the novels of Greene.

Soren Kierkegaard (1813-55) is generally regarded as “the father of modern existentialism, and is the first European philosopher who bears the existentialist label” (Macquarrie 53). He coined and used the terms “existence” and “existentialism” (Sinha 15) for the first time. He rejected the prevalent political, social and religious ideas which identified man with state, society and Church respectively and brought about a revolutionary change in the basic concept of existentialism. He rejected Hegel’s “Dialectical Method” and his contention that “objectivity is truth”. He emphasised that only “subjectivity is truth, subjectivity is
reality” (Kierkegaard, “Concluding Unscientific Postscript” 131). Kierkegaard based his philosophy on the subjectivity of human existence and laid emphasis on the individual’s “act of choice” or “freedom of choice” or “free choice” and the subjective “will” and “responsibility”, raising them to the moral level. As a Christian and theistic existentialist, he believed that man acquires self-knowledge only when he has an “intensified awareness” of an encounter with God.

Unlike Kierkegaard, Friedrich Nietzsche (1844-1900) is thoroughly anti-Christian and an atheist. Through Zarathustra, who is his ideal of superman he declares that for the modern man “God is dead” (Zarathushtra, Prologue 61). Such a God should be abandoned: “Away with such a God! Better to have no God, better to set up destiny on one’s own account, better to be a fool, better to be God oneself” (292).

Nietzsche acknowledges man’s potentiality of becoming God. He insists that man must exercise his free choice, his will in creating values for his own evolution into a Superman. He stands for trans-valuation of all values.

Like Kierkegaard he believes in the glorification of the human will and being, and advocates authentic living. The will is the most important aspect of all existence. Man does not strive only to live and survive but to prevail and overpower the entire universe. This “will-to-power” is the central concept of Nietzsche. He firmly proclaims:

Life itself is essentially appropriation, injuring, overpowering the alien and the weak. It is oppression, hardness, imposing one’s form

– Life just is Will-to-power . . . It is a consequence of the Will-to-Power which is but the Will-to-Life. (qtd. in Tripathi 301)
Nietzsche’s “Superman” or “Overman” is the expression of man’s “Will-to-Power”. He is a person who has become God-like by murdering God. Nietzsche’s much talked-about statement: “God is dead! God remains dead! And we have killed him” (Nietzsche, The Joyful Wisdom 125) is interpreted in many ways. In one way, this is, of course, positive, the death of God liberates man and imbibes in him a “genuine consciousness of power and freedom” (Nietzsche, “The Genealogy of Morals” 670) to project himself for the highest achievement in life by becoming the “sovereign individual” (670). In another way, the death of God takes us to the melancholy side of his philosophy. To quote John Macquarrie: “The death of God brings us into the age of nihilism. Man’s self-affirmation takes place therefore against the background of a godless and absurd world, whose law is the law of eternal recurrence” (Existentialism 56).

The German Professor, Karl Jaspers (1883-1969), takes the Kierkegaardian line of philosophical faith. He is convinced that man in the modern age is doomed to failure. However, failure is not necessarily all negative. He proclaims in his Way to Wisdom: “The way in which man approaches his failure determines what he will become” (23). Failure leads man to seek redemption.

He talks of “boundary situation” that is equivalent to universal situation. Man himself is a centre of urges which either aid or obstruct him. He as an existential being and is subject to situations, chance and fortune; suffering, struggle and conflict, guilt, death and others.

The word existenz used by Jaspers is just in contradistinction to the word “existence” used by other existentialist thinkers. Existent, for him, marks the hidden ground of our thinking and acting. It reflects Kierkegaardian inwardness.
Jaspers has used \textit{Existenz} as a psycho-physical combination or as an empirical reality. But man is something more than his empirical existence. He has got freedom and also potentiality to go beyond his present being. He has the capacity to establish a communion with other existent beings. As such human reality is more than existence. It is potentially at best \textit{Existenz}. According to Jaspers, \textit{existenz}, therefore, is existence endowed with freedom, choice and determination. To Karl Jaspers existentialism is a philosophy of becoming rather than a philosophy of being. As such, it is anti-intellectualistic and voluntary.

Likewise, the French philosopher, Gabriel Marcel (1889-1973), offers a metaphysic of hope. He is the relentless critic of the functional man deprived of dignity, personhood, mystery, and eventually of humanity itself. He wrote \textit{Homo Viator, The Philosophy of Existence, The Mystery of Being} and other articles to encourage the French people to rediscover their true dignity as human beings.

Heidegger depicts man in a painful situation in which accomplishment is a mere illusion. Hence, such themes as care, anxiety, guilt, fallenness, finitude, and above all death abound in his writings.

Greene’s focus is not on Existentialism as such. He just uses some of the views expressed by the proponents of Existentialism only to highlight the human condition. James Noxon’s observation corroborates with this view. He says:

In proposing that one might read Greene’s novel as a dramatic counterpointing of the existential types distinguished by Kierkegaard, I have not, of course, wished to suggest that Greene wrote with the express intention of dramatizing this existential dialectic, of which, for all I know, he may be quite unaware. (99-100)
Robert O. Evans discovers Sartre’s avowedly atheistic existentialism in Greene and finds its culmination in Greene’s The Quiet American:

“Sartre’s philosophy almost supplies a key to the development of character and situation in The Quiet American. Only aesthetic existentialism will explain Fowler, and only Sartre’s particular brand of existentialism will do to explain his Mauvaise foi” (“Existentialism in Greene’s ‘The Quiet America’” 248).

