Greene always likes to identify himself primarily as a human being. In “Why do I write?” he says:

There are certain human duties I owe in common with the green grocer or the clerk – that of supporting my family, if I have a family, of not robbing the poor, the blind, the widows, or the orphan. (63)

Infact it is his human identity which he regards as the very essence of his artistic self:

There are primitive duties as human beings. Inspite of the fashionable example of Ganguin, I say that if we do less than these, we are so much the less than human beings and therefore, so much the less likely to be artists. (“why do I write?” 63)

As a good human being Greene always remains sympathetic to the multitude, suffering in an evil world. And as a flagbearer of the humanist tradition he speaks in defence of man, endeavours to assert the dignity of man and glorifies man’s sustained struggle against the tragic forces of evil. No wonder the attainment of salvation by quite
unlikely characters as Greene portrayed in some of his novels is also
based on his intense humanity apart from his belief in the all-pervasive
mercy of God.

The Power and the Glory may be regarded as a befitting
eexpression of Greene’s human sensibilities. It is the tale of a condemned
priest who violates the rule of the church but comes to represent the
ordinary humanity. His aim is to eradicate suffering and he sacrifices his
life to give spiritual solace to a dying gangster.

The priest is a common human being. There is nothing lofty or
grand about him. Greene chooses such an ordinary individual “to
represent the predicament of mankind in the particular circumstances
under consideration, and that the reader shall be invited to identify
himself with that individual” (Isaacs 52). Moreover, his selection of “the
weakest, the most abandoned human beings as material for his creative
imagination” is intended to “throw a brighter light on God’s infinite mercy
and His power to turn even evil – etiam peccata – into good” (Mesnet 79).

Humanism affirms that “glory lies not in cessation or surrender, but
in constant struggle” (Prasad 11). And the priest, like all Greene’s heroes
is engaged in a struggle. He contributes to the cause of the spiritual uplift
of the suffering humanity and this heroic struggle makes him suffer
terribly. Infact Greene’s consciousness of this terrible living world only
affirms his ingrained humanism.
The suffering humbles the priest's earlier haughty self and brings him closer to the ordinary humanity. Infact Greene's portrayal of the priest amply testifies to his deep love for the suffering multitude. The priest is stripped off his moorings – both social and religious. He is identified with the multitude and he starts feeling for their miserable lot.

A subterraneous love of humanity characterizes Greene's creative world. Out of this unfathomable love Greene transforms the priest's frailties into his strength. To quote Keshava Prasad: "The novel exemplifies the daring human art of Greene" (125). Greene hates the evil in man and he portrays the relentless war of man against the dark forces of evil. But he does not hate the man himself. Infact we can not overlook Greene's "passionate sense of virtue, which makes sacred of the foulest sinners and differentiates them from their crimes and servilities" (Church 138). "The undying power and glory that shines through lives however flawed by weakness" illuminates this novel (Collins 255).

By implying the sanctification of the priest Greene goes against the dogmatism of the church. It is his inherent humanism that leads him to discover the prospects of salvation even within the reach of ordinary humanity, represented by the priest. Infact Greene's religion is coloured with his inborn humanism. He may be regarded as a humanist, waging a war against the schematized teachings of the church. He boldly declares:
Catholicism had to discover the technique of revolution – it wasn't practised here [Mexico] among the pale violinists.

(The Lawless Roads 26)

Thus Greene's humanism may be regarded as one of the factors that influenced his portrayal of the priest's odyssey towards salvation in The Power and the Glory.

The Heart of the Matter is the tragic tale of a man who suffers terribly because of his inborn humanity. Here Scobie, Greene's protagonist, is not a saint but a man with a deep love for his fellow human beings. We, therefore, cannot but love Scobie inspite of his failures.

We have already discussed how Scobie fails not only to act according to his duty as an Assistant Commissioner of Police but also to adhere to the divine law. But we can not deny his deep love for the suffering multitude. And it is this love that prompts him to relieve the pain of others even at the risk of his own salvation. Thus Greene stresses that Scobie's worth lies in his intrinsic humanity.

Revolt against evil may be regarded as the very essence of Greene's humanism. Keshava Prasad justly observes:

Like Shakespeare, Fielding and Tolstoy, like Malraux, Sholokhov and Sartre, the great humanists in the world
In *The Heart of the Matter* also Greene depicts Scobie's struggle against the forces of evil. And the grandeur of his heroic fight against the "world that creates conditions in which evil inflates and proliferates" can not be overlooked (Prasad 31). To quote Scott James: "The devil is in the world with a vengeance and the spirit wrestling with it in a world of black horror" (179). And we can not deny the human nature of this struggle that Greene seeks to emphasise through out the novel.

