

GRAHAM GREENE
The Heart of the Matter

Unit-II

The Heart of the Matter by Graham Greene

Graham Greene is a versatile modern writer. Author of twenty five novels nearly all of which have been turned into feature films he has also published as many books of other kinds-short stories, memoirs travel books, playtexts, essays & children's stories. For literary critics there has always been a problem in placing him. His work does not fit neatly into their historical & generic categories: it zig-zags across the boundaries they have marked between the 'popular' and the 'literary', between the 'modern' & the 'contemporary', between the English and the international novel. In literature, as in life, Greene has been something of a 'loner' making a path for himself in territory neglected or avoided by his peers. Greene's novels are about men in crisis, men under pressure, men on the run. Drawing on his journalistic skills, he sets them in immediately recognizable modern context. He had an uncanny instinct for visiting obscure trouble-spots around the globe which he employed as locale of his novels. For example Sierra Leone in *The Heart of the Matter* (1948), Cuba in *Our Man in Havana* (1958) and Congo in *A Burnt out Case* (1961).

Greene was born on 2 October, 1904 at Berkhamsted near London. He received education first at Berkhamsted School and then at Balliol College, Oxford. He worked as sub-editor at *The Time* from 1926 to 1929. Greene was received into the Roman Catholic Church in 1927 and married Vivien Dayrell Browning. Greene's first novel *The Man Within* was published in 1929. He categorized some of his works as 'Entertainments' to mark them off from his more serious fiction which he entitled 'Novels'. Some of the 'Entertainments' are – *Stamboul Train*, *A Gun for Sale*, *The Confidential Agent* and *The Ministry of Fear*. He also wrote many novels and travel books between 1930-1940. Greene served as literary editor *The Spectator* in 1940-41. Thereafter he did wartime service in Sierra Leone and travelled extensively around the world. *The Captain & the Enemy* (1988) in his last novel. Greene died in 1991.

Greene himself always kept his distance from literary politics, belonging to no group or movement, and neither seeking nor receiving the endorsement of temporarily fashionable schools of criticism. But every writer necessarily draws on literary tradition, however selectively, and Greene is no exception. In childhood and youth, his imagination was deeply affected by reading historical romances like Marjorie Bowen's *The Viper of Milan* and the adventure stories of writers such as Robert Louis Stevenson, Rider Hoggard and John Buchan. Later, he came under the spell of Joseph Conrad's more profound and pessimistic tales of the outposts of the empire.

Indeed, there is one quality above all others that makes Graham Greene's fiction both unique and valuable, it is his capacity for evoking the sense of place in a way that is as vivid and immediate as a newsreel and at the same time resonant with moral and metaphysical suggestion of a haunting kind. This is what critics have called 'Greenland'. It is essentially a feat of style, a combination of artfully selected details, striking figures of speech and subtly cadenced syntax.

The Heart of the Matter (1948) has the setting of the British colony of Sierra Leone in West Africa where Greene himself had served as an intelligence officer in the War. In this novel Greene portrays the poignant and tragic downfall of a Catholic policeman, Major Scobie, unable to decide between hurting his wife, his mistress and God. Scobie commits suicide. But Greene reminds us in one of his characteristic authorial asides, "Only the man of goodwill carries always in his heart this capacity for damnation," and the ultimate fate of Scobie's soul is left open. Thus *The Heart of the Matter* is Greene's imaginative exploration of Catholic metaphysics which he initiated with *Brighton Rock* (1938), pursued with another novel *The Power of the Glory* (1940), carried

forward in *The End of the Affair* (1951) and maybe climaxed with *A Burnt-out Case* (1961). This series of novels brought Greene international recognition as a major novelist, but also encumbered him with the unwelcome label of 'Catholic novelist.' Greene preferred to describe himself as "a novelist who happened to be a Catholic" and even "Catholic agnostic." Greene made his stance clear when he quoted approvingly an epigrammatic comment of T.S. Eliot on Baudelaire – "It is better, in a paradoxical way, to do evil than to do nothing: at least we exit." Greene was specially interested in a number of French Catholic writers – Leon Bloy, Charles Peguy and Francois Mauriac, who had pursued this paradox to extreme conclusions.

So even when the Catholic in Greene seems to overpower the creative writer in him, his approach remains rather liberal, practical and humanitarian in nature. Greene looks at religion from the perspective of the seedy, the corrupt and the most troubled among human beings. He probes deep into the basic function of religion vis-a-vis the individual and tries to give it a human face. Greene does not emphasize faith in God and unquestioned blind adherence to religious norms nor is questioning of the ecclesiastical code considered sinful by Greene. The disbelievers are, in fact, closer to God because they probe the very roots of faith, which shows their desire to come closer to Him.

Modern Fiction and Greene's Approach to Religion

Graham Greene and his contemporaries in British fiction like Aldous Huxley, Evelyn Waugh and others, between the two World Wars and later, have been concerned with the gradual loss of the benevolent social values which guided society earlier. The period between the two World Wars was also a period of man's quest for some satisfactory political ideology or the other, for reorganizing society in order to face the deep economic malaise and the onrush of technology.

Greene came to the literary scene during these two eventful decades and like his contemporaries, became deeply involved with the fate of the individual, faced with the mammoth technical progress and the attendant economic unpredictability on the one hand and the rapid progress of collectivist political ideologies on the other. It was a period of total individual impotence. The citizen, even in advanced countries like England, France and the US, found himself paralysed, unable to take any initiative but to follow some leadership, even if inept. The post-War period when Greene's works drew attention, was a turbulent and chaotic one. The dilemma of belief had been replaced by the dialectics of ideological paranoia. War and the consequent tribulations filled the individual with confusion and frustration. Under these circumstances, writers like A.J. Cronin, F.L. Greene and Graham Greene tried to evolve some framework to give direction to the perplexed humanity. Greene suggested a twofold alternative—either to establish a new social structure based on collectivism or to concentrate on the individual. Some form of liberalized Christianity was the need of the hour. So Greene proceeded to construct his privately worked-out world where sin is a forced, conscious choice but the sinner is not necessarily 'a burnt-out case', outside the scope of God's mercy. It is here that Greene's brand of Catholicism plays its unique and pragmatic role.

Another important feature of Greene's art is that he presents his ideas on religious matters with a difference. Catholicism, as it appears in his novels, is not merely a public system of religious code and dogmas. Nor is it a body incorporate of faith needing exposition. It is, in fact, a privately worked out system of ideas and concepts, a source of impulses and a vast storehouse of rich symbols which is thus, in some ways, vital to him as an artist. As Greene does not draw a stern line demarcating the sinners and the saints in ossified categories, therefore, his perspective is that of a humanist. For his protagonist the religious code does not symbolize any stifling of the natural feeling and emotions. Rather, it allows for free display of man's deep-rooted internal dilemmas to which Greene lends a patient ear.

Reconciling the Humanist and the Catholic in Greene

Greene is a prolific novelist and his interests range from pure thrillers passing on to those that are deeply religious and spiritual in content to those having secular themes. His novels attempt to depict life in its panoramic variety. They are concerned with basic human situations that have perennial significance.

In his novels, Greene has largely striven to restore the religious sense and the sense of importance of the human act to the English novel. No other writer since Charles Dickens has so successfully combined immense popularity with complexity and craftsmanship. Along with being a representative writer of 1930s, Greene also attains the rare achievement of deftly juxtaposing the ethical values and the humanistic perspective, placing them within the contemporary scenario. For a novelist who also happens to be a Catholic, the hazard of being accused of proselytizing is ever-present. But Greene's keen sense of involvement in the cause of the seedy and the underprivileged and his staunch criticism of the monolithic and rigid religious code befuddling the individual, marks him as an advocate of Humanism. Graham Greene was a Catholic convert, but he considered his conversion to be "an intellectual conviction and not an emotional one." However this conversion made the theme of good and evil a recurring and predominant one within the framework of Greene's own notion of man as weak and helpless in the face of the circumstances he is placed in.

Greene may easily fall into the category of 'bad Catholic'. The more piously orthodox Catholic disclaim that their religion has anything in common with Greene's. But the fact remains that Greene grafted alien theological concepts on to the English novel without straining either the beliefs or the form. It is here that Greene's brand of Catholicism plays its unique and pragmatic role. Greene's development as a novelist has provoked equally strong reactions from both his fellow-Catholics and his non-Catholic readers. It is doubtful if anyone has ever written about him without using the word "seedy". His mingled air of shabbiness and salvation is indeed unique. No other writer in the present times has articulated evil with such drive and technique. His vigorous concern with evil, despair, adultery and physical love appear rather unpalatable and distasteful to his Catholic brethren, to whom he appears to expose "all the beauty and horror of the flesh." To the non-Catholics, his exaggerated treatment of squalor and sin appear as artistically irrelevant. But critics on both sides undermine the fact that for this Catholic convert, Catholicism did not hand down some ready made solution to the problems. In order to testify his new-found faith, he had to carry to the extreme point both what he believed to be the human capacity for love, pity, fear and despair, as also God's capacity for showing mercy.

Varied themes of pursuit, betrayal, violence and suicide are explored by Greene in his novels to convey the message that violence is symbolic of the struggles going on at all the time within man's soul and the externalization of this idea shows that "today our world seems peculiarly susceptible to brutality." Greene was struck by Cardinal John Henry Newman's view of a world full of chicanery, injustice, corruption and sin where truth is crucified and virtue is defeated. What Newman observed as the Original Sin provided Greene with a basic framework of moral perception, but the treatment that Greene gives to his own world-view is contemporary. Modern-day situations are analysed by Greene but on account of his Catholic background, they acquire a metaphysical aspect. His moral vision which centres on the sinful and the depraved man also includes the idea of efficacious grace and piety which any sinner can hope for despite holding a non-conformist and ambivalent stance in life.

Greene's conversion to the powerful and prestigious Catholic church was supposed to exercise a restraining and moderating influence on his inherent ambivalence. It suggested the recovery of self through faith. Religion was called upon to do what public school discipline and psychoanalysis had failed to do in his childhood. With his background of being a lonely, bored and suicidal child, Roman Catholicism was not likely to achieve the desired results. Greene remained resolutely himself. Instead of making him tame and subdued, the conversion created a highly complex situation. It unleashed a war between experience and dogma, reality and myth, turning his rebellious and inquisitive mind even more curious than before. Indeed there were some signs of a sense of belonging and spiritual assurance bestowed upon him by his new faith, but Greene was unable to harmonize the contemporary reality with the orthodoxy of belief.

The abundance of Catholic themes and symbols permeating his novels is one of the benefits he derived from being a Catholic convert. But Greene eschews the clichés and claptraps of Catholicism and speaks from his personal experience. He subverts theology into his human world-view and seeks to explore the human predicament within the Catholic framework. This is not to suggest that Catholicism has ready-to-serve answers

to the questions posed by Greene. In the words of David Pryce-Jones, the Catholic symbols of sin and evil appeal to Greene because they evoke the real world of man. They have been super-imposed on a personal vision which existed before conversion and which Greene has described in *The Lost Childhood*. Theology for Greene has been no easy release, no diversion of earlier compassion into easily accepted doctrinal morality. As Greene mostly takes up the underdog and the weak as his protagonists, he uses Catholicism with an earthly basis, divesting sin and evil of its purely supernatural trappings. He considers sin as something natural and humane, rather than endowing it with strict eschatological codification as something deplorable and demonic. To a convert like Greene, “the Catholic doctrine could add no more than an outward form and a suitable grammatical clothing.”

There is an admixture of pointed polarity and an inevitable complementarity between Greene’s Catholicism and his work. He never uses his faith either to promote individual anarchism through his rebellious and inquisitive protagonists or as an alibi for merely flouting what the scriptures ordain. Rather, his brand of Catholicism guides the depraved and oppressed man through a labyrinth of not very pleasant experiences of life towards an ideal, which is not necessarily God, to live by as in the case of Henry Scobie in the present novel. Just as Greene’s conversion to Catholicism was largely a revolt against his Anglican upbringing and against a monotonous and depressing routine of childhood days, with the mechanical arrivals and departures at school, so also the emotional depravity felt by the sensitive child along with his awareness of a ruthless world, indifferent and callous to his sensitivities, represented by the school as a microcosm of that world, was responsible for the growth of the humanist inside him. Greene himself had been looking for something humane, flexible and compassionate.