Commenting on this view S.K. James Noxon sarcastically opines; “Evan’s textbook view of existentialism gives the impression that Greene has borrowed ideas from Sartre’s philosophy and then fitted them into his novel in a copy-book fashion” (21). Evans quotes freely from Sartre’s philosophical writings, but makes no attempt to find illustrations from his novels. Only once he cites the example of Mathieu, Sartre’s hero in The Age of Reason to prove that sexual matters figure prominently in existentialist works. Again, feelings of anxiety, boredom, guilt and absurdity are central in Sartre’s novels. For no plausible reasons Roquentin and Ivich cut the palms of their hands and Mathieu Jabs a table knife into his hand. Both their existence and non-existence do not have any good reason. But to Greene’s characters, absurdity is only a fake and passing word. It is not ingrained in their physiological and psychological construct.

One understands that existential thoughts are as old as the world itself. Adam and Eve too had existential problems. All literary works which reflect human life are existential in character in one way or other. Literature from time immemorial has been concerned with themes like alienation, anxiety, despair, freedom, choice and responsibility and during times of great upheavals and disasters, the stress on these themes becomes heavy and forceful. This is the reason
why in almost every present literary piece the stress on these themes is much louder. John Macquarrie remarks: “The existentialist style of thought seems to emerge whenever man finds his securities threatened, when he becomes aware of the ambiguities of the world and knows his pilgrim status in it” (60).

In this secular age of crumbling and defeated values, neither society nor religion is in a position to offer any solace to the psychically disturbed individual. Seized by this problem, Greene too tries to penetrate into the mystery of human existence and strives to find solutions. As existentialism supports human freedom, Man’s individuality, his freedom of choice, his commitment and suggests ways to bring him back into the fold of human community, Greene off and on turns to existential thoughts and thereby reveals his humanist concerns and cares. In this sense, Greene certainly has some affinity with the existentialists. But to say that Greene is with Sartre or Camu having direct connections is an attempt to show a way to the misunderstanding and wrong elucidation and interpretation of his art and vision of life. Greene also prefers existentialist thinking as it emphasizes human solidarity unlike the convention-ridden and strait-jacketed Christianity.

In this context, it is pertinent to recall to the mind what Greene himself has got to say about Catholicism. In Journey Without Maps he states: “I had not been converted to a religious faith. I had been convinced by specific arguments in the probability of its creed” (263). In 1978 Greene had said, “I’ve always found it difficult to believe in God. I suppose I’d now call myself a Catholic atheist” (Ivasheva 236). In his In Search of a Character: Two African Journals, Greene is modest enough to submit the following truth: “I would claim not to be a writer of Catholic novels, but a writer who, in favour of five books, took characters with Catholic ideas for his material” (24).
During the time when Greene was working for the *Nottingham Journal*, he was learning *The Bible* and receiving lessons under the guidance of one Father Talbot. He wanted, in fact, “to learn the nature and limits of the belief she [his Catholic wife Vivien] held” (*SL* 118). But his “primary difficulty was to believe in a God at all” (120). One does not find in *A Sort of Life* any evidence to say that the teaching of Fr. Talbot was effective and Greene was fully convinced and became a confirmed Catholic. It is interesting to note that Greene had brought into some of his works a few intellectual but ineffectual and inefficient Catholic priests. These include Father Rank in *The Heart of the Matter*, Father James in *The Living Room*, the Father in *The Honorary Consul* and the Fathers in *The Burnt-out Case*. The poems in his *Babbling April* (1925) also drive home the fact that there was no real conversion on the part of Greene. He had only some momentary anchorage from his drifting self but there was no permanent conviction and consolation. Greene found it increasingly difficult to harmonize the Catholic myth with the harsh and hard realities of the loveless human life he found both in his life and around him and the Evils he witnessed in the battle-torn world.

As Kesava Prasad says in his *Graham Greene: The Novelist*:

> The horror of the world that he felt as a child at home and school had deepened with the passage of time. It had set up an unrelieved tension in Greene. He was torn between attraction and repulsion. The imposed structure of belief [Catholic Religion] seemed to crack under the weight of experience. (23)

Instead of alleviating his misery, Greene’s new religion aggravated his mental tension and brought him a new awareness about the appalling condition of Man left alone to suffer in a Godless universe. He felt that he was living “in the
land of the skyscrapers, of stone stairs and cracked bells ringing early” (Greene, LR 15). He “was aware of fear and hate, a kind of lawlessness . . . one met for the first time characters, adult and adolescent who bore about them the genuine quality of evil” (15).

Greene in his short story “Under the Garden” makes Javit say “Be disloyal. It is your duty to the human race” (Greene, A Sense of Reality 48). According to him, if one is disloyal one has the freedom to roam through the human heart and this is what Greene does in almost all his works. His business as an artist and realist is to know “what goes on in a single human heart” (HM 297). According to Greene, the Church knows rules but it does not know anything about what is going on in the human heart. This conviction and belief make Greene accord a place for sinners in the Church and this leads to the much disputed “Sinner-saint paradox” found in his novels.

Greene’s sense of the prevalence of Evil got itself intensified when he started reading some of the contemporary novels. He read Marjorie Bowen’s The Viper of Milan and expressed the impact he had:

Anyway she [Marjorie Bowen] had given me my pattern – religion might later explain it to me in other terms, but the pattern was already there – perfect evil walking the world where perfect goodness can never walk again, and only the pendulum ensures that after all in the end justice is done. (Collected Essays 17)

Most of the characters in the novels of Greene can be identified with Gian Caleazzo Visconti, the archetypal villain depicted in Marjorie Bowen’s The Viper of Milan. To Greene, the presence of characters like Visconti confirmed the
existence of bullies like Carter, one who tormented Greene to the maximum during the school days. The reading of the works of Rider Haggard and Pester John had their own impact on Greene. “The odd African fixation” (*Collected Essays* 15) very soon impelled him to undertake a journey to Liberia.