While defining humanism of the writers Robson remarks: "Our feeling about this profound and absolute sincerity of the author is an essential part of our recognition of his full humanity" (57). This is what we find in Greene's description of the psychic realities of Scobie, torn apart by the conflict between his love of God on the one hand and his love of fellow human beings on the other. Thus as a humanist Greene displays an in-depth understanding of the human condition. He finds values as relative and therefore defends human action, regarded immoral by the public morality. Scobie has "stripped himself to the essentials of human nature, the inescapable bare bones: Scobie built a house by a process of reduction" (Jones 79). Thus Greene reduces Scobie to the common humanity and refuses to accept religious absolutism, asserted by the church. By depicting Scobie's Christ like
self-immolation and thereby suggesting his salvation Greene only asserts the triumph of Scobie's humanism. It is, Greene's "extreme liberality of opinion, his passionate love for truth, his acute awareness of a brutal world impinging on man" – the vital constituents of Greene's ingrained humanism, that lead him to transgress "the run-off-the-mill-morality" (Prasad 42) and assert boldly that "we are saved or damned by our thoughts, not by our actions" (The Lost Childhood 79). Infact Greene's humanism helps him to trace the origin of action, to expose the secret of the human heart.

There is indeed something unique about Greene's morality as it is based on his humanistic concerns. The humanists nurture the belief that "human values are relative. This moral relativism points to the unavoidable truth that human values are realizable only within a given condition. Take it away and values will collapse automatically. It is in this framework that the humanists view the situation of man" (Prasad 9-10). Scobie's excessive pity and its consequent philanthropy leading to his suicide may bring about his fall as the church may lead us to believe but in that case we are in the danger of overlooking Scobie's individual situation and ignoring the sense of value of individual experience. Indeed "In this Manichaeian world we can believe in evil doing, but goodness wilts into philanthropy" (The Lost Childhood 29). Scobie's prospective salvation asserts the distinction between the private and the public
morality as Maria Couto boldly asserts that "... the personal morality of an individual is seldom identical with the morality of the group to which he belongs" (51).

The End of the Affair suggesting attainment of salvation through love and suffering is a brilliant expression of Greene’s humanism. Here Sarah, a married woman, develops an adulterous relationship with Bendrix. Greene shows a deep understanding of the instinctive life that Sarah likes to lead. He does not discard the importance of this unscrupulous relationship. Thus Rai Gangeshwar observes:

A woman without scruples, Sarah passionately offers herself to Bendrix, she loves him and believes in him as fervently and deeply as she later believes in God. (53)

It is Greene’s inbred humanism that seems to suggest that perfect human love should precede the divine love. And when Sarah falls prey to the divine love, she becomes the very emblem of humanism featuring love, sympathy and generosity. She starts feeling for the wretched and the miserable. Relieving the pain of her fellow human beings seems to be the only mission of her life.

Like all Greene’s heroes, Sarah suffers terribly. She is akin to Mitya of Dostoyevsky as she readily welcomes suffering and wants to be cleansed by it. And her ability to suffer brings her closer to the unhappy
multitude of the world. Sarah cherishes the spirit of humanism and offers her selfless love to the suffering humanity.

Finally Sarah's sanctification confirms Greene's dislike of the dreary pieties of Roman Catholicism and proclaims the significance of humanitarianism. Thus the prospect of sanctification that Greene seems to suggest for Sarah has its foundation on Greene's immanent humanism apart from the all-encompassing love of God.

We are not sure of Pinkie's ultimate destiny in Brighton Rock. We do not know whether he is saved or damned. But if we feel that Greene seeks to make a case in favour of Pinkie's salvation, we should not overlook the role played by Greene's intense humanism along with his belief in the all-pervasive grace of God.

"Humanists" opines H.S. Blackham "have learned from history that human behaviour is a response to social conditions; they have seen that institutions, situations, education, devices and techniques have made it better or worse" (133). As a humanist Greene therefore remains fully aware of the social conditioning of man. He looks upon man as a product of his environment. Infact Greene displays a unique amalgamation of artistic and social conscience. He thus never overlooks the condition of life which Pinkie is compelled to lead:
It's jail, it's not knowing where to get money. Worms and cataract, cancer. You hear'em shrieking from the upper windows – children being born. It's dying slowly. (229)

We have to realize as A.S. Collins points out "that life has so conditioned him that nothing else is possible" (253). Infact Greene's sympathy is with Pinkie who is "behaving like everybody else in wishing to curve out a place for himself" in an unjust world (Jones 30).

Pinkie fights against this hellish world. He rebels with "sensual cruelty" and "merciless hate". In the words of Keshava Prasad: "Pinkie's pursuit represents the agony and sweat of life" (108).

Thus Greene's "distress at the plight of the young hero in a fallen world which had led him to probe its worst evils" shows his indepth understanding of the human situation, a result of his intense humanism (Allott 135).