When humanists think of freedom of inquiry and tolerance, civil liberties and the rights of man, they think of the Church as obscurantist and oppressor and of the free-thinkers as bearers of enlightenment and campaigners for emancipation. Christianity has been hostile to Humanism largely due to the belief that it undermines the basis of morals. Humanists are disposed to reverse the argument. They maintain that the Christian ethic is basically defective. It has denied man’s natural, social tendencies and encouraged a self-centred preoccupation with one’s own virtue and one’s own salvation. Christians naturally will repudiate this view and will point to the Gospel injunctions to love one’s neighbour. But if the Gospels are read as a whole and not partially, it will be clear that they attach far greater importance to loving God than to loving one’s fellow men. Furthermore, they put forward as the main motive for loving and helping one’s neighbour the assurance that such conduct is pleasing to God and will earn a substantial reward in the life hereafter. Strangely enough human ties are regarded not merely as less important than, but in some cases as a definite obstacle to, the attainment of a right relationship with God. This type of charity is a sort of impersonal self-denial based on duty rather than on affection. Here “posthumous self interest” is the prime concern. From the fall of Rome until the twelfth century, the church taught that human ties were an obstacle to the love of God and that one should be good to others not from spontaneous impulse but because this was what God commended and what God would reward. The last people one should do good to were the members of one’s own family. In the later Middle Ages, the life of the hermit became less fashionable but there was still a strong feeling that self-maceration was one of the highest forms of virtue. By the nineteenth century the intellectual climate had been transformed by the Enlightenment and the ascetic tradition had greatly weakened. Campaign against child labour and abolition of slavery was brought about by unbelievers.

Therefore, Christianity was in principle irreconcilable with Humanism. An attempt at reconciliation was made when Rome adopted Christianity for its military and political purpose. But with the ascendance of the Church, free inquiry was suppressed and the elements of humanist tradition—political freedom and personal independence being some, were trampled. With this background analysis of Humanism versus Christianity, it would be a cumbersome effort to prove Graham Greene a Christian Humanist. A Christian Humanist may mean a Christian who gives full value to human life in this world and allows it a relative autonomy but he does so because according to his belief it is God’s world and a God-given autonomy. The contrast here is with a fundamentalist

pre-occupation with salvation or with an other worldly focus of interest. For the Christian the realm of independence is a realm of obedience since he has chosen the rule of faith. For the humanist there is no such rule and he begins and ends by being human and he shares with all others the human situation.

Following the same line of argument the genre 'Catholic novel', attributed to Greene, also appears a contradictory term. The development of the novel is bound up with increasing democratization, with a degree of improvement in the education and status of women and with the whole liberal bourgeois ethos of the modern world.

George Orwell fully supports this view:

“The atmosphere of orthodoxy is always damaging to prose; and above all it is completely ruinous to the novel, the most anarchical of all forms of literature. How many Roman Catholics have been good novelists? Even the handful one could name have been usually bad Catholics. The novel is practically a Protestant form of act, it is a product of the free mind, of the autonomous individual.”

In his book *The Rise of the Novel* (1957) Ian Watt considered the novel as essentially realistic, its origins profoundly linked to the development of the modern secular world. Since the realistic novel has to be regarded as the central classic tradition of English fiction, the novelist is almost, by definition, “liberal, pluralist, foxy, his typical subject is the merely human rather than the over-arching non-human absolutes.” The rise of the novel is also related to the ‘declining authority of the proverbial plots of revealed religion. It is a side-product of the process by which history replaces theology as the main mode of organizing and understanding human experience. This is where the dichotomy inherent in the term ‘Catholic novel’ comes up with its closed world-view and narrow, religious considerations. The Catholic novel is considered to have originated in the French Catholic Revival of the late nineteenth century, which had pronounced decadent overtones and was seen to continue in the works of George Bernanos and Francois Mauriac. However, Catholicism is a rich and complex system and there are many different ways of being a Catholic. Graham Greene’s fiction clearly reflects this.

The widely attested trauma of disillusionment that the post-War generation experienced was as much with religion as with patriotism and secular ideals. The deeper reflection on the traumatic shock to secular optimism and to conventional and liberal religion that the War represented made it apparent that the strong sense of the Fall and the need for salvation in orthodox Christianity may actually have something to say. An intellectual revival of orthodox Christianity was, in fact, on the way, its luminaries were Karl Barth, Reinhold Niebuhr and Jacques Maritain. The intensifying economic and political pressures of the late twenties and the early thirties and the rise of Fascism above all, polarized political opinion among intellectuals. It also contributed to a significant minority revival of orthodox religion. More drastic solutions, than liberalism, seemed to be called for in both the theological and the political realms. As Adrian Hastings says, the thirties began to see “a breakdown of the agnostic consensus of the enlightened and ... the growing sense that a belief in supernatural religion really was an intellectual option for modern man. To be a Roman Catholic had come to mean espousing a very clearly defined set of doctrines and way of worship, centralized and self-centred, markedly set apart from contemporary English ways in some respects and powerful in its sense of certainty. This absolute doctrinal assurance appeared very attractive to many converts — Graham Greene and Evelyn Waugh being among them.

Greene is among the more intellectual representatives of the Catholic church. He is an enlightened theologian, earnestly exploring the ways of adapting the tenets of the Church to modern thought and social changes. Among the multifarious ways in which this has been occurring — one is to emphasize the humane aspect of religion, to show its relevance to the concerns of man and hence to stress its uptodate nature, its role in promoting social justice and in the development of individual personality. Gradually, the church of England has been moving progressively further from Gospel Christianity to secular Humanism. The need is being voiced - for a new Humanism, which, without rejecting the supernatural, will aim at building a world where every man can live a fully human life, freed from servitude imposed on him by other men or natural forces beyond his control. Many staunch Catholics are annoyed with this new role of the church. They argue that otherworldliness is the essence of Christianity and a church that ceased to be otherworldly would cease to be Christian. Through

its failure to realise that man is a weak, social animal, Christianity has been led throughout its history to proclaim and practise a code of morality that is completely self-interested and extremely rigid. That it does so less strenuously now is due to the permeation of secular Humanism. Graham Greene stands as a tenacious and tendentious follower of this new category.

The need of Secular Humanism was all the more direly felt during the 1930s, a period which heralded intense social, political, religious and economic tumults and changes. The thirties mark a dramatic social awakening. Religion was on decline and its place had been taken by politics. There was also an acceleration of anti-humanistic trends, but a determined effort to fight them was also prevalent. Marxism came to be regarded as a healthy alternative to Fascism. Communism caught on with the younger writers as the creed of the toiling mankind. Communism appealed to those who believed in peace and social justice. It now turned the public eye to the spectre of Hitler's tyranny. The concept of evil underwent a radical change as more and more people tended to think of it in objective term. Attention was focused on evil working in and through man. The situation called for a sane, impartial and humane approach to the social and political problems facing man. There was an alignment of forces on the humanist pole. The spirit of realism led to the debunking of myths. Evil was linked with a world and it became a social syndrome. Poverty, misery, the exploitation of man by man were regarded as the breeding ground of evil. The whole system needed to be overhauled. The large scale economic reforms going on in Russia were closely watched by the outside world. Religion could not remain aloof from the forces working within the society. Attention was focused on the evils of the new society and on the ill-effects of uncontrolled capitalism. The writer's sensibility was determined by the actualities of life. G.S.Frazer feels that "the best English novels of the 1930s reflect a state of social tension." The struggle against evil, against the forces of alienation, is the hall-mark of the novels of the nineteen thirties.

Graham Greene belongs to this milieu. He shares with the writers of the thirties a passionate sense of reality. His attitude is shaped by the temper and the ethos of his age. Graham Martin in an essay called Greene "a highly topical writer" and bracketed him with Evelyn Waugh and C.P.Snow. Greene's observation focused on poverty, misery and seediness of the individual fighting against gigantic and inevitable forces of society. Greene shares many ideas with his contemporary W.H. Auden — both believed that imagination had been sacrificed to reason and both turned to a theological solution. Greene's intrinsic humanism expresses itself in his liberal opinions, his deep concern for the individual as a victim of an an-powerful world. John Atkins observes "One attraction of the church for Greene must have been its refusal to victimize tarts. He is faithful to the Church because of its whisky priests and Scobies...." Before bracketing Greene with other Catholic writers like G.K. Chesterton, Francois Mauriac, Evelyn Waugh, George Bernanos and Hillaire Belloc his own statement about his position needs to be mentioned:

"The membership of the Catholic church would present me with grave problems as a writer if I were not saved by my disloyalty. Loyalty confines you to accepted opinions, loyalty forbids you to comprehend sympathetically your dissident fellows but disloyalty encourages you to roam through any human mind. It gives the novelist an extra dimension of understanding."

At times he grows bitter against being branded a Catholic writer. *In Ways of Escape* (1980) he spitefully comments:

"I was discovered to be — a detestable term! — a Catholic writer. Catholics began to treat some of my faults too kindly, as though I were a member of a clan and could not be disowned, while some non-Catholic critics seemed to consider that my faith gave me an unfair advantage in some way over my contemporaries."

To critics like George Orwell and Richard Hoggart Greene's religious view is inadequate and unconvincing. Whereas Orwell considers the "... cult of sanctified sinners ... to be frivolous", and a pointer towards "weaking of belief" in Greene. H Hoggart opines that:

"Greene presents us with a view of the relationship between God and man in which the emphasis is almost entirely on ... one aspect of religious belief and to think it all is to have an inadequate view of religion."

Another critic, John Atkins, suggests in his book *Graham Greene* that despite the omnipresence of belief in Greene's novels, the criticism of Greene "should not degenerate in an essay on moral theology." Atkins considers Greene as a humanist among the English novelists and treats him as such. However, Greene's handling of a variety of themes — religious, secular, thriller detective, refutes this accusation. Although themes of sin and suffering are pervasive in his fiction, but he does not melodramatize them. Rather he presents sin as an inevitable consequence of corrupt actions and a vicious world. Greene relies heavily upon divine will to deliver his protagonists from their trials and travails, but he finds the operation of this divine will very irrational, even pestering at times. The question mark lurking behind his stories should not be missed.

Catholic symbols have an imaginative appeal for Greene but he has adapted only those aspects of Catholicism which correspond to his vision. He has subverted the Christian doctrine into an unconventional world-picture. For instance, the idea of Original Sin has been used by Greene to portray man as a victim of a process which is external to him, rooted either in nature, in his surroundings or in his traumatic childhood. Greene's priests are given the liberty not only to have unconventional notions verging on disbelief but also to participate in human misery and pathos through direct participation in sinful acts. Greene includes not just the saints and the sinners but a wide spectrum of humanity as his characters — revolutionaries, comedians, policeman and spies. The line demarcating the saints and the sinners often blurs and merges. Greene also does not suggest that his believers are more at peace with themselves than the non-believer. Greene also shows various shades of belief and non-belief and characters vacillate between one belief and another — Scobie is unable to decide between the love for God and the love for human beings.

Although religious disputations are liable to obscure and distort literary issues, it is in the tensions thus set up in Greene's work that the chief interest is created. Greene's ideas may appear unacceptable and even revolting to the pious adherents of the faith, but it was Christ who declared himself more satisfied with the repentance of a sinner than with the orthodoxy of the entrenched and the devout followers. Thus Greene opens up a two-way path to salvation - one through sanctity, another through sin. It is not so much Greene's attitude to Catholicism but rather his flexible and unorthodox approach towards evil and sin and his highly imaginative and compassionate probing of the dark side of man's psyche that form the real substance of Greene's fiction.