The reading of Montezuma’s *Daughter* created in Greene a profound longing to be in Mexico. As such, he visited the country and saw with his own eyes, the anti-clerical purges under the guidance and compulsive orders of President Calles. Greene had also read with great avidity Captain Gilson’s *The Private Aeroplane* “six times at least” (*Collected Essays* 14). It is a book which deals with an adventuresome subaltern who managed to creep into the enemy camp and put an aircraft out of action. He was captured to be shot down. A Yankee pirate, to divert his attention and to ease his mind, offered to play cards with him. Greene later confessed: “The memory of that nocturnal game on the edge of life haunted me for years . . .” (14). Later, Greene was successful in transporting to his novel *England Made Me* all the harrowing experiences he had experienced while reading the novel.

Greene had special fascination for the character Quartermain who figures in Rider Haggard’s *King Solomon’s Mines*. He says that the character “certainly influenced the future” (*Collected Essays* 15).

In his essay “The Burden of Childhood” Greene has discussed at length, how he became highly sensitive to the existence of Evil in the world after reading Charles Dickens, Kipling and H.H. Munro.

Dickens’ father was not able to repay a heavy loan and so he was sent to Marshalsea Debtor’s prison. Later Dicken’s mother and the other members of the
family were also put behind the bars. No doubt, Dickens was left in the lurch. He was in abject poverty living all alone reduced almost to the level of a street urchin. Angus Wilson’s description of the sufferings of Dickens is heart-rendering. He says: “He found himself an abandoned small boy, ill-lodged, underfed, often aimlessly wandering the streets – ‘no advice, no counsel, no encouragement’, . . . and it all happened in a horrible flash of time” (The World of Charles Dickens 51-52). Kipling and Munro, on the other hand, never knew parental love and both were looked after by their cruel aunts. Though all the three writers came across Evil in so many forms even during the formative years of their life and suffered at the hands of inhuman people, their responses were widely different. Kipling was indignant and thirsting for revenge, Munro preached the need for justice at the hands of the elders, and Dickens pleaded for sympathy and compassion to be shown to the poor. Later, Dickens got a chance to visit the Marshalsea Prison. He was not overcome with grief, but pointed out the need to have sympathy for the poor and the needy. Angus Wilson comments:

. . . the misery of those abandoned months, the suppressed panic, the shame of loneliness, bit so deeply into him that only Dostoevsky, Gissing and Jack London among novelists, have equalled his absolute power of identification with the outcast. (58)

Greene’s bitter experiences during his childhood days are nearer to those of Munro’s than those of Kipling’s or Dickens’. As said earlier, Kipling’s response is revenge, and Dickens’ is compassion and forgiveness. Munro and Greene fume and fret at the sight of injustice and are bent on punishing the wicked. This is the ruling passion that has been swaying Greene all through his life and it clearly
underlines his humanistic concern of saving the poor from the unruly and the unjust.

Yet another writer who influenced Greene and reinforced his conviction of the presence of Evil in the world is Henry James. James, first saw Evil in the form of insanity that troubled his father, sister and brother. He saw Evil still more intensified when he found his relatives very treacherous. They never bothered about the fate that had fallen upon his family. “His cousin Mary Temple, was the model, a model in her deadly sickness . . . (Collected Essays 26). Greene points out that this consciousness of Evil gave James his world-view. Wherever James turned, he found people in their quest for earthly gains. The awareness of manifestation of Evil in several forms conditioned his art and vision. James started loving “the most shabby the most corrupt of his human actors, that he ranks them with the greatest of creative writers” (34). Greene also does the same in his novels. He flays alive the corrupt and the wicked and shows extraordinary sympathy to those who are exploited in life. No wonder, Greene’s humanism for the suppressed and the condemned was partly inherited from James’ perception of Evil masquerading in the world.

Dostoevsky’s influence on Greene also deserves attention. Dostoevsky has introduced themes such as sin, repentance, salvation, evil, suffering, humility and human love which are also the favourite themes of Greene. Some of the characters of Dostoevsky are repentant sinners. Father Zosima in his *The Brothers Karamazov* figures as:

. . . a man who had sinned much and had wasted his life, and had squandered his means and had lifted his hand against his neighbour
... lastly a man who had become saved through humility and now stood divested of ego. (Soloviev 235-36)

Greene makes the nameless whisky priest in his *The Power and the Glory* an exact replica of Father Zosima. Dostoevsky humanizes Christ and Christianity. Middleton Murry says: “Christ was for him the most valiant, the most noble, the most gentle, the most perfect knight . . . Christ was a man who had asked, not a God who answered and Dostoevsky loved him” (133). Greene has evidently amplified his themes, the Church and Christ, in consonance with what Dostoevsky has done.

Greene’s concept of “Hell” and God’s love for the sinners have also come from Dostoevsky who has said that Hell is suffering “that comes from the consciousness that one is no longer able to love” (Dostoevsky, *The Brothers Karamazov*, Trans. David Magarshack 38). He has also said: “I believe that God loves you in a way you cannot even conceive of. He loves you in spite of your sin and in your sin” (56).

