

Graham Greene's
The Power and the Glory: A Religious Study of a Troubled Psyche

By:
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The aim of this research is to make known first of all who Graham Greene is. Is he a religious author or not is one of the questions that needs to have an answer. The research shows to what extent the author appears religious in his novel, *The Power and the Glory* and in what way he portrays his characters. Not only does it discuss his religious beliefs, it sheds light on the psychological background of the writer which comes to have a profound impact on his writings. It pictures how his confused childhood psyche plus his wavering theological faith bring him to have a paradoxical and ambivalent view of life, one that is powerfully manifested in the novel's main characters, "the whisky priest" in addition to the lieutenant.

Graham Greene's *The Power and the Glory* (1940) is a psychological religious novel. To analyze and call it so, one has to have a full background of the author's psychological and religious frame of mind. Graham Greene, the son of C.H. Greene, the headmaster of an English public school, Berkhamsted, was born in 1904. Early, during childhood, he "exhibited a world-weariness that at times reached the brink of despair."¹ To a great extent, this pessimistic view towards life is due to the miserable childhood and "traumatic time"² he spent at his father's school. Of Berkhamsted school Greene writes:-

One met for the first time characters, adult and adolescent, who bore about them the genuine quality of evil. There was Collifax, who practised torments with dividers; Mrs. Cranden with three grim chins, a dusty gown, a kind of demoniac sensuality; from these heights evil declined towards Parlow, whose desk was filled with minute photographs-

advertisements of art photos. Hell lay about them in their infancy.³

Trying to escape the horrible scenes he comes across during his childhood and adolescent life ,Greene consequently runs away from school ,a matter that drives his parents to send him to a psycho-therapist. Describing the panic his parents felt after his running away ,in desperation , from the horrors of his school , Greene , in his autobiographical book, A Sort of Life(1971) , writes : " My father found the situation beyond him ... My brother suggested psychoanalysis as a possible solution , and my father- an astonishing thing in 1920 – agreed".⁴

What is more serious about Greene is his frequent and determined attempts at suicide. In his autobiographical essay, "The Revolver and the Corner Cupboard", he describes the suicidal experiment he has made in youth :

Place the revolver to my head,
And pull the trigger.
Will it be mist and death
At the bend of this sunset road,
Or life reinforced
By the propinquity of death?
Either is gain.
It is a gamble which I can not lose.⁵

Fixed in his despair, boredom appears to him to be the sole substitute for the "black and grey" evil of human nature. Referring to his unhappy childhood, Greene desperately says:

One began to believe in heaven because one believed in hell, but for a long while, it was only hell one could picture with a certain intimacy... the pitch pine partition of dormitories where everybody was never quiet at the same time; lavatories without locks....walks in pairs up the suburban roads; no solitude anywhere, at any time.⁶

Despair and boredom, it seems, are part of Greene's psychological make up. As an antidote to such feelings, he comes paradoxically to develop more and more negative practices, namely, taking alcohol and

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opium, having illegal relationships with women and attempting continually at suicide. Thus, Greene's troubled childhood is responsible for the bleak and seedy description of his fictional worlds as well as of his paradoxical and ambivalent views. A victim to boredom, melancholy and disgust from an early age, he wonders if life is worth living and attempts at suicide. Yet, years later, his pessimistic outlook undergoes a change. Sick and lost in Liberia, he comes to discover in himself "a thing [he] thought [he] had never possessed: a love of life" ⁷ Greene, moreover, emphasizes:

... a discovery which interested me. I had always assumed before, as a matter of course, that death was desirable. It seemed that night an important discovery. It was like a conversion, and I had never experienced a conversion before (I had not been converted to a religious faith. I had been convinced in the probability of its creed.)⁸

Greene's disturbed psyche accounts for the descriptive adjective "seedy", used to describe the setting of his novels. The secular and empty world of The Power and the Glory finds its best expression in a passage too long to quote in full he uses as an epigraph to his novel, The Lawless Roads(1939), from Newman:

What shall be said to this heart-piercing, reason-bewildering fact? I can only answer, that either there is no Creator, or this living society of men is in a true sense discarded from His presence ... if there be a God , since there is a God , the human race is implicated in some terrible aboriginal calamity.⁹

Long before religion could explain it to him, Green's awareness of the existence of evil that materializes in or is generated out of vice, crime and nightmares brings him into a notable company; he is grouped with many English and European authors such as Henry James, Joseph Conrad, Francois Mauriac, T.S. Eliot, Walter De La Mare, Ford Madox Ford, and F.W. Rolfe Corvo. Reading The Viper of Milan by Marjorie Bowen, he says that " [he] had been supplied once and for all with a subject"¹⁰Asking himself why, he gives his answer, saying that he

has learned that " goodness has only once found a perfect incarnation in human body and never will again, but evil can always find a home there. Human nature is not black and white but black and grey" ¹¹

Greene's obsession with the theme of the inevitability of evil justifies his crucial use of paradox in all his works, a paradox more forcefully put by T.S. Eliot in his essay on Baudelaire, which Greene has quoted in his essays:

So far as we are human, what we do must be either evil or good; so far as we do evil or good, we are human; it is better, in a paradoxical way, to do evil than to do nothing: at least, we exist.