Greene is not just a Catholic novelist indulging in ontological exercises through his stories. He is above all a humanist whose concerns are much varied and profound than of a mere theologian. He is also one of those pragmatic thinkers who has voiced the need for Christianity to mould its "modes and methods of revolution" because as it stands today, Christianity lags behind in the present day changing circumstances of a fast-growing, complex life. Greene sees the visible mundane world as an extension towards the spiritual one. Therefore, in his novels, this-worldly human actions are linked with that-worldly religious sense. Due to it his this-worldly characters are ever-conscious and apprehensive of that-worldly concerns. Hence the distinction between fiction and faith is a vague one in Greene's case. Samuel Hynes gives a right assessment:

"For Greene, truth is religious, not always specifically Catholic, or even Christian in any exact doctrinal sense, but concerned with a vision of human life that postulates the reality of another world. One could not construct a religion out of Greene's novels, and it seems unlikely that any one would be converted by reading them, but they are nevertheless the novels of a religious man."

Greene's humanistic concerns prevent him from adopting a partisan, parochial and sectarian outlook.

Contemporary relevance of Graham Greene's humanistic religion

OR

Greene as an modern writer

Graham Greene's religious vision gives a contemporary, pragmatic and humane view of the world around. Terry Eagleton feels that Greene uses his Catholicism as a 'point of transcendence' from which his culture can be placed and criticized. It paradoxically remains at the heart of the experience of being a Catholic, to be able

to preserve a certain freedom or at least a tension with the church as an institution and an awareness of its imperfections. On the other hand the sacredness of the church is protected by emphasizing its prophetic and providential functions. Greene made a cult of what he called 'disloyalty' and declared it to be essential for a Catholic writer. Throughout his career he displayed an overpowering awareness of the tension between the individual and the institutional church. His most famous 'Catholic' novels insistently raise the question of escape clauses and the fallibility of the institutional rules. Greene's privately worked out system of ideas and arguments along with a conglomeration of symbols help him to concretize intricate human situations.

Greene explores in his novels a world of corrosion and decay, beleaguered and besieged by evil, apparently God-forsaken but finally redeemed by God. This world, though private, is not exclusive. Its lineaments are of our world and we recognize it as an externalization of our own world. The contemporary appeal of Greene's works shows that he is not just a period-writer constrained by the concerns of his own times. His awareness is certainly more acute and more arresting than of writers like Evelyn Waugh (1903) and C.P. Snow (1905). Whereas Snow has a special interest of a contemporary, Waugh is essentially a pre-war novelist and the post-war interest in him is a kind of nostalgic reaction. Greene spans the gap between Waugh and Snow. His deeper penetration and keener observation releases him from the strictures of both 'pre-war' and 'post-war' categories. Thus Greene's art attempts to reconcile the strength of a very specialized vision with an easily accessible novel structure which aims at generalizing the vision. What Greene diagnoses is the human condition—'Why, this hell, nor are we out of it'—this statement of the corrupt lawyer, Mr Drewitt in *Brighton Rock*, existed and still remains as an experienced social fact in the present-day world. In this way, Greene's understanding of the topical scene enabled him to connect it properly with his own themes.

Greene's disloyalty to his faith was largely responsible for bringing forth the modernist within him. In fact the concept of disloyalty was an integral component of Greene's life-long experiences. He belonged to a middle-class family having its own pretensions and fixed limits beyond which his Puritan father, Charles Greene, and strict mother, Marion Greene, would never let him go. However Graham Greene had a special interest in knowing about the distant and the unfamiliar. Besides, nothing could be outside the grist of a writer's mill. All could be used because all was about life. It was Greene's disloyalty to the strict discipline of school and family which prompted him to use rogues, spies, smugglers and criminals as characters. In *Why Do I Write?* (1948) Greene has stated that as a novelist he was writing fiction, not propaganda and defended his right to be 'disloyal' to the church. He felt that as an artist, he must be allowed to write "from the point of view of the black square as well as from the white."

Uncertainty seems to be the driving force for Greene. He is, therefore, particularly attracted to characters who inhabit a spiritual borderland and who embody some form of paradox, such as the Catholic agnostics and the sinful saints. Jean Guilton finds that Greene habitually sees grace operating through sin, and the worst sins—sacrilege and suicide, function as the means to grace. Grace comes "not through the exercise of good, but through the experience of evil." This explains the special attention and consideration which Greene shows for the sinner.

Greene displays a variety of interests in his novels. The financial Depression, international capitalist monopolies, war-scare, the cold war—all this forms the multi-dimensional milieu of Greene's fiction. His characters live under an unholy amount of stress in such a world. They are prey to some weakness and are often tortured by a universe they cannot cope with. All of them are men divided against themselves, painfully aware not only of their personal failures and the ubiquitous malaise of society but also of their inner guilt and sin. Many of these characters are men on the run, pursued not only by their enemies but also by the unforeseen consequences of their choices made in their moments of crises. A Greene hero is both the betrayer and the betrayed. He faces a gamut of problems—crime and sin, guilt, flight and probable destruction. The freedom of Greene's protagonists is severely limited by their own compulsive actions and reactions and by chance encounters and happenings. But this does not mean that Greene supports determinism of some kind. However tainted and complicated the

lives of his characters may be, they are not denied the free will to lead an unconstrained and iconoclastic life-style.

The drama of good and evil in Greene's novel works itself out on the human plane through the realities of sin, suffering, death and grace. There is a pervasive sense of the implications of the doctrine of Original Sin in Greene's thought. The 'Original Sin' into which man is born creates certain theoretical problems which are different from the 'actual sin' which man perpetrates himself. But the question still has to be asked why God permits any kind of sin at all. If the recognition of sin in its various forms is indispensable, then there is a sense in which sin itself can be regarded as useful. Roger Sharrock says that through the tradition of Dostoevsky and Huysman, the paradoxes of the holy sinner influence the novelists of the French Catholic Revival — George Bernanos and Francois Mauriac.

There is therefore, perhaps, a way directly rather than by the mystery of providential grace, through sin to God. Dostoevsky in his compassion for the peasantry of his time, saw the sinful actions of many a Catholic followers, as the result of situational compulsions, but always done with pure intentions. Huysman's way 'down and out' means down into sin and out into grace. This idea also finds elaboration in Greene's novel. At the beginning of the *The Heart of the Matter* Greene uses Charles Peguy's startling assertion that :

"The sinner is at the very heart of Christianity. No one is such an expert in Christianity as the sinner: no one, that is, except the saint."

Greene presents evil as something which limits and negates humanity and thereby has an irreducible element of mystery. Only when that mystery is recognized is there any possibility of coming to understand the underlying design of providence. For if the existence of evil has always been a stumbling block to the idea of God, it has also suggested the need for a saviour to deliver mankind.

Here, the progressive modernist view of Greene, appears to stand in opposition to the metaphysical idea of evil as something inherent with which man is born into this world. But at the same time, Greene convincingly elaborates upon the social, economic and even environmental factors responsible for sinful actions thus giving a contemporaneous look to his subject. In the case of Henry Scobie, the sultry and humid West African colony of Sierra Leone acts as a breeding, nourishing ground for evil of all sorts. The deep appeal of the seedy for Greene was due to the fact that he felt it to be closer to the beginnings of human development:

"It hasn't reached so far away as the smart, the new, the chic, the cerebral... It is only when one has appreciated such a beginning, its terrors as well as its placidity, the power as well as the placidity, the power as well as the gentleness, that the pity for what we have done with ourselves is driven more forcibly home."

It is possible that Greene's desire to go to the remote parts of Africa and Latin America and his choice of the harrowed and the depraved protagonists was an endeavour to seek out the primitive, unspoilt and unassuming aspect of human life.

Greene's faith comes handy in his exposition of the dilemma in the lives of his characters. Ford Madox Ford talks about "the queer, shifty ways of Roman Catholics" who are said to be always right when dealing with "the queer shifty thing called human nature." But Greene is not content with writing novels for the limited purpose of edification and catechization. He has a moral vision, of a much wider sense, encompassing life in all its aspects. In significant ways, his writing is a sort of social act since it corresponds to the specific conditions of our times. It reflects his knowledge of good and evil arrived at by a direct awareness of moral obligations. As a humanist Greene does not subscribe to the Catholic dogma. To him sin is identifiable with moral evil and becomes reprehensible when it is a deed done consciously in deliberate disobedience to one's conscience. Greene does not locate virtue at the center of his moral vision. On the contrary, conventional morality with its crude distinction between right and wrong, is to Greene, not a true picture of morality. His saints and damned persons betray a disconcerting resemblance, which bespeaks of his modern attitude towards religion.

Greene's basic commitment is essentially to human life as he himself admits in his report of his first journey to Africa in 1935. Greene regards this journey as pivotal as it was here that he discovered amidst some very real

terrors, a thing “I thought I had never possessed; a love of life.” After an attack of malaria, he found, “I had discovered in myself, a passionate interest in living.” As a creative writer he imparts to his work, what R.W.B. Lewis calls a “solid sense of this earthly life.” In his novels the human world appears in all its diverse forms.

Graham Greene’s modernism with its liberal and resilient approach does not serve as an alibi for the criminal and the sinner to flout rules of law and scriptures. Nor does he use his brand of Catholicism to sermonize or proselytize. He also does not arrive at some simple, deducible logic as conclusion of his novel. Contrarily, his approach is rather ambivalent. He is not a supporter of individual anarchism, depicting the individual wilfully debunking social and religious norms, and getting away with them. Greene, as a sensitive writer, living in troubled times of history (1930s), analyses the actions of his protagonists as reactions to certain internal and external factors. Scobie’s tensions are further heightened in the seedy, sordid and combustible atmosphere of the West African Colony. Thus Greene’s vision is not just theological and ecclesiastical but also has a broad, social and modern angle too.

Greene’s modernist approach inspired him to pluck evil out of its isolation and to place it in the context of a world which had produced it. Even in his new-found faith in Catholicism, Greene feels attracted to the church because of its belief in Hell. ‘It gives something hard, non-sentimental and exciting.’ Therefore, although the echo of the Eternal Fall resounds in all his work, he does not overlook the other factors involved. Greene has progressively come to regard evil as a natural concomitant of the world and advocates a relentless struggle against it. His modern ideology has led him to the inevitable conclusion that sinners and criminals are not born but made by the world. A.D. Wilshire feels:

“On the conceptual plane he (Greene) may assent to the formulae by which he interprets life, but as a writer his empiric grasp of human nature makes him revolt from the caricature of the human condition drawn for him by the theologians. As a sensitive suffering human being, he is incapable of taking the theological conclusion that an offence committed by an imperfect being inside time can be allowed to be eternally punished by a perfect being outside time. Like Scobie, he can believe in no God who was not human enough to love what he had created.”

Greene’s choice of locale also reflects his ingrained Humanism. Since he is concerned with the harrowed and the necessitous members of society, the hot, sweltering colony of Sierra Leone interests him as a background milieu. It is easy to talk about the luxurious and easy-going life of the self-contented, rich man, but a deep insight is required to give a correct and realistic picture of the nightmarish actualities of the life of the poor. Greene’s prowess as a journalist helps him to depict an accurate and authentic picture of the background scene. But his presentation is not just a modernist, disinterested report on the matter. The humanist in him observes the milieu and its complexities with keenness and compassion.

Greene’s concern for the downtrodden, ordinary man has a resemblance with Flyodor Dostoievsky’s uncanny insight into the darkest nooks and crannies of man’s heart and mind. This is very enlightened, modern concept. Like Greene, he has a tragic vision of life reflecting on its dark and sordid aspects, particularly with reference to the exploited peasantry of his times. Although he was declared to be “the most malignant Christian” by Turgenev, Dostoievsky expressed profound views on religion, sin and faith. His following statement reminds of Greene’s ambivalent approach to his own faith:

“You cannot imagine the terrible torment the desire to believe has caused and still causes me, for it is a desire that grows stronger in my heart the more arguments I have against it.”

The idea of bargaining and striking a deal with God occurs frequently in Greene’s work. It is as if he challenges God to prove His relevance in the present sordid and sorry state of affairs. This approach of Greene is most original, based on the utilitarian aspect of religion in as far as it (religion) purposefully serves human needs and ends.