The influence of Joseph Conrad on Greene cannot be put aside. Both have created similar settings, themes and characters. The theme of the existential hero’s final transition from non-involvement to involvement in human affairs is pivotal in Conrad’s novels *Victory*, and *Lord Jim* and the short story “The Secret-Sharer”. Axel Heyst in *Victory* (1915) believes in the philosophy of non-attachment. He knows that the world is Evil and so he says that one should keep oneself aloof and live with total detachment. He believes that to fall in love with somebody is to be lost forever. Yet, at the end, he sympathises with poor Morrison and lends him money to pay off some fine. He also becomes a partner in a coal-mining enterprise.
Lena in the same novel resembles Greene’s Elizabeth in his *The Man Within*. Lena saves Heyst, her lover by lending him a dagger which she has taken from Ricardo who was keeping it to kill him. In Greene’s novel, *The Man Within*, Elizabeth kills herself with a knife left behind by Andrews for her protection. Greene’s Castle in *The Human Factor* is a prototype of Conrad’s Razumov of *Under Western Eyes* to whom life is a “dream and fear” (*Western Eyes* 262) and who wants to remain as a “helpless spectator till the end” (278). But soon he comes out of his cocoon seeing the suffering of Haldin and Nathalie. At the end, there dawns on him the realization of his responsibilities to others in life.

One can see a number of parallels between Conrad’s Jim in *Lord Jim* and Scobie in Greene’s *The Heart of the Matter*. The two protagonists live in the remote Congo and they do not want to return to the so-called civilized world. Conrad says that Jim’s life “had begun in sacrifice” (*Lord Jim* 138). This is true of Scobie also. Both suffer because of their readiness to help others. Again, Conrad’s Kurtz in *Heart of Darkness* wants to remain in a dark corner of African jungle because of his acquisitive instincts. His contact with the brutal nature and the cruel natives living there wakes up his dormant tendencies and the evil sleeping in the impenetrable darkness of his heart. Greene’s Querry in *A Burnt-Out Case* stays back in a place of similar nature and lives there bereft of all worldly possessions and with all passions spent.

Thus, Greene finds everywhere the impact of “a ravaged world” (*The Lawless Roads* 11) and he finds the whole world is “exhibited in a kind of crazy montage” (248). “The word is an awful landscape of the human struggle” (255). It is full of “misery, violence, evil, all the torments and agonies . . . torture chambers, mad-houses, operating theatres, underneath vaults of bridges in late autumn” (11).
In such a world, man lives without love, without family and social ties; and he is socially and emotionally alienated. Walter Allen observes:

The world he [Greene] describes is very largely the world of rootless, belief less urban man, and he describes it with compelling vividness and in terms of fascinated loathing in which there is always an element of love entwined with hate. *(The Modern World 203)*

The fate of the modern Man caught up well in the subterranean struggles of a graceless chromium world never escaped the attention of Greene when he started writing his novels. As a boy who had suffered beyond measure in his own family and school and experienced fruitless and frustrated sexual bouts; as a man who witnessed with his own eyes Evil parading in all its nakedness in the war ravaged parts of the world; as an adult who had imbibed the influences of the Existentialists and as a mature writer who had received varied influences from books and writers, Greene could not find relief for the suffering humanity in any man-made institution. He could find it only in the exercise of human love, care and concern, for others and in good human relationship with others. His entire tug with the world intensified his anxiety to explore the total experience of life and increased his concern not for the social man or the political man but for Man, “the whole man”.

As such the present thesis focuses its attention on an area very much neglected by Greene’s critics. For the sake of precision and to fulfill the limitation of the pages of the thesis as stipulated by the University, the research is constrained to take into account only a few select novels of Greene in which the juxtaposition of various values are more prominent and conspicuously present.
A discussion of the humanism of Greene who lived in an age of wars, violence and atrocities will rightly reveal his vision and attitude to life and put him on the right track and enhance his reputation still further.

In this respect the researcher believes that a study of Greene’s humanism which he reveals through the technique of “Juxtaposition” of different thematic motifs is a new avenue which she hopes will add more dimensions to his creative output.

To facilitate the understanding of the objectives of the thesis, it is found necessary to give short summaries of the novels under consideration.

*Brighton Rock* (1938) which deals with certain Catholic issues like sin and salvation, crime and grace, studies the conflict between the secular and religious values of life symbolized by the struggle between Ida Arnold with her knowledge of ‘right’ and ‘wrong’ and Pinkie Brown with his awareness of good and evil. The setting of the novel is Brighton and Nelson Place which are the most backward places in England. They offer a dark environment breeding all types of Razor slashing gangs. Pinkie Brown belongs to one of the gangs. He is a Catholic boy, and after the murder of his gang’s leader named Kite he becomes its head. This foul deed is committed by a rival gang which has taken advantage of the information given by Fred Hale. Evidently, Hale has betrayed Kite and his group members. Ever since the murder, Pinkie is in pursuit of Hale and finally he finds him out and murders him. Before his death, Hale tries to find someone to stay with him and succeeds in picking up Ida Arnold. But, when she goes to make herself neat and tidy, Hale is killed. To avoid being identified as the culprit, Pinkie proposes to marry Rose, a pathetic sixteen year old waitress and a slum girl. She
has some clue regarding the murder and to prevent her from bearing witness, Pinkie does this. When he is hunted and pursued by the police, he enters into a suicide pact with Rose. Rose is about to commit suicide when Ida Arnold arrives and rescues her. Pinkie is blinded by his own vitriol and he jumps over a precipice and dies. At the end, Rose is seen carrying Pinkie’s child and the Catholic priest announces that God’s mercy may not be denied to Pinkie as “he did love at one time” (Karl 97).