It is true to say that the glory of man is his capacity for salvation ; it is also true to say that his glory is his capacity for damnation. The worst that can be said for most of our malefactors, from statesmen to thieves, is that they are not men enough to be damned.¹²

Greene's use of the words "There's another man within me that's angry with me" ¹³ of Sir Thomas Browne(1605-1682), an English prose witer, as an epigraph to his novel, The Man Within, confirms what his biographer , Norman Sherry said of him:

He was an intensely secretive man. His whole life remained a mystery even to those closest to him: his brothers , Herbert, Raymond and Hugh, didn't understand him; his mother and sister Molly were often mystified by him and even his favourite sister Elizabeth, loved and trusted by Greene, admitted to me that her favourite brother was not easily understood Greene remained a mystery because the masks he wore, except with intimates, were very real and necessary to him. ¹⁴

Greene's religious experience is also mysterious. Dissatisfied with conventional Anglicanism, he converted to Roman Catholicism. His conversion took place in 1926, but it was not until 1938, in his novel, Brighton Rock, that "the questions raised by his religion became the clear substance of his books" ¹⁵ To justify his delay, Greene in 1970 offers the following explanation:

More than ten years had passed since I was received into the church. At that time, as I have written elsewhere, I had not been emotionally moved but only intellectually convinced....

My professional life and my religion were contained in quite separate compartments, and I had no ambition to bring them together. It was 'clumsy life again at her stupid work' which did that; on one side, the socialist persecution of religion in Mexico and on the other General Franco's attack on Republican Spain inextricably involved religion in contemporary life.

I think it was under these two influences-and the backward and forward sway of my sympathies- that I began to examine more closely the effect of faith on action.¹⁶

Greene, in the above passage, is trying to convey to his readers that his conversion to Catholicism is not emotional but rather an intellectual one, one that has nothing to do with his contemporary world and its problems. He, in Richard Johnstone's words, "is denying any personal need for belief; he is claiming that the predicament of the young man seeking permanence in a dangerously impermanent society was not his predicament – instead Catholicism presented itself to him as possessing in the irresistible logic of mathematics"¹⁷ However, his claim to have intellectually converted into Catholicism refutes his earlier description of himself in 1963 as 'a Catholic with an intellectual if not an emotional belief in catholic dogma'¹⁸ and his claim, in an interview in 1957, that for a decade after his conversion, he "simply hadn't had sufficient experience of how Catholics think or behave, and therefore... couldn't write about them."¹⁹

Though Greene's conversion might be seen intellectual, a more detailed emotional description of the process of his conversion is given in his autobiography: "Now it occurred to me... that if I were to marry a catholic I ought at least to learn the nature and limits of the beliefs she held".²⁰ In this light, his reception into the Roman catholic church, just to marry the girl with whom he is madly infatuated proves the fact that his conversion is also an emotional one.²¹

Converted intellectually or emotionally, Greene, undoubtedly, remains to be "the most perplexing of all the literary converts whose

works animated the catholic literary revival in the twentieth century" ²²

Lamenting the loss of the religious sense in the English novel, he, in his essay on Mauriac, throws away a comment on Henry James:

With the death of James, the religious sense was lost to the English novel, and with the religious sense went: the sense of the importance of the human act. It was as if the world of fiction has lost a dimension: the characters of such distinguished writers as Mrs. Virginia Woolf and Mr. E.M. Forster wandered like cardboard symbols through a world that was paper-thin. Even in one of the most materialistic of our great novelists –in –Trollope – we are aware of another world against which the actions of the characters are thrown into relief. The ungainly clergyman picking his black-booted way through the mud, handling so awkwardly his umbrella, speaking of his miserable income and stumbling through a proposal of marriage, exists in a way that Mrs. Woolf's Mr. Ramsay never does, because we are aware that he exists not only to the woman he is addressing but also in a God's [sic] eye. His unimportance in the world of the senses is only matched by his enormous importance in another world.²³