Scobie is ready to lay down his life and to commit the most grievous sin of despair if that could rid his wife and mistress from the pain his life was causing them. This is a deal which he makes with God.

Another aspect which reflects Greene's interest in contemporary issues was his sympathy for the new enthusiasm in the church for social justice and his are the first British Catholic novels to pick-up on the subject of Liberation Theology — the belief that the practical search for social justice, especially in South America and the Third World, is an inherent part of the Gospel. This idea entrusts the church with more than just the spiritual, other-worldly duties, Its temporal, this-worldly responsibility of replenishing the economic and social needs of its followers is now highlighted. Greene also showed appreciation for the worker-priest movement that started in France towards the end of World War II, whereby, in an attempt to bring the church near the secularized, industrial population, certain priests went to work full-time in secular posts and shared the lives of the working people. The new church is a purified and simplified one, a church of the dispossessed. This is a church built perforce on humanitarianism, compassion and mutual forgiveness of each vice, a church whose only 'power and glory' are weakness and poverty through which God can work. This church does not strictly categorize human action as either sacred or profane but accepts human frailties in a humane spirit. To belong to this reformed church, Greene feels, is to experience a blessedness that is already a participation in the beginning of heaven on earth.

For many Catholics, Graham Greene being one of them, the new era has brought a considerable relaxation in the institutional structure of the church. Structures once seen as essential, permanent and absolute have come to be regarded as secondary. Father Austin Brierley in David Lodge's *How far can you Go?* prophesizes 'a time when the whole elaborate structure of priests and dioceses and parishes would melt away.' Edward Schillebeeckx, a mainstream Catholic theologian, says that no more than a provisional identification is possible in our time between believers and the institutional church.

Greene's observation of human nature shows his human realism. For Greene, 'human nature is not black and white, but black and grey. He believes in relativity and not absolutism of morals. Religious code has to have the elasticity to give allowance to human endeavour as also to provide succour and relief to another human being. Despite the pervasiveness of the theme of sin and suffering in his work, Greene's concern with its alleviation is equally omnipresent. He takes sides with whosoever tries to eradicate suffering from the lives of human beings. It may be the sceptical Major Scobie who readily gives up his life to save his dear ones from suffering. Commenting upon Greene's unique quality of dealing simultaneously with the religious and the modern humanistic ideals, Mariella Garbley writes in a Christian journal:

"Greene is especially powerful in distinguishing between the Catholic ethic, which is rooted in the idea of grace and of dependence on the sacraments, and the humanistic notions of virtue which lack spiritual dimension and supernatural orientation. When ill-handled this distinction leads to the dangerous trick of surrounding the wicked Catholic with an aura of superiority to good, unselfish unbelievers. But the clear indication of salvation as open to the sinful man who clings to his faith and at least tries to repent, leads to the portrayal of fine and moving characters such as Scobie."

The theological dimension in Green's novel is certainly his significant contribution to English fiction. Ray North says:

"Greene has brought to the English novel a metaphysical dimension that is integrated into the themes of the books in a positive way and is not just a vague conventional background."

By incorporating the concepts of Catholic faith, Greene "has expanded the boundaries of the English novel." In Greene's case, religious faith is not a liability. Rather, his religious ideas imbued with contextual contemporary considerations help in a humane and compassionate understanding of the weak and victimized members of the society. As is typical of a humanist, Greene voices the concerns of the individual and pleads for a more equitable and humanitarian social order.

Critical Summary and Analysis of the Novel

The story of the novel *The Heart of the Matter* is complex, analytical and psychological in nature. The emphasis which was earlier on manners (Jane Austen's *Pride and Prejudice*, *Emma*, *Mansfield Park*, *Sense & Sensibility*) now shifts on to probing of the mind. The focus now is on the subtle nuances of human

psyche, on the predicament and dilemma which surrounds an individual living as he does in the post World Wars milieu. One such character who is caught in the web of conflicting demands and pressures is Henry Scobie, the protagonist of *The Heart of the Matter*. Scobie is a scrupulous, conscientious and dutiful police officer working as Deputy Commissioner of Police in the humid and hostile British colony of Sierra Leone in West Africa. He is a Catholic convert, married to Louise who is an ambitious and demanding wife. She is fond of poetry, parties and promotions. Unfortunately, all her ambitions are dashed to the ground when Scobie is denied promotion and she feels sulky and morose all the time. Scobie suffers from an acute sense of responsibility, concern and pity towards his wife and blames himself for her plight. To add to his woes, Scobie does not share his wife's over arching awe for the rites and rituals of the church, although he is a God-fearing man.

When Scobie is bypassed (ignored) for promotion, Louise feels very hurt and humiliated. She knows that with her fine, intellectual taste for good books, she is considered something of a snob by other Britishers. Only Wilson, the spy, shares her penchant for books, Scobie is compelled by Louise to arrange for her tour to South Africa. He tries for a loan from the bank but there is little money in his personal account and the bank denies overdraft. Now Scobie is in a very tight and precarious position, tormented by the overt and covert pestering of his wife on the one hand and tortured by his own sense of pity and hopelessness on the other. In sheer expediency, he borrows money from a corrupt Syrian trader, Yusef, who deals in all sorts of illegal trade of diamonds, narcotics etc. That Yusef should be the only confidant left in whom 'Scobie The Just' could confide, speaks volumes about his mental and moral degradation.

In the novel, Greene has developed the character of Henry Scobie from the point when he is a serving police officer in the seedy and sordid environment of the West African Colony of Sierra Leone. The colony is inhabited by the native blacks, Syrians, Indians and the British colonizers who seem to be obliging the lesser mortals by carrying the white man's burden. They are depicted as upright, law-abiding and responsible. The climate and physical environment, however, is highly hostile, humid and hot where perspiration, inflammation and gangrene are common maladies. The flora and fauna which breed here are equally symbolic-pye-dogs, cockroaches, vultures, dumping grounds, over-flowing gutters are all essential features of 'Greenland.' The novelist gives the reader to understand that the geographical environment of this heart-shaped colony has a close affinity with human heart where vice and corruption flourish uninhibitedly. The locale outside is the manifestation of the inner malaise which ails the hearts of the people living therein. Greene has a great sense of place and evokes the physical environment very vividly.

The seediness of the locale, to quite some extent, is blamed to be responsible for turning virtuous people into vicious ones. Wilson, the spy, Robinson, the bank manager, and even father Rank feel frustrated and garrulous due to the sultry climate. Louise too feels weepy and lonely in these humid surroundings. Scobie has witnessed human nature in its bare, rough and unpretentious form and so he hates none. He has grown indifferent and complacent. The only thing which moves him now is neither lust nor love but only pity. So overreaching is his sense of pity that he avers- "...one could feel pity even for the planets." The overwhelming sense of pity forces him to become a partner of Yusef in order to alleviate his wife's suffering with the help of borrowed money for her trip to South Africa. Scobie is all the time also conscious of a bitter, unhappy episode in his life when he lost his only child, Catherine, when he was away. Louise handled the tragedy alone and Scobie received the telegram of his daughter's death quite late. This unfortunate incident was another heavy burden on Scobie's heart who wanted, somehow, to minimize Louise's sufferings as far as he could.

Greene takes the reader through various ups and downs in the life of Henry Scobie. Another tumultuous event in his life is the arrival of an eighteen year old widow, Helen Rolt, as survivor of a torpedoed ship. Louise has left and Scobie has found peace for some time, staying alone in the company of Ali, his long-time servant. But the arrival of Helen Rolt brings back to his mind the overwhelming sense of pity which he feels for one and all.

Once again Scobie wants to arrange happiness for others. This draws him closer to Helen, the childish widow, "who comes into his life on a stretcher clutching a stamp-album." Helen is young, immature and a non-believer.

Even as their intimacy grows, she fails to understand the guilt pangs which Scobie suffers from not because of this adulterous affair alone but also because he is hurting God by his actions. Scobie visits one of the huts where Helen is putting up but he has to meet her in a clandestine manner. He is watched by Wilson, the spy, who is somewhat in love with Louise, Scobie's wife and who has also wept bitterly before Scobie once. This makes him detest Scobie as a calm and cool tormentor, and a deliberate manoeuvrer. However, Scobie is indifferent towards him.

Scobie is aware that what has drawn him closer to Helen is his incorrigible sense of responsibility but gradually there develops a feeling of comradeship between them as they are partners in this carnal sin. Helen would like him to be less inhibitive and more daring in their relationship and to visit her during broad daylight too. She feels Scobie's religious concern to be 'humbug' and "all hooey". To compound Scobie's worries, Louise decides to come back as she has got wind of the affair between her husband and the other woman. Once she is back, she declares that she would no longer pester him with undue demands. But she would like Scobie to accompany her to the Mass the Holy Communion as a Catholic ought to do. Thus she indulges in subtle torture of Scobie as she is well aware that he would never agree to go to church in his state of sin. Once this happened, Louise would get a good opportunity of holding him to task.

Once again Scobie's acute ever gnawing sense of pity gets hold of him and he decides that it would be better if he annoyed God rather than agonizing either Louise by not going to the Communion with her or Helen by abandoning her. He thinks "God can wait. How can one love God at the expense of one of his creatures?"

In the meanwhile, he has committed another act of misdemeanor. He wrote a letter to Helen convincing her of his love and loyalty towards her. He slips the letter under the door of the room occupied by Helen but the letter finds its way into the hands of Yusef who is now ready to utilise it as an instrument of blackmail. Scobie also develops a sense of insecurity and suspicion about his old and trusted servant, Ali and unwittingly connives with Yusef to get Ali murdered. So, the once exemplary and upright police officer is now a corrupt, deceiving adulterer and a sinner in the eyes of God too. Greene has used dark and negative shades to portray the protagonist, Henry Scobie. However, as the title itself suggests, this is not the real picture. The truth is not as it appears, rather, there is a different reality hidden behind the apparent. It is here that the reader gets acquainted with Greene's version of a reformed and liberalized Christianity.

Greene believes that religion is not a fetter or a chain. It is no just an agency to punish and torture man for flouting the rules ordained by the Church. Religion is not a monolithic structure which demarcates human beings as either all good or all bad. On the contrary, religion is a redeeming and soothing presence, a power which is benevolent and forgiving. God himself is not the tormentor who would flourish his wand of Justice to penalize whosoever questions the tenets of the Church. The basic concern of a human being should be for the fellow human. The bond of love, piety and brotherhood is more equipped to deal with human follies rather than the straightjacket norms of the Church. Therefore, Scobie, feels Greene, is not a sinner despite having fallen from grace, being corrupted and damned and having committed the ultimate sin of suicide. As father Rank tells Louise at the end of the novel. "As far as I know... he really loved God." Greene always felt that such differentiation between good or bad, evil or virtue was very arbitrary and purely man-made. Man cannot understand the "appalling nature of God's mercy" nor can he himself resist the temptation of arranging happiness for others." So man, despite his puny, insignificant, erring self, remains very much Greene's focus of attention. It is rightly averred that he was a humanist to the core.

The Heart of the Matter raises a wide range of questions for the reader. It probes the nature, meaning and definition of faith in the contemporary context. It interprets the duties of Church as a social organization and not just as a doctrinaire monolithic structures. The novel unfolds a typical post-War world where man has few support systems to rely upon. Society, religion, politics— all these factors can no longer provide readymade answers or neatly packaged solutions. The complexity of life denies any simple equations. As a believer, Scobie had more doubts, suspicions and ditherings to offer instead of blind adherence. But then Greene does

not believe that asking questions or deviating from the beaten track does necessarily tantamount to being profane or evil.

Besides, who decides what is good for a fellow human being? Who is a believer and who is a non-believer? Is compassion and pity synonymic of love and should one confuse these emotions with each other? Who is God, a tormentor, a benefactor or an indifferent observer? Then, does the society and its custodians play the role of watch dog or is society a binding, cohesive force? If we consider all these questions, then *The Heart of the Matter* no longer remains a Catholic novel. It may be termed as a novel written by an author who happened to be a Catholic. In fact, religion is just one of the prime themes with which Greene is concerned. It is not the only theme. The novel is more socio-psychological in nature.