In the *Power and the Glory* (1940) the focus is on a priest named the whisky priest who is hunted and harried by the Communist Police in a desolated and Godless place in Mexico. The red shirts are headed by a lieutenant who is bent on eradicating religion for ever from the State. The priest flees through forests and mountains with all his ill-health and restlessness. Though an ordained priest, he seems to subsist only on liquor and he has no qualms when he sleeps with a woman and has a child, Brigita. Though the priest has many moral lapses, he never fails to do his God-assigned duty of distributing the Holy Sacrament and baptizing the frightened Christians. He is perpetually hunted by the lieutenant and the police. The other priests like Padre Jose in fear of being arrested and killed either give up their vocation or marry and settle in life or flee away to other places. But the whisky priest alone stays behind. He hides himself like a tramp in a banana station; he goes to the village where his mistress and daughter live. He suffers when the police take away the men as hostages in his place. One by one, all havens are closed to him. The Mestizo or the half-caste also goes in search of him to get the reward of seven hundred Pesos put on his head by the police. The priest comes to the capital city and the police arrest him charging him with drunkenness and for having illicit liquor in possession. He is thrown into a prison cell full of awkward
and depraved prisoners. The police fail to recognize him and release him. The priest continues his journey alone, never minding hunger and exhaustion. He does escape into a neighbouring State but when the Mestizo implores him to go with him and listen to the dying confession of an American gangster, he moves on, though he knows he is being betrayed. He is arrested by the police and executed.

The novel is considered to be a Catholic novel by a good majority of critics. But the research finds its main thrust lying on Greene’s humanist considerations. This view is endorsed by P. West who asks:

Has Greene any religious axe to grind in the novel? Perhaps none.
The humanist rigmarole— absurd universe, secular mystiques, the reverence of human genius, the pseudonyms for truncated God—appears in his novels minus all metaphorical aura. (95)

_The End of the Affair_ (1951) once again vindicates human love and points out the failure of sexual love. The story of the novel is told by Bendrix, the protagonist, himself. He is the jealous lover as well as God’s eye-view in the novel. He is a novelist. He has no belief in the existence of God. He hopes to write a novel about a civil servant named Henry. He has a chance meeting with Sarah, Henry’s wife. He takes her to lunch and their affair develops until Bendrix feels that he has no existence apart from Sarah. He is seized and assailed by possessive love.

One day during an air-raid while making love in a room Bendrix comes out and he is knocked down. Sarah thinks that he is killed. Unable to bear the loss and its attendant agony she prays to God to save him. Hitherto she has never believed and made any prayer. She tells God that if Bendrix is saved, she will give him up
forever and cling to God. God now enters into her life as a jealous lover and saves Bendrix. Bendrix is outplayed and defeated. Sarah very often thinks of breaking her pact with God. But the promise given to God has caught her like a disease. And as such she avoids Bendrix altogether. Bendrix is annoyed and he is not at all aware of what has gone between Sarah and God. When he calls at her in her house, she comes out, but walks away in the pouring rain. Torn between sexual love for Bendrix and her super natural commitment, she develops a death wish and soon dies of pneumonia. After her death strange things happen: a small boy is cured of stomach pain, a rationalist preacher is cured of the strawberry marks on his cheek. At Sarah’s funeral, it is said that she has been baptized a Catholic during her childhood.

In the novel, for a religious man, Greene’s theological considerations are likely to “loom large in his perspective” (Greg 191) as the religious motives are presented with “directness and explicitness” (191). But to an honest reader the emotions expressed in the novel are human. Sarah’s case is an instance of a supreme case of sacrificial love which is certainly an aspect of Greene’s humanism. As Couto has said “… another’s life hangs by her word” (83).

In *The Heart of the Matter* (1948) Scobie, the protagonist, and the other characters are closely tied to the “Greenseland” environment. Scobie, in particular, is victimized by its climate and by those who live with him in the same environment. He is the Deputy Commissioner of police and he is very much duty-conscious. But, soon, “he is corrupted by love and pity both into sin and into breach of duty” (Collins 256). Scobie is a very good man, but his fatal weakness is excessive feeling of pity and compassion for those who suffer. He bears an overload of pity. Out of pity for Louise, his wife, he borrows money from Yusef,
the Syrian trader and money-lender. This indeed is an act of professional indiscretion. It is his pity that draws him to Helen Rolt, a very young widow rescued from a torpedoed ship. Again, it is out of pity that he lets off the Portuguese Captain. In short, it is pity which smoulders like decay in his heart and totally destroys him. He lies about his illicit liaison with Helen to Louise and avoids going to the Church. However, to set her mind at rest and to avoid her suspicion, he once takes the Sacrament in a state of mortal sin. His relationship with Helen comes to the Knowledge of Yusef who begins to blackmail him by keeping a letter written by him to Helen. To get back the letter, Scobie, as per Yusef’s request, hands over a packet of diamond to the captain of a ship. He falls into further troubles when he inadvertently causes the death of his servant, Ali. Trapped on all sides, he finds suicide, an anti-Catholic act, as the only way to escape. He fabricates his diary to keep this act a secret from his wife. But Wilson, an intelligence-agent, who spies on him, discloses to her his deceit. Thus, after committing acts of adultery, smuggling, lying and murder, he is deprived of all chances to be called a genuine Catholic.