From the above passage, one can see Greene's attempts to restore to the English novel two qualities it had lost, namely the religious sense, and the sense of the importance of the human act. In order to add an extra dimension to his novels, he thus places his characters against the background of a world in which they are seen through the eyes of God. Though unworthy and unimportant they may be in the world of the senses, usually drab and torn by shabby violence, Greene's characters have an overwhelming importance in another world, the world that is removed from men as God is, and on which human imagination feeds. In fact, Greene's belief in the other world and the sense of human act led him to portray his characters paradoxically: "It is the love for God that mainly survives because in His eyes they can imagine themselves always drab, seedy, unsuccessful, and therefore worthy of notice".²⁴

Indeed, such contradictory view is especially true of the "whisky priest", the tormented main character in The Power and the Glory and the product of Greene's own tortured soul. Though guilty, sinful and almost a failure, he is presented as a real hero due to the special love

he has for God which is more powerfully felt through his sense of weakness and failure.

In this light, Greene's complicated characters, who are almost always reflections of his own, need to be studied in terms of both the theological and psychological points of view. In his attempt to portray the dark side of human experience, Greene tries to make use of modern psychological concepts so that he can throw light on his characters' inner life, a kind of life characterized by a severe sense of pain, guilt, consciousness, and suffering.

Greene, as Morton Dauwen Zabel puts it, has "committed himself equally to the demands of psychological and moral realism".²⁵ The author's commitment to such demands, Zabel furthermore says, is connected with his conviction "in the efficiency and sufficiency of grace as the final test of value in character and conduct",²⁶ the base upon which "rest the arguments of psychic and moral realism"²⁷ Greene, in interpreting many of the concepts of Catholicism in terms of modern psychology, seems to have been affected by what G.W. Allport had in mind when he, in his work, The Individual and his Religion, writes:

No threads may be rejected, perhaps least of all those that come from modern psychology, psychiatry, and psycho-analysis. For to apply the prophetic teachings of past ages to a technical age requires special assistance from the sciences that deal with personality and with human relations.²⁸

In order to clothe in flesh and blood the theological intent of his novel with a psychological one, Greene accordingly makes use of the stream of consciousness technique, a technique employed to reflect upon the priest's hidden unconsciousness, revealed either through his past reminiscences or dreams he visions throughout his long journey of priesthood.

Set in a totalitarian Mexican state where Catholicism is outlawed, the novel describes the risky adventures of a hunted man- the last Catholic

priest, who resists the laws of the state by carrying on with his priestly duties.

Not only chased physically, the "whisky priest" is also pursued spiritually. What matters in this novel is not the natural pursuit of the priest by the police lieutenant; but the supernatural pursuit of him by God which finally succeeds. Though it can not be pictured, this spiritual chase is inferred from his own inward thoughts and his reactions to events he passes through.²⁹

Why he is supernaturally pursued is at the heart of this study. He is hunted down by God because of his shortcomings. He is by no means an ideal priest. He suffers from many weaknesses, weaknesses he painfully comes to be conscious of. The first of these weaknesses is his addiction to brandy because of which he is known as the "whisky priest". His second flaw is his indulgence, seven years before, in a sexual act with Maria, his housekeeper, and consequently begetting Brigida, his illegitimate child. The third of these faults is his cowardice, and the enormous sense of pride he feels after the execution of all other priests.³⁰ Yet, it is in these shortcomings that he finds his strength. Despite his weaknesses, one infers through hints about his past life that perhaps he is holier than he would have been without persecution, and even without violating his vows. Had he not undergone such experiences, the priest would never have learned how to suffer and love respectively.³¹ Greene's paradoxical mind seems at work when the priest, remembering his own innocent past, thinks:

What an unbearable creature he must have been in those days- and yet in those days he had been comparatively innocent. That was another mystery: it sometimes seemed to him that venial sins- impatience, an unimportant lie, pride, a neglected opportunity-cut you off from grace more completely than the worst sins of all. Then, in his innocence, he had felt no love for anyone: now in his corruption he had learnt.