If one analyses the title of the novel, it would again take one to the genuinely humanitarian approach which Greene has for modern man living in this strange, confounding world. A believer who questions or disagrees need not be considered as eternally damned. Only when one loves God does one feel the need of not offending or disobeying Him. A believer has to prove nothing. He has only loyalty to offer, loyalty which is blind, mute but unintelligent.

Another important aspect of the novel is the racial undertones which are present. The honest and the upright are invariably the Britishers who do grow fidgety, impatient and dishonest due to the physical and social environment around. Still they are more scrupulous and diligent as compared to their other counterparts. These comprise the native Blacks, the Syrians, the Indians and so forth. Whereas the native Blacks indulge in all sorts of criminal activities- working as pimps, spying on their British masters, espionage, smuggling etc., the Syrians are corrupt manipulators. They conspire against each other and behave sycophantly with their British superiors. Both Yusef and Tallit are involved in smuggling of narcotics, diamonds and liquor. They try to frame each other and desperately try to win favours from the Britishers. In the same view, the Asians are depicted as superstitious and obsequious. Gungadin pesters his customers to let him read their palm so that he could predict their future or suggest how to improve their prospects. So the complete gamut of people is quite varied but Greene has been quite partial in depicting some characters as rather positive and others as largely negative. Thus, as a reader, one can observe that a large variety of issues interested Greene. These can be enumerated as social, religious, geographical, ethnic, personal, inter-personal, political, cultural and so on.

Graham Greene's concept of sin, salvation, redemption, damnation and the need of God's mercy:

Or

***The Heart of the Matter* as a religious novel.**

The Heart of the Matter is invariably considered as a religious novel. The Catholic tenets are conspicuous in the background and the thriller motif is superimposed in order to make the plot contextual and contemporary. Greene deals with the malaise from which the modern society suffers. His final analysis reminds one of T.S. Eliot. Just as Eliot laments the moral barrenness and sterility of the modern world, which he calls 'the wasteland', similarly Greene ponders over the need of divine mercy to redeem man. The protagonist, Henry Scobie, is a living example of modern man trying to "arrange happiness" for others and endeavoring to please God's creatures than God Himself. In his attempt to keep everyone happy and secure, Scobie fails to keep his promises towards anyone- neither his wife, Louise, nor his mistress, Helen Rolt nor even God. He appears rudderless and lost. Greene's favourite theme of the hunted and the chased becomes very obvious. However Scobie feels that he is not the hunted himself. Rather, it is God who is being hunted by him (Scobie) due to his adulterous relationship on the one hand and then his guilt regarding going to Mass without having confessed his sins first. Scobie's overwhelming religious concern makes the theme of sin, damnation and redemption very important. Graham Greene was a Catholic convert whose conversion was not a matter of doctrine or conviction. As he himself says in his another work, *The Lawless Roads*:- "I was baptized one foggy afternoon about four o'clock. I couldn't think of any names I particularly wanted. So I kept my old name. I was alone with the fat priest, it was all very quickly and formally done..."

For someone with such an attitude towards life, religion and people, faith was not a leash to keep doubts and questions in a state of abeyance. Faith raised more questions in his mind rather than suggesting blind adherence. *The Heart of the Matter* reverberates some such sentiments of Greene. However what one should keep in mind is that Greene's interpretation of religious tenets is not purely dogmatic in nature.

Looking at things as they are. Henry Scobie, the protagonist of the novel, is a clear case for damnation and fall from grace. He is residing in a God-forsaken colony of West Africa which is extremely humid, dull and dreary. Scobie is surrounded not just by the physical dirt around him in the form of pye-dogs, vultures and cockroaches, but also people who are corrupt, manipulative and unreliable. Then, Scobie also suffers from an overwhelming sense of pity and compassion for everything and everyone around him. Swayed by the same emotion of pity, he borrows money from Yusef, a Syrian trader, to arrange a trip for his wife, Louise, who feels very lonely and dejected in that dingy and seedy colony. This lands him straight at the mercy of Yusef who is a corrupt Syrian trader and is very keen to befriend Scobie. One wrong step leads Scobie into a marsh of controversies and gradually Yusef becomes Scobie's only confidant. They arrange the murder of Scobie's time-trusted servant, Ali. Later Yusef again saves Scobie from public humiliation by taking care of the letter he had written to his mistress, Helen Rolt.

Thus on the professional front, Scobie has now joined the band of other corrupt police officers but he has been corrupted by pity and compassion. Even in personal life, his adulterous relationship makes him very uneasy. He can neither be faithful towards his wife, Louise whom he had vowed to make happy when they got married. Nor can he be always around Helen, his mistress, trying to arrange her happiness. Above all this web of troubles that he has got himself enmeshed into, there is his extreme sense of guilt towards God, whom he feels, he is constantly hurting and beguiling. So, at all levels, Scobie is a damned man.

However, Greene gives the reader a different perspective. What the novel endeavours to say is that the sinful actions of mankind are least significant and even less are they an indicator of man's lack of faith. It is the intention behind the actions which is of importance. Human beings are prone to weakness and overestimation. The desire to 'overreach' and play God is present in any mortal soul. In his own Puny way of thinking, anyone would like to "arrange happiness" for his near and dear ones rather than wait eternally for God's benevolence to take charge. Scobie also feels that he would rather annoy God than make miserable the human beings. He has created. "God can wait, human beings can't". He is one of these naïve ones who cannot leave Louise, or Helen Rolt, his mistress to wait for "the appalling" quality of God's mercy. But, despite all these apparent moral lapses Greene does not denounce Scobie as eternally damned.

It is here, in his analysis of Scobie's character, that the reader comes to understand Greene's views regarding concepts such as damnation, sin, evil etc. It is also through Greene's humanitarian approach that we can assess *The Heart of the Matter* not just as a religious work but more of a psychological study of a 20th century individual, caught in a dilemma of forces which pull him in diametrically opposite directions. Greene is of the firm belief that man is not just good or bad. He is a conglomeration of good and bad. He does not share the Puritan belief that after the Fall of Adam and Eve, there is no way human race could be redeemed and restored back to God's grace. Man has his limited comprehension and little capability. But man's capacity to love and give happiness is equally colossal. Nothing that Scobie does can be condoned either from ethical religious or legal point of view. But there is also a humanitarian angle which Greene emphasizes. In his extreme, liberal approach while viewing man's predicament, Greene emphasizes the secular and human side of Church. Religion is not a punitive measure to be adopted against and alleged defaulter who displays what the scriptures ordain. God is also not a tyrant who can only punish and penalize. Faith in God is a strength-ensuing feeling. It is having faith in some power which man considers superior to one self. Now this power is neither blind, irrational nor rigid. Instead, it is considerate, compassionate and comforting. How enormously Greene differs from the traditional belief in God is brought before the reader through the words of Father Rank, the Catholic priest of the colony, who tells Louise after Scobie's death.

“It may seem an odd thing to say—when a man’s as wrong as he was—but I think from what I saw of him, that he really loved God.”

So we can safely conclude that although Greene deals with certain ecclesiastical issues in the novel, his larger concerns are largely human. He is truly a modern writer who has attempted to interpret religious tenets in the modern context. Just as duties of Church are changing from purely religious to largely temporal, so also our views related to religion need to be changed. Religion, no longer, is a monolithic concept which defies any humanitarian consideration. Religion should serve as a guiding, comforting force in the complex modern world where most other social values are constantly changing.

Keeping in view Greene’s reformed notion of Christianity, one is convinced that the concept of sin and damnation has been treated differently by him. He neither denounces a human being for his weaknesses nor does he consider anyone infallible. He maintains a human angle in evaluating a sinner. What religion might ordain as sin could be the only possible option under given circumstances. Undoubtedly, Greene believes in the need of divine grace for man to overcome his worries and troubles. Man should not assume the role of God because he is too tiny in comparison. However, love of God is responsible for making man strive to please the creatures made by God. Due to Greene’s humanitarian stance, it is difficult to call the novel just a Catholic document. Greene deals with basic human dilemmas and predicaments. So though the outer framework which Greene etches has religion lineaments but his larger concerns are humanitarian and not just religious.

Scene & Setting of the Novel

Graham Greene has commendable quality of evoking the sense of place or scene. In his novel *The Heart of the Matter*, the West African colony of Sierra Leone is evoked before the reader quite graphically with the help of images and word-pictures. Greene also worked as a journalist and War-time reporter for some time in his career. His understanding of human matters is coupled with his potential to reconstruct a place with its exact contours, shades and sounds. Nearly in all his novels, Greene skilfully concretizes and describes the sights and sounds of the milieu in which the plot of the novel unfolds itself. Brighton in *Brighton Rock*, the noman’s land in *The Power and the Glory*, the leper colony in *A Burnt-out Case* are some such examples.

In *The Heart of the Matter*, Greene evokes the picture of the West African colony with immediacy, concreteness and vividness. The dirt and filth, which is both mental and physical, is depicted by Greene in its entire detail. The damp and sultry colony breeds its ugly flora and fauna – spiders, cockroaches, dogs, vultures, mosquitoes etc. Greene portrays the seediness and ugliness of the place in its graphic detail. Scobie’s suffocation – both external as well as internal has been depicted clearly by Greene. The sweat and squalor Scobie experiences transforms his benevolent, all-forgiving and saintly figure. Narrow, congested lanes, over-flowing gutters, incessant rain and decaying and swollen bodies of dead animals bring to the mind’s eye some very macabre scenes.

Greene makes prolific use of certain metaphors in order to evoke the sense of place. The metaphor of map is largely used in his works as it is in the present novel. Greene describes the geographical location, climatic conditions and the sea-side of West Africa in *The Heart of the Matter*. Africa resembles the shape of human heart and therefore human nature in its raw, coarse form is present in the West African colony of Sierra Leone. Greene delineates the length and breadth of the colony with its dark narrow alleys, dirty and seedy quayside, clusters of small houses and dank, stuffy interiors. Robert Gorham Davis writes that “in Greene’s novel everything is as drab and dreamy as possible.” The metaphor of dingy and seamy surroundings is equally evocative. The heat and dirt of the colony creates a perfect climate for human meanness and misery.

“In the dark narrow passage behind, in the charge room and the cells, Scobie could always detect the odour of human meanness and injustice—it was the smell of a zoo, of sawdust, excrement, ammonia and lack of liberty.”

Such a God forsaken, seedy world has been rightly called “Greeneland.” It is a highly personalized landscape of Greene’s vision of the world as a place of sin and suffering. Images of beasts, jungle and battle are pervasive in Greene’s fiction. The cockroach-killing competition between Wilson and Harris is another powerful example

as also is the whimpering sound of the dying Ali when Scobie gets him murdered in connivance with Yusef. Thus Greene evokes the physical surface of the environment with concrete details. The selected detail embodies “the essential features of a location or the moral landscape within which a character moves,” feels K. W. Gransden.

Greene’s choice of locale for his novels is singular and unique. As a writer who travelled far and wide and assimilated his experiences in his fiction, his description of the milieu is most accurate and authentic. The physical setting within which Greene’s plot unfolds casts its own spell on the protagonist. The corruption and callousness of the Syrians and the expatriate Britishers originates from the heat and humidity of the atmosphere of this West African colony.

This vivid sense of wasteland is produced by Greene’s constant references to seediness and sordidness. The scenic description is the ever present image of vultures, mosquitoes and rats which gives the picture of a world abandoned by hope and by God. There are constant images of lavatories, decay and stink and thus a continual emphasis on ennui and isolation of the locale. This insistence on squalor and dirt enable Greene to bring out potently true dilemma which his characters undergo. That the seediness of place gets manifested in evil and corrupt deeds of the characters and in interpersonal relationship has been clearly depicted by Greene. However, the reader has to be mentally prepared for these seamy surroundings and their inhabitants reeling under a negative influence.