Many critics consider the novel as one of Greene’s best Catholic novels. For instance Francis Wyndham says:

*The Heart of the Matter* can be called a study in despair, as the Roman Catholic Church knows it... He has, too, carried out to its conclusion the implications of his own faith – the love and mercy and mystery of God. (Wyndham 91)

It should be mentioned, that the critics who put too much emphasis on the religious content of the novel, forgets Scobie’s and subsequently Greene’s profound
love for the suffering humanity. In the assessment of the research, Greene’s 
humanism in the novel overrides all spiritual and religious considerations.

_The Honorary Consul_ (1973) tells the story of Doctor Eduard Plarr, a 
physician in his middle thirties; Charley Fortnum, a sixty year old alcoholic and the 
British honorary consul who is just a trifle with no worth; his wife Clara, an ex-
whore; Leon Rivas, a renegade priest turned into a Communist revolutionary and 
Dr. Humphries, a seedy expatriate and an exile. The atmosphere is gloomy; the 
place is full of shady characters, disillusioned men and unsuccessful revolutionaries 
conspiring against General Strossner, the Dictator who is in control of the entire 
province. The characters live in a minor city in Argentina where life is dull and 
lethargic, almost static, and infested with intrigues, poverty and pain.

Charley Fortnum is mistakenly kidnapped by Father Rivas and the 
revolutionaries in the place of the American Ambassador. They plan to blackmail 
the government by demanding the release of ten political prisoners. Dr. Plarr who 
remains uncommitted for a long time, finally joins the group thinking that his father 
too is in the prison. Fr. Rivas operates under orders from El Tigre, the master-mind 
behind the terrorists’ activities. Rivas and Plarr are childhood friends, and this old 
friendship obliges Plarr to help the kidnappers. In the _barrio_ which serves as a 
hideout, Plarr and Rivas gain maturity and wisdom through their discussions and 
reflections on religion, politics, socio-economic problems and the role of “human 
love” in the life of people. Fr. Rivas, unsatisfied with the teaching of the Church 
and seeing the plight of the poor and the needy, has given up Church and married a 
woman. Plarr, to start with believes only sex and not love. It is only much later he 
comes to believe in human love and he turns out to be a possessive lover. In the
end, Fr. Rivas and Dr. Plarr are killed in a counter attack with the police and Fortnum is reunited with his wife to take care of her (Plarr’s) child.

Hope and despair, religion and politics, and comedy and tragedy are so mixed up in the novel that it comes to admit of a number of paradoxes. The most convincing paradox is that the doctor who first believes that “caring” is dangerous comes to care for all, and sacrifices his life for no personal gain or advantage.

A *Burnt-Out Case* (1961) takes the readers to the most backward place, a colony in Congo infested with flies, mosquitoes, rats, cockroaches and lepers. There is a group of Catholic Fathers who stay in a Seminary and work for the recovery of the lepers in the *leproserie*. They are all very pious and innocent persons working selflessly for the benefit and welfare of the poor. They attend the Mass and they have belief in God. However they do not spend their time in building Churches and spreading everywhere the messages of Christ. They are more interested in finding ways and means to help the lepers for their recovery.

They form a set of very happy priests. They are always cheerful and they always laugh and laugh while doing their work. This inspiration to lead a happy and care-free life comes to them from *Pendele* a world of peace, innocence, laughter and happiness in which the leper Deo Gratias, Querry’s servant and the country people believe.

To this backward place, there comes Querry the once a successful architect. He feels that he has become a burnt-out-case, as he has reached the end of the line as it were. In his association with the priests, and one Dr. Colin and Deo Gratias, Querry totally changes his attitude to life. He too laughs and lives like an innocent child under the Edenic influence of *Pendele*. He becomes very happy as he has
forgotten all his past glory. He begins to love the lepers, serves them, goes in search of his missing leper-servant, comes across Pendele where people laugh, sing and dance and he gives up love and sex.

However, the world sets against him Parkinson, a writer; Rycker, a sexualist and an ex-seminarian and his young and beautiful wife Marie. Parkinson, in truth spies on Query, and he says that he is writing books on him. Rycker wonders why the famous Query has come to this wretched place. One day the priests send Query to the town to fetch a machine for the leproserie. Mary also compels him to take her to the town to consult a doctor to confirm her pregnancy. Rycker finds them out and he becomes furious when Marie tells him the lie that Query is the father of the child she is carrying. In a fit anger which knows no bounds, Rycker shoots Querry and he falls down dead saying that all havocs and absurdities in the world are caused by the civilized humbugs like Rycker, Marie and Parkinson.

Though a very long novel Greene cuts a new sod in it by expressing his desire that mankind should beat a retreat to its past racial days when men and women were innocent and child-like and lead a happy and joyous life in the present world where human beings are victims of the perils which come to them in the name of civilization and progress.

As one reads through the novels of Greene, one is sure to say that Greene loves man, and the evil in him – the Man who is condemned to have his existence in a God-forsaken evil world. Greene himself says in his The Lost Childhood: “Life is violent and art has to reflect that violence” (52). Greene’s conviction is that Man is made by his world, his parents, his environment and his psychological makeup. He is, in other words, socially and psychologically conditioned. Hence
with all his innocence Man is up against a terrible world. An understanding of this inherent paradox which is at the base of human existence is highly necessary to perceive the different motifs placed by Greene in juxtaposition.