(P&G, Part 2, Ch. 3, p.164)

Personal corruption and the suffering it causes, Greene believes, are prerequisite for the attainment of love. The priest, in order to achieve the prime virtue of love for God, must be aware of the bleak reality of his life. Innocence, for Greene, is undesirable; for to be innocent is to be ignorant of good and evil and consequently to be incapable of love as well as of sin.³³ This brings to the scene Greene's belief in the duality of sin: just as sin is an impediment to being close to God so too can it pave the way for greater love of God through subsequent guilt, confession, and repentance.³⁴

Greene's awareness of sin as the cause rather than the result of his faith is clearly manifested when he states: "Religion might later explain it to me in other terms, but the pattern was already there- perfect evil walking the world where perfect good can never walk again".³⁵ To put it like this, Greene here is paradoxically suggesting that in reaching out for the devil, a man may well find God; and conversely, in reaching out for God, one may indeed find the devil.³⁶

Man's profoundest insight into spiritual reality, Greene remarks, comes only when he becomes conscious of his great distance from God. This idea is clearly seen in Greene's portrayal of the "whisky priest" or the "sick soul"³⁷ to use William James's expression for the individual whose religion and life itself mean suffering.³⁸ Sin is a constituent part of the "virtuous sinner"³⁹- the priest. Consequently, pain and guilt are his usual feelings in every time and place. To lay bare such feelings, Greene uses the stream of consciousness technique or the method of interior monologue. Through these interior monologues, readers get acquainted with different scenes through which the priest's working of mind as well as Greene's paradoxical views are exposed. Early in the novel, one can see how the priest suffers from a great sense of pride-the sin by which the angels fall-for

being the only priest left in the country. This realization of his pride makes him pray:-

O God, forgive me- I am a proud, lustful, greedy man. I have loved authority too much. These people are martyrs- protecting me with their own lives. They deserve a martyr to care for them – not a fool like me, who loves all the wrong things.

(P& G, Part 2, Ch. 1, p.112)

Greene also emphasizes the priest's consciousness of his own sinfulness. On his way to Maria's village, for example, the priest's thoughts go back to his past, recalling his buffoon's face, good enough for mild jokes to women, a face he tries hard to change, thinking of the surrenders he has made which come to prove his weakness of character, and lamenting the fact that five years before he has given way to the unforgivable sin-despair.⁴⁰ Arriving at Marie's village, he feels troubled by a dilemma: his feeling that he has to stay to do his priestly duties in a county where God has ceased to exist in spite of the fact that people there despise him for being a corrupt and a bad example to be followed. Furthermore, the enormity of the dilemma weighs heavily upon him the time he recalls his own blood, Brigida and the loveless moments he and Maria spent in her conception:⁴¹

They had spent no love in her conception: just fear and despair and half a bottle of brandy and the sense of loneliness had driven him to an act which horrified him –and this scared shamefaced overpowering love was the result.

(P& G, Part 2, Ch. 1, p. 77)

The narrator goes on saying:

Presently she left the hut and he could hear her voice gossiping outside. He was astonished and a bit relieved by her resilience: once for five minutes seven years ago they had been lovers – if you could give that name to a relationship in which she had never used his baptismal name: to her it was just an incident, a scratch which heals completely in the healthy flesh: she was even proud of having been the priest's woman. He alone carried a wound, as if a whole world had ended.

(P& G, Part 2, Ch. 1, p. 80)

The last sentence of the passage above is the most important one. From it, readers come to know not only the mitigating circumstances in which the priest's sexual act with Maria is performed but also the haunting sense of guilt he perpetually suffers from afterwards.⁴² This very sense of guilt is captured by the priest whenever he catches his daughter's sight. By means of the interior monologue, Greene succeeds in bringing to the scene all of the priest's past memories associated with that sense. Upon seeing his daughter, the priest remembers how close he has been to God in the past and how far away, in committing the mortal sin, he is from God in the present. The priest's sense of remorse is clearly shown when Greene says:

It was like seeing his own mortal sin look back at him, without contrition. He tried to find some contact with the child and not the woman; he said: "My dear, tell me what games you play... ." He remembered a proverb-it came out of the recesses of his own childhood: his father had used it- "The best smell is bread, the best savour salt, the best love that of children". It had been of a happy childhood,...He thought of the immeasurable distance a man travels- from the first whipping – top to his bed, one which he lay clasping the brandy- And to God it was only a moment. The child's snigger and the first mortal sin lay together more closely than two blinks of the eye. He put out his hand as if he could drag her back by force from –something; but he was powerless; the man and the woman waiting to complete her corruption might not yet have been born: how could he guard her against the nonexistent?

(P&G, Part 2, Ch.1, pp. 78, 79)

From the passage above , the priest's profound love for his daughter and his deep concern about her future is very clear . These feelings which come to him due to his knowledge that he is a failure, unable to save her soul from the world's inevitable sin and corruption are clearly manifested in Greene's following speech:

She [Birgida] sat there on the trunk of the tree by the rubbish-tip with an effect of abandonment. The world was in her heart already like the small spot of decay in a fruit.