Greene’s prowess of recreating a scene with a sense of urgency and immediacy goes a long way in his powerful presentation of plot and characters. The oppressive and discouraging environmental conditions of the locale inhabited by Henry Scobie, Louise, Wilson, Father Rank and others accounts for the peculiarity of their characters. The heat and dirt makes people edgy, suspicious and susceptible to wrong deeds. Greene is one of the very few modern novelists who writes about religious issues but is able to give a contemporary and contextual framework to his works. The intricate detail which he discloses helps the reader in firstly understanding and then corresponding the desired effect. Thus his potential of drawing the lineaments of Greenland, very clearly, is specially appreciable.

Scobie’s Character

In Greene’s novels, compassion is as strong an emotion as hatred and helplessness. The protagonist of *The Heart of the Matter*, Henry Scobie, is the right embodiment of various compassionate qualities like pity, love, pity and honesty and at the same time exhibiting a state of helplessness and indecision. Scobie, a Deputy Commissioner of Police in the West African colony of Sierra Leone, has something of both the sinner and the saint in him. Sometimes it is impossible to tell one from the other. The ambiguity of such a character is clearly suggested in the epigraph to *The Heart of the Matter*, taken from the French writer Peguy:-

“Le pecheur est au Coeur meme de charetiente ... Nul n’est anssi competent que le pecheur en matiere de chretiente. Nul, sice n’est le saint.”

The sinner is at the very heart of Christianity. Nobody is as competent as the sinner in the matter of Christianity. Nobody, if it is not the saint.

Scobie has been unsuccessful in his career, not in love with his wife, lacking money and dissatisfied with his faith. He is isolated, desperate and approaches a state of torpor which places him outside the realm of ordinary individuals and even denies him the efficacy of God’s grace. Still loyal to his ideal of honesty and integrity, Scobie does not give up hope. The only thing that can bring him back momentarily to the community of men is his affair with Helen Rolt, who, having lost her husband in a shipwreck, drifted in the open sea for forty days while waiting to be saved. She is, like Scobie, a derelict and only with her can he find some kind of love. Scobie thus becomes fixed in his character. He is an efficient officer “corrupted by love and pity both, into sin and breach of duty.” His fatal flaw is pity and an acute sense of responsibility. An element of pride is inseparable from Scobie’s pity because of his feeling that he owes it to himself to relieve the sufferings of others.

The novel opens with Scobie having been passed over for promotion by the colonial office in London. This hurts his wife Louise who has certain social ambitions and illusions. To protect Louise in his unilateral fight against her unhappiness, Scobie sacrifices his hard won integrity. He becomes, as other men are, remoter from the love of God, and in the course, the more he conceals his actions, the more Louise loves him. He borrows money from Yusef, the unscrupulous Syrian trader, to pay for her fare to South Africa. He conceals the letter found in the Portuguese captain's bathroom during a search for smuggled diamonds, because he is overcome by pity for the man. No sooner it is done than Scobie feels that he has joined the ranks of corrupt police officers. "They had been corrupted by money and he had been corrupted by sentiment. Sentiment was the more dangerous because you couldn't name its price." The nature of Scobie's sense of pity and responsibility is defined in the scene where he stands looking at the lights of the temporary hospital in which the survivors of the shipwreck are housed. He feels the burden of all those suffering and in doing so, he only exhibits the type of man he is.

"It was as if he had shed one responsibility only to take on another. This was a responsibility he shared with all human beings, but there was no comfort in that, for it sometimes seemed to him that he was the only one who recognized it."

Scobie has pity to offer for everything, everywhere. Sometimes it reaches universal proportions:

"If one knew, he wondered, the facts, would one have to feel pity even for the planets? It one reached what they called *The Heart of the Matter*?"

This prognosis provides the clue to Scobie's despair. For one who looks at things as Scobie does, the only possible attitude is that of pity, a kind of sharing of failure, which is ultimately destructive. The act of love with Helen Rolt opens a decisive phase in Scobie's life. Driven by his own loneliness, Scobie extends himself in sympathy and compassion towards her. It is a brief Indian summer of love. Scobie feels drawn to her by her loneliness and innocence. "Sadly like an evening tide he felt responsibility bearing him up the shore." Scobie knows from experience how love and passion die but pity always stays, "Nothing ever diminished pity. The conditions of life nurtured it."

After an argument with Helen, Scobie writes a letter telling her that he loves her more than himself, more than his wife, 'more than God'. As he takes the letter to Helen's lodging, he feels that he 'carried a sense of corruption' and wonders why he wrote the words 'more than God'. It is as if pity for Helen had led to his desertion of God. "The sky wept endlessly around him: he had the sense of wounds that never healed." But Helen needs him and Scobie responds to a human need of him. "God can wait, he thought, how can one love God at the expense of one of his creatures." His desperate promise to Helen, "I will always be here if you need me, as long as I'm alive," constitutes for him an oath as inefaceable as his vow many years ago at the Ealing altar to make Louise happy. As the two vows are irreconcilable, Scobie starts feeling bewildered. He feels that all he can share with the two women is despair, and the idea of suicide as a means of securing their happiness presents itself. The unexpected return of Louise from South Africa worsens the situation. The letter which he wrote to Helen falls into Yusef's hands who blackmails him into smuggling a package of diamonds. Thus "with his eyes open, knowing the consequences, he entered the territory of lies without a passport for return."

From all this it appears that the actions taken by Scobie as means of attaining happiness for others and peace for himself are the very cause of suffering for him and for others. Scobie's career exemplifies Greene's obsession with man's sinfulness and his need for divine forgiveness. Scobie's predicament may be defined as that of a man tormented by his love of human beings. The only way out for him is to kill himself but, as a catholic, he cannot do it without wounding God. Scobie's love of God is inspired by the same pity which inspires his love of Louise and Helen. At the same time, his pity drives him to struggle with a God who does not seem to have the same compassion as he has and who would not allow him to arrange the happiness of others. There is bitterness between them and "he could speak to Him only as one speaks to an enemy."

Thus the tension in the novel arises from Scobie's endeavour to put his own compassionate self against the omnipotence which allows unreasonable anguish in human life. Scobie believes in God and yet he can believe in 'no God who was not human enough to love what he had created.' The voice within, the voice of God, pleads with him, urging him to live, to give up either Louise or Helen and to trust them to His mercy. But Scobie is caught in the conflicting tides of love and pity and he cannot come to a decision. Therefore, he tries the only way he can to bring an end to his dilemma. He prepares methodically for the ultimate sin of despair-suicide. He studies the symptoms of Angina Pectoris and secretly collects the fatal Evipan tablets which the doctor has prescribed for the illness feigned by him. He makes false entries in his diary about symptoms so that his relatives in the family do not suspect suicide.

The conversation between Mrs. Scobie and Father Rank gives two contrasted views of Scobie's ultimate fate – one based on moral standards, determined by various rituals and the other on divine mercy. Father Rank insists on the "appalling strangeness" of the mercy of God. Louise believes that her husband is damned, but Father Rank holds out hope for Scobie.

"For goodness sake, Mrs. Scobie, don't imagine you or I know a thing about God's mercy... The Church knows all the rules. But it doesn't know what goes on in a single human heart."

Scobie is not a character endowed with many appreciable qualities. There is a feeling that Scobie is a good man who loves too well but not too wisely. Due to the feeling of pity, he is led into the byways of evil. Even his worst sin, suicide, is the out come of his humanity and humility. Greene seems to suggest that in the modern world, happiness is a remote possibility. Scobie might appear to have failed and have been defeated in life and even death. Even the positive qualities he has are coloured with negative meanings. He is more of an anti-hero, who is defeated in everything he undertakes — relations, love, friendship and God. Pity and compassion are so excessive in his personality that they lead to his down fall. One can therefore surmise that Greene's protagonist is a good character who goes astray because he is self-assuming about alleviating the sorrows of all these people God has created. His death, though an act of humility and submission, becomes an escape route. Thus Scobie suffers largely due to pity and extreme sense of responsibility. His actions do not bespeak of heroism but of weakness and vulnerability. Pity makes an anti-hero of him.

Structure & Technique

Graham Greene's range of interests encompasses eschatological themes, chase and thriller element to sordid and seedy milieu and also in depth analysis of the psyche of the character. This large variety of subjects, on the one hand, assures him wide readership and fan following but it makes demands on his work to evoke the required atmosphere, mood and scene through proper selection of words, phrases, descriptions and analysis. That Greene has been highly successful in evoking vivid contours of 'Greenland' is essentially a feat of style, a combination of artfully selected details and striking figures of speech. Nearly every one of his novels has been turned into a feature film largely due to his racy plots, evocative language, well-knit structure and engrossing story line.

Greene has a multidimensional concern for the individual and a panoramic vision of life which he conveys through effective technique and meaningful style. The structure combines technological theme elaborated through a variety of symbols and images and also the modern cinematic technique. The structural pattern in Greene's fiction is largely expressed through various technical devices. Use of metaphors, symbols, images and characters are the prominent areas. Greene employs the metaphors of map, dreams, diary, etc. He uses the metaphor of map quite frequently and consistently in his novels. Commenting on the geographical map of Africa, Henry Scobie in *The Heart of the Matter* likens it to the shape of a human heart. Therefore, perhaps, human nature in its raw, uncertain, base form is prevalent in the British colony. Another device used by Greene to give a structural shape to his explorations of mental dilemma of the characters is through the idea of dreams. John Atkins rightly comments, "I know of no other writer who makes so much use of dream material as Graham Greene." Dream is a measure of the complexity of character and situation, as in Henry Scobie's

dream in *The Heart of the Matter*. Nearly always, a dream is a sign of an unholy stress or unbearable boredom or sheer neurosis. One dream shows his condition very vividly in which Scobie sees himself “drifting down...an underground river...he was alone, for you couldn’t count the dead body on the stretcher as a companion.” Greene employs another technique to organize the structure of his plot. That is, using the medium of diary. Scobie’s diary is a record of the events and episodes that lead him to commit suicide. The diary also performs the function of a confidant as Scobie is unable to discuss his dilemma with anybody, not even with the priest, since he is aware that the priest can give only some formulated solution not applicable to his case. It is in his diary that Scobie very methodically prepares the suitable background for his suicide.

Greene is preoccupied with the squalor and corruption in the world, externalized by him through symbols and images of heat, dirt and decay and use of pye-dogs, vultures and insects and such fauna of seediness. The picture thus evoked is very effective and complete in its symbolic depiction of “Greenland.” The detail of physical environment suggests that the world of his novels is barren of beauty & joy. Robert Gorham Davis writes that “in Greene’s novels everything is as drab & dreamy as possible.” Here, in the heat & damp of the colony of Sierra Leone, moths & mosquitoes, lizards & cockroaches create a perfect climate for human meanness & misery. Scobie feels both physical & mental suffocation living in the colony.

Greene constructs a complex plot in *The Heart of the Matter* & keeps control of it by dovetailing of detail. Scobie’s reactions to his previous action & their future repercussions have been described in minute detail. His psychological dalliance & introspection is one such example. Another feature of the highly visual style of Greene consists of “a series of concrete descriptive images, evoking a character or location, a kind of montage technique like that is used in the cinema, specially thriller movies. Greene evokes the physical surface of the immediate environment of Sierra Leone with concrete pictures which are selected because they embody “the essential features of a location or the moral landscape within which a character moves.” Another structural feature of Greene’s novel is that he skilfully combines the topical and the universal. The moral issues described in *The Heart of the Matter* are equally relevant to the present day world. The novel, therefore, does not seem like an allegory or a fable but something closer to life, hence probable and credible.

One form of artistic morality for Greene is his concern for style. He regards truth-telling as a primary duty of an artist. Accuracy of observation and writing is to him a matter of style. As a journalist Greene visited a number of regions around the world and the accuracy in his observation and reporting is largely due to his journalistic dexterity. Greene’s style is sinewy and spare, producing a diversity of apt effects very economically. Keen observation, intense understanding and sensitivity to atmosphere, especially to certain seedy aspects of modern life are many of Greene’s assets. The thriller element which serves as a backcloth for his novel, demands a quick-paced and taut plot whereby the ‘religious’ aspect does not remain mere ontological statement. The thriller element is as basic to Greene’s structure as the religious theme. Therefore, Scobie feels that he is hunted and the hunter is his own conscience and God.