The religious novels pose a real challenge to the students of Greene. This is because, in all the four novels one comes across very tangible religious themes such as sin, suffering, salvation, damnation, confession, the sanctity of marriage, God’s grace and rites like baptism, attending masses, the partaking of the holy sacrament, etc. However, a student who reads these novels in the proper perspective with a deep insight into the total vision of Greene’s world-view will aver that even in these novels Greene’s focus is not on God or religion, but on Man. Such a student will also say vociferously that even in these so called religious novels, Greene has thrown his lot with the worst sinners mankind has ever seen. In addition, one will find in the novels, Greene according divine sanction to the secular humanist qualities like love, pity, compassion and understanding which he confidently believes can pull out mankind from the pit into which it has fallen.

The thesis purports to bring to the fore how by juxtaposing certain spiritual and secular values, Graham Greene, one of the eminent British novelists, reveals his humanist vision of life in his novels. This is an unexplored area in Greene, though umpteen numbers of critics have written elaborately on a variety of themes and topics quite glaringly obvious in his corpus. Greene’s humanism has not been so far brought to the lime light and as such it is believed that the present study will add one more aesthetic and critical dimension to his works and enhance his literary reputation.
The thesis consists of seven Chapters. The first Chapter entitled as “Introduction” states the purpose of the project – a study of the juxtaposition of certain spiritual and secular values in Graham Greene’s select novels to highlight his humanist vision. The Chapter makes a brief study of Greene’s birth and parentage, loveless and indifferent home and school environment, sexual and mental aberrations, psychic depressions, his attempts for suicide, journey to Liberia, his marriage, the profession he held as a journalist, his visits to some war-torn regions where he had first-hand knowledge of death and horror, violence and human misery, and his career as a novelist. The Chapter shows how Greene’s sense of Evil in Man and his environment was influenced and reinforced by his conversion to Catholicism and his reading of the works of several writers of interest. Besides all these, the Chapter contains brief summaries of the select novels of Greene which form the main staple of the present project. These abstracts, it is hoped, will help the readers understand with full conviction the line of the development of Greene’s thrust on humanist values of life. The Chapter also brings into focus the paradox and irony inherent in the very life and experiences of Greene and shows how it has led him to place some of the important values of life in juxtaposition to highlight his humanist vision. The chapter, in addition to all these, presents some of the hypotheses taken in to consideration for the research and some of the limitations one may encounter while reading the thesis.

Chapter Two has two sections – “Review of Literature” and “Theoretical Background”. In the first section, to showcase and emphasize the strain of humanism that runs through the entire corpus of Greene’s works, the research brings to the fore the views and opinions expressed on his works by some of the Catholic critics, the social sympathizers, the existentialists, the critics who find him
as a writer dealing with “the terror of life”, the critics who acknowledge him as a writer with a “quest motif” and critics who evaluate him as a writer obsessed with themes like evil and good, sin and crime, suffering and damnation. After analysing the various opinions of the critics the Chapter points out that the critics of Greene have not told the whole truth about him.

She asserts that it is “humanism” and nothing else that lies at the very root of Greene’s works. She confirms that the readers of Greene can have a better understanding of his thinking and vision of life only if they hold on to his profound sense of humanism.

The Chapter attempts to trace the birth of humanism from its very inception in Greece and Rome. The Chapter also points out how the modern existentialists have widened the gap between religion and human interests and how under certain prevailing circumstances the problems of the modern man have multiplied.

The Chapter underlies the fact that in Greene’s novels there is a strong undercurrent of what in common parlance is called “broad-based humanism” which emphasis human values such as love, pity, sympathy, kindness and compassion which override the professed values of the Church.

In the third Chapter Greene juxtaposes Communism and spiritualism to highlight his conviction that humanism alone is the only possible solution to resolve all the troubles and difficulties faced by the modern people. As a young man, from his personal experiences with the Communists, Greene found out that Communist ideology was not suitable for his temperament. In his novels, It’s a Battlefield, The Quiet American and The Comedians, Greene openly denounces both Communism and Catholicism. In the last novel Dr. Magiot places humanism over and above the
values of the other two “isms”. In *The Power and the Glory* Greene shows that the humanist values exhibited by the whisky priest have an edge over his own spiritualism and the values professed by the Communist police Lieutenant. The Chapter point out that in Greene’s novel *The Honorary Consul* the humanism exhibited by Dr. Plarr and Charley Fortnum is more convincing than the Communist rebellious ideology adopted by Father Rivas and his men. Father Rivas gives up his Catholicism in preference to the Communist values, but at the end he turns out to be a humanist. Thus in the Chapter the research finds that Greene’s thrust and emphasis falling only on humanism and not on the other two “isms”.

The fourth Chapter entitled “Spiritual Love Juxtaposed with Sexual Love” takes into account Greene’s adolescence which induced in him certain aberrations and psychological complexes which vanished when he made a journey to Liberia and after his conversion to Catholicism through marriage with Vivien Dayrell. His perception of Evil intensified when he visited as a Correspondent to various war-torn places in the world. When Greene was writing his novels, there developed in him a conflict between the religious values and the fate of the suffering humanity pitted against Evil and violence. This raging conflict between the two and their juxtaposition in clearly discernible is his novels *The Heart of the Matter* and *The End of the Affair*.

The Chapter pin-points how in the first novel, Scobie, the protagonist becomes a sexualist after sleeping with a young girl named Helen. Thereby, as a Catholic, he has disappointed both his wife and the Church and its values. However, unable to bear the pressure of his wife, he takes the Holy Sacraments in a state of mortal sin. At the end, overcome by untold remorse and mental agony he commits suicide, the most unchristian sin. But the Father who comes to his house
declares to Louise, his wife, that Scobie is saved because of his humanity – human love. He avers, that “any kind of love does deserve a bit of mercy” (HM 156). The Chapter thus juxtaposes the spirituality of Scobie and his sexuality.