(P & G, Part 2, Ch. 1, p.95)

Greene's use of the "rubbish-tip" or "the rubbish-dump" is symbolic of the inevitability of sin and corruption. The rubbish heap beside which the priest encounters his daughter for the last time, on his way out of Maria's village, is emblematic of her ugly and hopeless future.⁴³ This very concern for his daughter's future life is also felt by the "whisky priest" when he is imprisoned for possessing a bottle of brandy in his pocket. Inside the prison cell, his thoughts go back to Birgida and again Greene's image of the seedy, evil and polluted world is pictured:

The knowledge of the world lay dark in her like the dark explicable spot in an X-ray photograph: he longed- with a breathless feeling in the breast-to save her, but he knew the surgeon's decision- the ill was incurable.

(P & G, Part 2, Ch. 3, p. 150)

Dreams are also used by Greene to throw light upon the priest's inner consciousness. The priest's continual but subconscious anxiety about his daughter shows itself to him in the form of dreams.⁴⁴ In one of his dreams, the priest sees:

His child lay beside him bleeding to death and this was a doctor's house. He banged on the door and shouted: "Even if I can't think of the right word, haven't you a heart?" The child was dying and looked up at him with middle-aged complacent wisdom. She said: "You animal" and he woke again crying.

(P & G, Part 2, Ch. 3, p.156)

Another significant dream is that the priest has the night before his execution. Of that dream, Greene writes:

He had a curious dream. He dreamed he was sitting at a café table in front of the high altar of the cathedral. About six dishes were spread before him, and he was eating hungrily A priest passed to and fro before the altar saying Mass, but he took no notice: the service no longer seemed to concern himBut he sat on , just waiting, paying no attention to the God over the altar, as if that was a God for other people and not for him. Then the glass by his plate began to fill with wine, and looking up he saw that the child from the banana station was serving him.

(P & G, Part 3, Ch. 4, pp. 249-250)

Such a dream is intended by the author to show the working of the priest's conscience. Guilt-stricken, the priest, through this dream, is taken back to the past prosperous, lavish, and carefree life he has spent when he used to eat too much and ask for drink wherever he goes.⁴⁵

Greene's paradoxical mind and consequently the priest's is clearly revealed in the prison scene. Inside the prison, many of Greene's twisted ideas towards life are reflected through his mouthpiece, the "whisky priest". The moment the priest enters the prison cell, he "imagined he could feel enmity fuming up all round him like smoke" (P & G, Part 2, Ch. 3, p. 144). These lines clearly suggest the similarity between the cell and the priest's life, both of which are surrounded by enmity, dangers and hostility.⁴⁶ Such kind of life full of pain and suffering, however, is favourable to Greene and his character. To lead a painful life is to achieve salvation. This kind of paradox is evident inside the prison. Though the priest at first realizes "with horror that pleasure was going on even in this crowded darkness" (Part 2, Ch. 3, p 144), upon hearing the pious woman's object to a couple's immersion "in their hooded and cramped pleasure" (Part 2, Ch. 3, p. 176) he says that "sins have so much beauty" (part 2, ch.3, p.154).

Of such beauty, Greene writes:

Saints talk about the beauty of suffering. Well, we are not saints, you [the pious woman] and I [the whisky priest]. Suffering to us is just ugly. Strench and crowding and pain. That is beautiful in that corner- to them. It needs a lot of learning to see things with a saint's eye: a saint gets a subtle taste for beauty and can look down on poor ignorant palates like theirs. But we can't afford to.

(P & G, Part 2, Ch. 3, p 154)

The priest furthermore says:

I know -from experience-how much beauty Satan carried down with him when he fell. Nobody ever said the fallen angels were the ugly ones.

(P & G, Part 2, Ch. 3, p 154)

Such a paradoxical view also finds its expression in Greene's following speech:

A virtuous man can almost cease to believe in Hell: but he carried Hell about with him. Sometimes at night he dreamed of it. *Domine, non sum dignus... domine, non sum dignus.* ...Evil ran like a malaria in his veins. He [the whisky priest] remembered a dream he had had of a big grassy arena lined with the statues of the saints- but the saints were alive, they turned their eyes this way and that, waiting for something. He waited too, with an awful expectancy: Then a marimba began to play, tinkly and repetitive, a fire work exploded, and Christ danced into the arena- He woke with the sense of complete despair that a man might feel finding the only money he possessed was counterfeit.

(P & G, Part 3, Ch.1, p209)

In this dream, the priest "told himself, I shall be in Las Casas: I shall have confessed and been absolved" (Part 3, Ch.2, p. 210). Visited "with painful love" by the image of his daughter "on the rubbish heap", the priest then says: "what was the good of confession when you loved the result of your crime?" (Part 3, Ch. 2, p. 220).