Apart from the afore mentioned structural devices, the use of cinematographic technique is Greene’s another inimitable achievement. As a writer of thrillers like *The Man Within*, *Stamboul Train*, *It’s a Battlefield* and others, Greene attempts to evolve a structure for his subject in a contemporary manner. The cinematic technique probes intimately into the complex working of the human mind and yet remains singularly detached. It combines the feature of observation and recording but permits the observed circumstances to retain their own uncluttered judgements.

The cinema has been a medium which has attracted Greene since the days when other intellectuals were too ready to dismiss its popular and inferior art. V.S. Pritchett first recognized Greene’s cinematic method as a technical innovation and predicted that Greene had initiated a movement which could “wean the English novel from its present...dullness.” Greene’s fascination with the cinema aroused in him extremes of emotional response and a deeply critical attitude towards films. It also involved him in the process of film making, adapting work for the screen, producing and writing scripts and working on sets. Through reviewing films he

developed an understanding of the technique of films and his action packed, fast-moving plot reflects his powers.

Greene's choice of characters reflects his interest in the lonely and the depraved. Most of his characters are victims and hunted lot whose physical pain and mental anguish is aptly delineated by Greene. Greene shows a psychological insight into the working the mind of the protagonist. In the characters Scobie, Louise, Wilson, Helen and others, Greene analyses the aberration of behaviour caused by the emotions of pity, love, possessiveness and such others. The portrayal of his character is then a delving deep into their conscious and unconscious levels of mind. Greene's characters develop through their mental turmoil recorded in the unfolding of the plots. They emerge partly by direct description and dialogue and partly through monologues with a lively credibility. Scobie and Father Rank's moral vision remains strong but Greene writes more as a realist than as a moralist. Therefore these characters speak their own words and breathe their own sighs of despair, not their author's.

However there are some loose ends in Greene's structural pattern. Some of his characters are not fully developed and he appears biased in their portrayal. In *The Heart of the Matter*, none of the native Africans is fully developed as a character, they are seen only from the point of view of the dominant, alien whites. To many of these whites, all blacks look alike and are either pimps or prostitutes. George Orwell considers this a result a Greene's 'myopic vision.' Similarly, Greene's portrayal of Scobie's dilemma in sympathetic light is like "trying to clothe theological speculation in flesh and blood which produces psychological absurdities," feels Orwell. Another lacuna is the vivid sense of wasteland produced by Greene's constant reference as to seediness and sordidness. The scenic description with the ever-present vultures, mosquitoes and rats gives the image of a world abandoned by hope and by God. Such exaggerated insistence on ennui and isolation seems very bizarre at times.

Despite these drawbacks, Greene's deft handling of technique and adept presentation of events do not let his novels stoop to the level of fables but are action-oriented thrillers having a great relevance for today's fast-moving world. By sketching significant detail Greene creates a background that looks authentic and then, by symbolic touches, draws the reader's attention to matters of special significance.

Title of the novel

The Heart of the Matter is a highly symbolic and intricate study of human heart in times of crisis. It is the story of Henry Scobie who is Deputy Commissioner of police in the West African colony of Sierra Leone and whose biggest flaw is his overwhelming sense of pity and responsibility. These qualities, in themselves, are desirable and appreciable. But they do not mix well with the theological code ordained by the Church. Scobie tries to magnify his measly self against the magnificence of God. This creates trouble for himself and for all those around him. However, Greene questions the reader whether blind adherence to religious rule is the only way to be faithful to God. He also enquires if deviation from the pre-determined theological path even for the sake of piety and companion for fellow human beings is punishable. He also questions man's naïve views about things being either good or bad and suggests those things that are good and bad. That is what "*The Heart of the Matter*" is all about. It is about human heart- the uncertainties, dilemmas and dithering which modern man has to face and also about the numerous questions which defy codified answers. That is what makes the title very evocative and pithy.

Scobie is a good man who does all the wrong deeds with right intentions. He keeps up the farce of his marriage to Louise because he cannot hurt her. He arranges for her trip abroad to make her happy and relieve some of her pain which she experiences living in Sierra Leone. For this purpose he has to indulge in business relations with Yusef who is a corrupt Syrian trader. This business deal turns into personal reciprocation of secrets and clandestine activities. Scobie overlooks the personal letter which he discovers on board the ship from the Portuguese Captain written to his daughter. Again he does a wrong deed for the sake of his incorrigible habit of compassion and pity for others. He takes upon himself the responsibility of Helen Rolt and vows to be her

benefactor and caretaker because he feels drenched in pity and responsibility for this child-widow who comes into his life on a stretcher, clutching and stamp-album to her breast.

Scobie knows that he cannot reconcile the two promises – one made to his wife, another to his mistress. Above this love the angle in which Scobie is stuck, the ever-growing guilt conscience which eats him up gradually is his greatest concern. Even when he commits suicide, it is again an act of pity towards God whom he cannot cheat and beguile any more.

The question which the title poses to the reader is whether a sinner of the magnitude of Scobie should be punished for all the humane though irreligious deeds he does. What is the definition of sin and who has laid down this definition? Does a human being become a sinner because he flouts the religious code due to human compulsion? Doesn't the sinner and the saint meet in all human beings because man, after all, is not either good or bad but good and bad? Then, another query in Scobie's mind which nags him all the while is whether he should first think about God and then about His creatures. After the Original Fall has man lost the propensity to understand "the appalling strangeness of God's mercy" and therefore he tries to play God? In this bid to ameliorate sufferings of fellow humans, are Scobie's acts of commission and omission justified? Greene further wonders if sinning, at times, is a conscious and the only choice left for a human being.

These are the questions which justify the title of the novel. They give the reader a deeper or greater insight into the novelist's mind. Greene got converted to Catholicism for no sentimental or ideological reasons. His conversion was more in the nature of an expediency than anything theological. Therefore, conversion raised more questions in his mind rather than providing ready solutions. The title of the novel elaborates upon these vary notions of Greene. He endeavours to depict the gap between what is apparent and what is submerged reality. Looking at Greene's protagonist, Henry Scobie, he has turned corrupt and manipulative police officer, an adulterer in married life and a sinner from the religious perspective. There is hardly any wrong deed and evil which he has left uncommitted both on the eyes of God and men. He is a fallen man, a degraded and damned sinner with hardly any scope for redemption. However Greene does not give up his protagonist as an eternally condemned case.

Greene, besides being a sensitive novelist, was also a compassionate human being. He advocated not the case of evil but of evil doers who entered into the dark realms of sin under duress or under compulsion. *The Heart of the Matter* is his argument before the reader to probe and reconsider as to what lies behind what appears to be. The real motive behind all misdemeanours of Scobie is compassion and pity. He is an honest officer and a reasonably caring husband when we meet him in the beginning of the novel. However circumstances, mental pressures and environment conspire to turn him into a hopeless offender in the eyes of law and also in the eyes of God. His actions are never motivated by malice. He lives for others and suffers for them. Even more, he even dies for others (God). That is what Greene would like the reader to understand that despite all his abominable deeds, Scobie remains still a human being deserving God's grace. Father Rank rightly sums up '*The Heart of the Matter*' when he tells Louise after Scobie's death:

"For goodness' sake, Mrs. Scobie, don't imagine you or I know a thing about God's mercy."

He further adds, "I church knows all the rules. But it doesn't know what goes on in a single human heart."

Even more caustically Father Rank comments:

"And do you think God's likely to be more bitter than a woman?"

Greene seems to convey the message that human beings are more unforgiving than God. We have forgotten the virtue of forgiveness. So mired are we in our own intrigues and counter intrigues that we overlook the need of redemption and salvation for man. It would, therefore, be very callous on the part of man just to pass strictures and denounce others for their weak moments. Human beings are vulnerable and weak however much they may try to play God.

This is what lies at '*The Heart of the Matter*.' The title is Greene's sincere appeal for compassion and consideration towards a man who errs because it is human. The title is thus appropriate and justified. It takes the reader into deeper meanings of apparently simplistic solutions.

The Heart of the Matter – a psychological novel

Graham Greene is a post-War novelist whose works trace the dilemmas and confusion of the individual placed in chaotic and hopeless situations. The age in which he wrote was an age of turmoil and trouble. Man had little support left from the system and institutions –whether political or religious. Greene tried to suggest a direction to the dismayed humanity. He gave the idea of a liberalized form of Christianity to offer succour to man. However, this alternative had its own pangs and pressures. Major Henry Scobie desires an accommodative church and an understanding God. This brings to his mind many questions. Greene tries to provide answers to these psychological questions by analyzing the working of Scobie's mind and that of others.

Major Scobie is a Deputy Commissioner of Police in the West African colony of Sierra Leone who has a host of problems in his life. These are further heightened by the squalid and humid environment of the colony. His troubled universe consists of a grumbling wife, a dead daughter, corrupt natives and equally corrupt fellow officers. He is not satisfied with his Faith and has more questions than compliance to offer to God. Despite these troubles, he is a strange amalgamation of the sinner and the saint. This makes him psychologically a very complex character. He feels overwhelming pity for everything and everyone around and also thinks that he is personally responsible for "arranging happiness" for others.

Greene puts forth the case of a man who constantly indulges in sin and in self-examination. In his introspective mood he blames himself for his wife's unhappiness. That he was not by her side when their daughter, Catherine, died adds more to his self-inflicted agony. He maintains a diary and jots down all the happenings in it. This diary unfolds before the reader the working of his mind. He is a good man corrupted by pity. Due to this feeling of pity and compassion for others he borrows money from a corrupt trader, Yusef, and keeps mum when Yusef arranges the murder of his servant, Ali. He also agrees to keep concealed the letter which the captain of a ship had written to his daughter. Further in the novel he feels pity for the 17 year old war widow, Helen Rolt who comes into his life to worsen his already compounded worries. Infact his suicide too is his ultimate act of pity to relieve everyone around him of the pain he has caused to them and to God.

Scobie is thus an interesting portrayal of a man possessed. He analyzes his action and feels repentant. But his ideology does not guide him towards a positive solution. Greene presents the case of a complex character and reveals to us the working of his mind. This process is unveiled through his frequent self-examination through his interior monologues and also through his direct speech. Scobie never intends to commit adultery, thereby causing pain to his wife and sacrilege to his faith. So the sin that he commits is a result of the virtue of compassion for others. Thus two contradictory strains run in his mind. He is virtuous as well as sinner simultaneously because of his own alternative answers which he offers to the troubles of his dear ones.

The series of introspective moods in which he indulges, helps the reader to unweave his mind and thoughts. Psychologically the novel is the study of his actions and their mental repercussions. After every passing critical event and the alligned introspection, we are allowed deeper perception into the recesses of his mind. He is an example of multiple personalities, all entwined and enmeshed in each other. His role of a husband stands contradicted to his indulgence in extra-marital affair. Again, his involvement with the corrupt trader Yusef and his forced communion with God despite being in a state of sinfulness are vividly expressed. His mental turmoil renders him incapable of performing any of these roles successfully. What makes him psychologically potent is that he is sinning out of pity and he suffers in order to alleviate the sufferings of others.

The only relation which can bring him out of his self-created quagmire is his affair with Helen Rolt. But then Helen is as much a derelict as he himself and the consolation she offers proves more disastrous than helpful. Thus the multiple roles of different kinds put varied compunctions and pressures on him. Greene has endeavoured to look into the working of Scobie's mind and to explain how he tries to sustain himself under conflicting

demands. The happier he tries to make Louise and Helen, the remoter he grows from the grace of God and also from his own integrity and uprightness. Greene also brings into focus the role of various institutions such as the church, the police force, the society at large in aggravating Scobie's psychological entanglements. Greene's adept handling of Scobie's character and also Scobie's reaction to the turpitude which surrounds him, goes to show that within the broad religious framework he can still focus on the mind and thoughts of the individual as an independent unit.