The Chapter then deals with the sexual life of the protagonist of the second novel. It shows that Greene’s focus in the novel is not on Sarah’s sainthood, but on her sexuality which finally filters itself into humanity making her sacrifice her “self” to save the life of her partner in sin. This self-immolation one finds, tantamount to the self-sacrifice shown by Jesus on the cross to save the life of the sinners. The Chapter shows how this human interest of Greene comes out clearly when Sarah’s spirituality is juxtaposed with her sexuality.

The fifth Chapter points out that even as a small boy in the school Greene understood that Heaven and Hell were very close to each other. That is to say that he understood that the sinner was very close to God and his redemption was sure and certain.

The ironical perception of Greene that Heaven is not closed on the sinner is brought out in the Chapter with reference to the two novels – Brighton Rock and The Power and the Glory.

The Chapter deals with the story of Pinkie, the protagonist of the novel Brighton Rock. He is a juvenile criminal and he carries with him the hell. His young wife Rose is a catholic girl. Pinkie, to hide one murder goes on killing another and finally commits suicide, a terrific sin in the eyes of Christianity.

The Chapter shows how Greene juxtaposes the secular values upheld by Pinkie and Ida Arnold and the religious values manifested by Rose. Rose, through her self-sacrifice and selfless love takes away from Pinkie his entire anti-humanist
attitude and makes him a real human being. In the end, it is found that Pinkie has real love for Rose and Rose too agrees to have a suicide pact to save his life. The superimposition of secular and humanist values on the values of Roman Catholicism comes to the fore. At the end, the priest points out the impalling love and mercy of God and says that if Pinkie has really loved her that shows he has in him some goodness which earns for him an easy passport to Heaven.

The Chapter then discusses the wickedness of the priest who figures as the protagonist of Greene’s The Power and the Glory. He seems to subsist only on liquor and who has an illegal wife and a child. At same time, he runs from place to place in fear of the Communist police and does God’s work by baptizing people and distributing them the Holy Sacrament. The Chapter shows how Greene finds in the whisky priest a conflict between the spiritual values (Heaven) and human values (Hell). The Chapter throws ample light on the whisky priest’s goodness and shows how his redemption emanates from his damnation.

In the sixth Chapter, an attempt is made to juxtapose Greene’s pictures of what is called “Greeneland” and Pendele – world of childhood joy and innocence. Greene in his novel A Burnt-Out Case presents the life of a group of Catholic priests and lepers living in a Wasteland-like colony. The seedy and sordid images of the river-side countries and the leper colony constitute what critics have come to call “Greeneland”. The priests are no more interested in building Churches and preaching Christianity. They are known for their selfless service which they do for the benefit of the lepers. In the interior part of the colony, there is a place called Pendele which, according to the natives and Greene himself, is a place of childhood innocence and everlasting happiness.
The Chapter narrates the story of a Querry, a middle-aged one-time world famous architect. He is now a burnt-out-case. But, his spirit and enthusiasm gets strengthened when he comes in touch with the priests. They give him a job and he gives up his former attitude to life. He comes to Pendele and gets peace of mind and learns the value of innocence and laughter. He becomes a humanist and uptakes to help his leper-servant, the lepers in the colony and even Mrs. Rycker a pregnant young women. He takes her to the town to consult a doctor. But the inhuman woman puts the blame of her pregnancy on Querry and her husband in exasperation shoots him down. While dying he cries out. Which means all the confusion and complexities in the world are caused by the civilized people of the world, the Greenelanders.

In this novel, Greene debunks and denounces spiritual values, the values of “Greeneland” – our world and speaks in favour of human values, the values, of the Pendele – the world of the primitive people who knew how to live happily and peacefully with their fellow beings.

The seventh chapter “Summing-up” recounts all the findings in the first six chapters of the dissertation. The chapter also indicates a few more areas viable for further research in Graham Greene.

In the present project “Humanism” is not used either as a concept or as a philosophical trapping, but as a broad-based living human experience marked by love, humility, compassion and concern for others, Man’s relentless fight against all kinds of evils and the universal happiness and oneness of all born in this world.

Besides using comparison and contrast, the two major tools of critical study, all sound and valid avenues of criticism, namely, historical, biographical,
sociological, psychological and moralistic approaches have been extensively used in the present research to highlight the issues and problems raised in each and every topic of the project.

Though the present study is restricted to a few select novels of Greene, ample references have been made to his other novels also wherever necessary and relevant references to and discussions of the works of other writers are also made in suitable contexts and places.

The hypothesis taken into account are (1) Greene is first and foremost a humanist writer, (2) Greene’s “conversion” did not make him a “perfect” Catholic, but only deepened his perception of the presence of Evil in the world in so many forms, (3) Greene is an existentialist and that for some time he was interested in Communism, (4) Greene makes a psychological study of his characters and (5) Greene makes a number of topical references and perceives the world as a Wasteland.

The thesis, however, has a few limitations: (1) No discussion is made on the Literary Techniques used by Greene; (2) No reference has been made to Greene’s short stories, non-literary pieces and autobiographical works other than A Sort of Life (3). Greene’s so-called “Thrillers”, “Entertainment” and Poems have been ignored.

The methodology used in the writing of the dissertation is in accordance with the MLA Handbook for Writers of Research Papers (Seventh Edition).