This very view accounts for the priest's identification of himself with all the sinners inside the prison. The great sufferings of the priest teach him humanity and love, feelings that make him sense that " he was just one criminal among a herd of criminals" (Part 2, Ch.3, p. 152), and experience "a sense of companionship which he had never received in the old days when pious people came kissing his black cotton glove". (Part 2, Ch. 3, p. 152). It is "Greene's Jansenistic invention of innate evil " ⁴⁷ that brings the priest to believe firmly:

that we are made In God's image –God was the parent, but he was also the policeman, the criminal, the priest, the maniac, and the judge. Sometimes resembling God dangled from the gibbet or went into odd attitudes before the bullets in a prison yard or controlled itself like a camel in the attitude of sex. He would sit in the confessional and hear the complicated dirty ingenuities which God's image had thought out: and God's image shook now, up and down on the mule's back, with the yellow teeth sticking out over the lower lip; and God's image did its despairing act of rebellion with Maria in the hut among the rats.

(P & G, Part 2, Ch. 1, pp.118-119)

To reach spiritual enrichment, Greene points out, one thus has to follow a life full of sufferings: pain, regret, despair, boredom, loneliness, etc... . This is Greene's answer to the novel's question: how else should man achieve glory? Though imperfect, the author believes, the whisky priest does succeed in achieving to a certain extent God's power and glory through his unwavering faith in God and the great self sacrifices he has afford and patiently accepted during his risky journey of priesthood. For Greene, the priest does not only achieve martyrdom, but also sainthood. The priest's potentiality of being a saint is clearly manifested in the novel's closing lines:

It seemed to him at that moment that it would have been quite easy to have been a saint. It would only have needed a little self-restraint and a little courage.

(P & G, Part 3, Ch.4, p 251)

Another complicated character depicted in the novel, along with the whisky priest, is the police lieutenant. The hunter (the lieutenant) at first appears to be the perfect antithesis to his quarry, the whisky priest: he believes in the totalitarian state, he has a purely materialistic view of life, he is secular enough that " what he had experienced was vacancy- a complete certainty in the existence of a dying, cooling world, of human beings who had evolved from animals for no purpose at all" (Part 1, Ch. 2, p. 24), he has a force of character for he does not know what cowardice is; but actually he too, symbolizes a side of the priest's character, and fundamentally, they are more alike than different . Like the priest, he is highly committed to his mission, doomed to his role and its outcome. His profound devotion to his vocation is explicit in Greene's following words:

He would eliminate from their childhood everything which had made him miserable, all that was poor, superstitious, and corrupt. They deserve nothing less than the truth – a vacant

universe and a cooling world, the right to be happy in a way they chose. He was quite prepared to make a massacre for their sakes- first the church and then the foreigner and then the politician – even his own chief would one day have to go. He wanted to begin the world again with them, in a desert.

(P & G, Part 1, Ch. 4, pp.64-65)

Of the police lieutenant, Greene also says:

There was something of a priest in his intent observant walk- a theologian going back over the errors of the past to destroy them again.

(P & G, Part 2 Ch.2, p23)

From the passages above, the lieutenant's wish to evade as ruthlessly as possible anything that reminds him of his sufferings is prominent . Through his character, Greene tries to show the psychological effect of childhood experience. In this novel, the lieutenant seems to be highly inhibited by such experiences. Had man's childhood failed, Greene believes, his whole life would go to hell. He points out that the lieutenant is such a lost soul because there had been a combination of suffering and deprivation in his childhood. ⁴⁸ While walking home through the shuttered town, he recalls his early days: "All his life had lain here: the Syndicate of Workers and Peasants had once been a school. He had helped to wipe out that unhappy memory." (Part 1. Ch. 2, p. 23). The lieutenant's miserable childhood is made responsible for his being anti-religious and the champion of the poor, "you're fool if you still believe what the priests tell you. All they want is your money. What has God ever done for you? Have you got enough to eat? Have your children got enough to eat? Instead of food they talk to you about heaven" (P & G,Part 2, Ch. 1, p. 87).

Though differently enslaved to their missions, both the priest and the lieutenant eventually come to acknowledge each other as a good fellow. The priest, at the moment of his release from prison says in astonishment "you're a good man" (Part 2, Ch.3, P. 165), to the lieutenant the time he gives him five pesos.

At the same time, the lieutenant shows, after the final arrest of the priest, his inward appreciation of him by saying "you're not a bad fellow. If there's anything I can do for you..." (Part 3, Ch.3, p.239).

The lieutenant reversed role (the acknowledgement of his quarry) is also revealed by Greene towards the close of the novel. After succeeding in catching the priest, the lieutenant is brought to a state of confusion by the priest's quite assurance in his faith and on the evening of the day before the priest's execution,⁴⁹ "He felt without a purpose, as if life had drained out of the world" (part 3,Ch. 4, p. 246). The lieutenant's pathetic confused state of mind is given in the following description:

He [the lieutenant] went into the office: the pictures of the priest and the gunman were still pinned up on the wall: he tore them down- they would never be wanted again. Then he sat at the desk and put his head upon his hands and felt asleep with utter weariness. He couldn't remember afterwards anything of his dreams except laughter, laughter all the time, and a long passage in which he could find no door.

(P & G, Part 3, Ch. 4. p. 247)

The dream the lieutenant sees after he has completed his mission is the most significant piece of psycho-analysis. It does not only bring him to be subconsciously aware of the futility of his achievement but also makes him aware that it is he, not the priest, who has got trapped for he can find no exit.⁵⁰

Conclusion

To read The Power and the Glory , one comes to deduce that Greene's characters are the exact extensions of his own . In fact ,the priest's morbid psychological state of mind is a delineation of the author's unstable emotional and intellectual conditions ,traumas ,and repressions . Greene's real character is as fathomless as the ditch water . His bottomless character is due to the contradictory view he holds towards life , a view so clearly shown through the character of "the whisky priest " as well as the lieutenant . As a priest , he is supposed to have a clear conscience yet it is due to his confused inner psyche – should he satisfy his needs and seek pleasure or to fulfill the job of the church – that he comes to suffer from a troubled conscience which keeps eating him from inside . Like the priest , the police lieutenant also suffers from a guilt – stricken conscience the moment the priest is put to death

Notes

¹Joseph Pearce, "Graham Greene: Doubter Par Excellence".2002-2005.1/3/2007. <URL: <http://www.Catholicauthors.com/greene.html>>.

² Ibid.

³ Cited in David Pryce-Jones, Graham Greene (Edinburgh: Oliver and Boyd, 1963), p. 5.

⁴ Pearce.

⁵ Cited in David Pryce-Jones, Graham Greene, p. 7.

⁶ Cited in K.S. Subramaniam, Graham Greene: A Study of Graham Greene's Works with Reference to the Blending of Religion and Modern Psychology (Bareilly, Prakash Book Depot, 1978), p. 13.

⁷ Cited in David Lodge, "Graham Greene" in Six Contemporary British Novelists, ed. George Stade (New York, Columbia University Press, 1976), pp.7 and 8.

⁸ Cited in David Pryce-Jones, p. 42.

⁹ Cited in Anonymous, "Graham Greene: The Man Within" in Graham Greene: A Collection of Critical Essays, ed. Samuel Hynes (Englewood Cliffs, N.J., Prentice-Hall, 1973), p.13.

¹⁰ Cited in Morton Dauwen Zabel, "The Best and the Worst" in Graham Greene: A Collection of Critical Essays, p. 39.

¹¹ Graham Greene, Collected Essays (Harmondsworth, Penguin Books, 1969), p. 17.

¹² Cited in Forms of Modern Fiction, ed., William Van O'Connor (Minneapolis, The University of Minnesota Press, 1948), p. 278.

¹³ Cited in Morton Dauwen Zabel, "The Best and the Worst" in Graham Greene: A Collection of Critical Essays, p. 37.

¹⁴Anonymous , "The Power and the Glory".nd.1/3/2007. <URL: <http://www.com/pdfs/0230003451-pdf>> .

¹⁵ "Editor's Preface" in Graham Greene, The Power and the Glory (New York Time Reading Program Special edition, 1940), p. vi.

¹⁶ Cited in Richard Johnstone, The Will to Believe: Novelists of the Nineteen Thirties (Oxford, Oxford University Press, nd.), p.62.

¹⁷ Johnstone, p.62.

¹⁸ Cited in K.S. Subramaniam, P, 18.

¹⁹ Cited in Johnstone, p. 64.

²⁰ Pearce .

²¹ Samuel Terrien, "Was Graham Greene a Donatist".1992.1/3/2007.< URL: [http://www. Theologytoday. ptsem-edu/Jan 1992/V48- 4 article 5 htm](http://www.Theologytoday.ptsem-edu/Jan%201992/V48-4%20article%205.htm)> .

²² Pearce.

²³ Cited in Morton Dauwen, "The Best and the Worst", p. 37.

²⁴ Cited in Pamji Lall, Graham Greene: The Power and the Glory: A Critical Study (New Delhi, Roma Brothers India PVT.LTD., 2005), p.11.

²⁵ Morton Dauwen Zabel, "The Best and the Worst" in Graham Greene: The Power and the Glory: Text and Criticism, eds., R.W.B. Lewis and Peter J. Conn (New York, The Viking Press, 1970), p. 366.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Cited in K.S. Subramaniam, p. 169.

²⁹ Karl Patten, "the Structure of The Power And The Glory" in Graham Greene: The Power and the Glory Text and Criticism, p.316.

³⁰ Lall, p. 45.

³¹"Graham Greene: "What an impossible fellow I am" ".nd. 1/3/2007. <URL. [http://www. amywelborn. com/greene/greene.html](http://www.amywelborn.com/greene/greene.html)> .

³² Graham Greene, The Power And The Glory (New York, Time Reading Program special edition, 1962), p.164- Subsequent references will appear in the text.

³³ Barbara Seward, "Graham Greene: A Hint of an Explanation" in Graham Greene: The Power and the Glory: Text and Criticism, pp.418 and 419.

³⁴ Subramaniam, p. 58.

³⁵ Cited in Barbara Seward, pp.416 and 417.

³⁶ Lall, p. 198.

³⁷ "The Sick Soul" is one of the best known chapters of The Varieties of Religious Experience, written by William James. In it and in another chapter, entitled "The Religion of Healthy-mindedness", he describes doubt and conflict as two different expressions of the religious sentiment that are much more likely to be associated with the "Sick Soul". Of course, it would be difficult to find a completely sick soul or a completely healthy minded person. The 'Sick Soul', Dr. K.S. Subramaniam points out, gets usually distressed with other's suffering as with his own. This is precisely what the priest feels for all the criminals inside the prison and realizes before he is shot to death that his love should be extended to include not only his daughter but every soul in the world: the half-caste or the mestizo who betrays him to the police, the lieutenant, the dentist he had once sat with for a few minutes and Coral, the child who gives him a shelter in her father's banana station.

³⁸ Subramaniam, p. 70.

³⁹ "Graham Greene: "What an impossible fellow I am" ".

⁴⁰ Lall, pp. 198,199,216.

⁴¹ Ibid., pp.216 and 217.

⁴² Ibid., p. 140.

⁴³ Ansam Muthanna Al-Mashhadany, Cross-Cultural Dimensions In Three of Graham Greene's Novels. Unpublished M.A thesis, (Al-Mustansiriya University, 2003), p. 38.

⁴⁴ Lall, pp.141 and 218.

⁴⁵ Ibid., 219.

⁴⁶ Peter J. Conn, "Act and Scene in The Power and the Glory" in Graham Greene: The Power and the Glory: text and criticism, p. 329.

⁴⁷ Sean O'faolain, "Graham Greene" I suffer therefore I am" in Graham Greene: The power and the Glory: Text and Criticism, p. 447.

Jansenistic is a derivative adjective from the name of Cornelius Otto Jansen (1585-1638) who was a Dutch Roman Catholic theologian, who with Duvergier de Hauranne, advocated a close interpretation of the principles of St. Augustine. He emphasized the Augustinian tenets of predestination and the necessity of the divine grace for conversion. From his writings, a theological doctrine has stemmed, known as Jansenism: a literary tradition which has exercised a much more far-reaching influence on the course for modern literature. Its challenge has been felt to be a challenge to the humanist to deny and proves that there is no impossible gap between pleasure and virtuous life, between weakness of human nature and the possibilities of greatness, between all that man likes to enjoy and most of the things he pretends to admire. Following the pessimistic view of Jansenism, many writers such George Orwell, Julian Green, Faulkner and Greene come to be viewed as anti-humanist, antiheroic and highly skeptical about man's inherent dignity which the great humanist tradition takes to be the cornerstone of all its beliefs. One central theme of Jansenistic doctrine is that man can not be saved by his own effort, i.e., he, alone, is a helpless creature. For his own salvation, Jansenists furthermore argue, man has to depend on the gift of grace, the gift that he, relying on his own efforts only, can neither achieve nor, if it is granted to him, resist. Greene's The Power and the

Glory is among any of Janseistic works. It gloomily presents readers with a hope that man's immortal destiny may be greater than his mortal deserts but he has a small hope of release or even relief from the bondage of sin and evil. Accordingly, sweetness and light are to be achieved in the thereafter, or not at all.

⁴⁸ Subramaniam, pp.116-117.

⁴⁹Patten ,p. 313 .

⁵⁰ Lall, p. 219.

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