Greene's interest in probing the psychology of the sinner has its genesis in his humanitarian approach. Greene was not satisfied with just deciding the fate of his protagonists by compartmentalizing them into the categories of good or bad. He wanted to delve deep into the working of mind because therein lies *The Heart of the Matter*. Making assessments on the basis of apparent actions would be naïve and immature. Therefore Greene resorted to the method of psychological analysis. However his method of psychoanalysis is different from that done by Virginia Woolf. Whereas Woolf traces the thought pattern of her protagonist and tries to establish some symmetry in the relatively chaotic raw material called life. She follows the stream of thought of a character and then tries to derive some pattern or order. Greene too makes use of reveries, monologues, reflections and diary-writing as methods to define abstract ideas. But his emphasis is more on interpreting visible, external action. Scobie does a lot of thinking and evaluation but the reader understands him more with the help of the activities he indulges in. Here, Greene comes close to the psycho analysis done by D.H. Lawrence. In his novels, Lawrence too deals with the dilemma of modern man. But he too evaluates his characters on the basis of what they do and not only on the basis of what they think. This does not mean that the characters of both these novelists think one thing and do something else. It means that their actions help their creators to draw out their clear and vivid portrait with the help of their behaviour and their interaction with the world around.

Greene has diligently studied and described Henry Scobie as a character who suffers from various complexes. At times he appears as a megalomaniac who suffers from some kind of 'narcissism.' Under its influence he magnifies his potential and tries to "arrange happiness" for others. At times Scobie looks like a father-figure who tries to bear the responsibility of not just his own dead child and living wife but also of Helen, Wilson, Ali, the whole universe and even God. At times Scobie appears to be suffering from some kind of schizophrenia under the influence of which he is helpless at one moment and self-assuming at another moment. Not only Scobie but also the mindset of other characters has been keenly traced by Greene. Louise has a typical psychology of a whining, grumbling wife who pesters her husband into a situation and then awaits to watch his fall even deeper into the self-created quagmire. She nags and coaxes Scobie to arrange for her trip abroad and in the meanwhile has a brief romantic fling with the British spy, Wilson. Her attitude and mentality is rather queer. She wants everything from Scobie but denies him even some peace of mind. After she comes back from her trip, she pursues Scobie like a hunter to trap him in a tight corner.

Greene depicts the psyche of a conformist, a staunch believer, who makes use of faith and associated rituals to nab her own husband whom she believes to be beyond God's grace. Her thoughts are calculated, concocted and callous. However much Louise pretends to be a believer, she is, in fact, a shrewd manipulator who uses everything to suit her ends. Greene also probes into the thinking of the innocent non-believer, Helen Rolt. She lives life as it comes and fails to understand Scobie's deep fidelity for his faith. To her religious talk is 'all hooey'. She jeers at Scobie's guilt complex regarding God. Thus Greene does not just look at the grim and tense side of human psychology but also presents the view point of someone young and childish.

Greene's interest in human beings and their precarious existence is deep and keen. He does emphasise questions related to faith, God and theology but he is equally concerned with the individual as a unit within himself. In *The Heart of the Matter* his protagonist indulges in deep introspection and is fully conscious of the results of his actions. Greene closely follows Scobie's thought pattern and adds it up with what goes on in the mind of those around him. All his actions whether of religious or secular nature – contribute to his portrayal as a complex character. Greene is perhaps one of the only novelists who takes into account the effect of geographical and

climatic factors on the psyche of his characters. As he describes Sierra Leone as a dirty, humid and corrupt region, the thinking of the people there has also become warped and negative. It makes Scobie indifferent, Louise weepy, Wilson morose and turns many others into whining complaining conspirators.

Greene has displayed his keen sense of analysis and understanding of characters and their minds in the present novel.

Short answer type questions:-

- a. Thriller element in *The Heart of the Matter*
- b. Use of symbols and images in the novel
- c. Cinematographic technique used by Graham Greene
- d. Charactersketch of Louise
- e. Charactersketch of Wilson
- f. Racial bias in *The Heart of the Matter*
- g. Syrian characters in the novel
- h. Beginning of the novel
- i. Conclusion of the novel

Thriller element in *The Heart of the Matter*

Graham Greene presents an interesting story of a corrupted police officer and a 'fallen' man in his novel. Although the religious perspective looms large on the work but the presence of chase, hunt and thriller themes is equally predominant. Greene was a versatile writer with varied interests. He knew how to garb a theological tale into a crime and suspense thriller. This way he was able to sustain the interest of a variety of readers. The thriller element runs all through the novel. It starts with Scobie's desperate attempts at arranging money for his wife's trip abroad. It deepens with his association with Yusef and the latter's dubious background. The thriller element is kept up by the efforts of Wilson who tries to find out Scobie's secrets, the small negro boys who are on the pay roll of either Yusef or Tallit or someone else and also the actions of the ruling Britishers whose uneasiness in the foreign locale makes them behave rather oddly. The plot itself is rife with thrill and suspense as it involves a love triangle related to an otherwise 'just' police officer. Then, even 'God' here has been used as a potential character whose omnipresence seems to be threatening and haunting Scobie all the while. Thus the thriller element assumes great importance in the novel.

Use of symbols and images in the novel

The Heart of the Matter is a highly evocative and suggestive novel which combines religious, social, personal, literary and so many other themes. Greene has made use of a variety of symbols and images to convey this complexity of themes. Greene is famous for his use of seedy and sordid surroundings as locale for his novels. In the present novel also the humid and hostile environment has been brilliantly drawn by him. There are abundant symbols of dirt and decay. The pye-dogs, vultures and cockroaches pervade the scene with smell of liquor, narcotics and urine all around. The native blacks and the Syrians are equally symbolic in nature. They are corrupt and manipulative schemers. Equally symbolic are the main characters themselves – Scobie symbolizing the brooding, questioning believer, Louise symbolizing the complacent conformist and Helen Rolt indicating the view of an innocent non-believer. The image of raw and rotting flesh is recurrent in the novel. Louise lying under the mosquito net has been likened to 'a joint of white meat.' Similarly, the last cry of the dying Ali has been compared to the whimpering of a trapped animal. The novel is replete with symbols and images which are negative in nature. Greene claimed that he was not pre-occupied with only the 'Catholic' angle but that his concerns were largely humanitarian in nature. With the employment of devices such as symbols and images he has been able to concretize the abstractions and uncertainties which are normally associated with purely

theological works. The literary artist in him has deftly handled the 'religious' plot by balancing it with an artistic use of symbols and images of a rich variety.

Cinematographic Technique

Graham Greene was an avid traveller and alert journalist too. His novels have greatly benefited from his sojourns to far off lands such as Haiti, Congo, Cuba, Africa, etc. Greene gives graphic description of places and presents them like a newsreel. Nearly all his novels have been made into feature films. His racy, saucy style and engrossing plots along with the cinematographic technique that he employs has made him a popular novelist. The present novel also makes abundant use of cinematographic technique. Just as in a film so also in the novel, the happenings, characters and milieu has been vivified with great clarity, precision and immediacy. Things happen one after another and the required pace is maintained. Also, the presentation of internal emotion and external locale is mutually complimentary. The dirt, squalor and corruption of the lives of the denizens of Sierra Leone is graphically brought to the reader's mind. So clear is Greene's understanding of human actions and so appropriate is his knowledge of the West African colony that he successfully evokes a powerful word-picture. Greene was much influenced by the medium of cinema and felt that it could be utilized elaborately to convey his views. By using cinematographic technique he has made possible a complete & clear evocation of the locale of Sierra Leone, the characters living a life of dissatisfaction and dejection and also expressed the story in an engrossing and involving manner.

Character sketch of Louise

Louise is the wife of Henry Scobie. She is symbolic of many things and is quite opposed to Scobie in dealings of everyday life. Louise is ambitious, status-conscious and literary in her tastes and has conformist views about religion. She feels even more humiliated than Scobie himself after he has been passed over for promotion and she prefers to leave. She has a brief fling of affair with Wilson who finds her attractive and interesting. As far as her married life is concerned, she realizes the vacuum and sterility that has crept in between them, specially after they lost their only child long ago. On her return from her trip abroad, she pesters Scobie to accompany her to Church as she has got some hint about his extra-marital relationship. She would like to nail him down if he refused to accompany her for she believes that Scobie would never attend the mass in state of sin. Thus her attitude is that of a sadist though she appears to be rather meek and harmless. Louise symbolizes the attitude of a typical believer who is contented with adhering to the religious code and has only conformity and obedience to offer to God. Father Rank rebuts her argument when she discusses Scobie's suicide with him and tells her:-

“The church knows all the rules but it does not know what goes on in a single human heart”

These lines fully characterise Louise. She is a believer but she lacks basic human compassion. However she remains an important character.

Character sketch of Wilson

Wilson is relatively a minor character in the novel and embodies many negative aspects of the British Colonisers living in West Africa. He is on spying duty but gets emotionally involved in Scobie's personal life. Wilson is basically a weak man who cries openly before Scobie. He admits to Scobie that he loves his wife, Louise. He also displays overt admiration for Louise and shares her taste for books.

Wilson pretends to be endowed with chaste British accent but resorts to his own dialect quickly. He finds no interest in Sierra Leone. Even a visit to a brothel does not move him. He is apathetic, indifferent and very edgy. Wilson has an instinctive dislike for Scobie and watches him with suspicious eyes. He holds Scobie responsible for sending away Louise when his (Wilson's) love affair with her was about to blossom. He also keeps a shrewd eye on Scobie when he goes to meet Helen Rolt in a clandestine manner in one of the huts. Since Wilson has nothing better to do, he plays a game of cockroach-killing with Harris and thus whiles away his time. Greene has portrayed Wilson as an ambiguous character who personifies more evil than good. But then

he has also been depicted as fairly human who has no pretensions or self-assured complacency as Scobie displays. Wilson is thus an interesting character.

Racial bias

Greene's novel is largely about a just and upright British police officer whose downfall is brought about not due to any vice but because of excessive goodness of disposition. Henry Scobie, like his many other English counterparts, has been portrayed in very positive lights by Greene. The Britishers are all responsible, dutiful and reasonable, carrying 'the white man's burden' in that humid and dreary colony of Sierra Leone. They are good at heart but circumstances, environment and the corrupt residents around them force them into intrigue and manipulation. On the other hand, the Asians, the native Blacks and the Syrians have been portrayed as dirty, ugly, superstitious and backward. The Asians (Gunga Din) make money by palm-gazing, the Blacks are either pimps or smugglers and the Syrians are confirmed manipulators. There is a continual series of intrigues and counter-intrigues going on between Yusef and Tallit. They are involved in narcotics, diamond smuggling, murder, ransom and everything illegal.

Thus Greene appears to be rather partial and biased in his handling of non-Britishers. Orwell calls it Greene's 'myopic vision' which made him incapable of deeper and incisive insight into characters of other races. That Scobie lives and dies a sinner has been conveniently brushed aside by condoning remarks of Father Rank at the end of the novel whereas all other local counterparts languish in Greene's criticism and censorious description. This goes to Greene's discredit as an artist.

Syrian Characters in the novel

There are two important Syrians in the novel—Yusef and Tallit. Greene portrays both of them as cunning, conspiratorial and unreliable. Yusef, however, has a friendly exterior and is very congenial towards Scobie. He wants to befriend 'Scobie the Just' and there comes a stage in the novel when Yusef is Scobie's only confidant. Yusef is involved in all sorts of illegal trade and clandestine activities which take place in Sierra Leone. He cleverly cheats Scobie in the parrot episode and sneaks away with the diamonds. Tallit is equally shrewd and mean. He is always ready to counter any move made by Yusef. Thus the Syrians are businessmen but their means are most dubious and questionable. The Syrians also indulge in murder and ransom business. They are a part of the gamut of negative racial characters portrayed by Greene. However Yusuf displays a lot of warmth and congeniality towards Scobie. He helps Scobie with money, resources and by all possible means. Yusef leads a luxurious life and extends great hospitality to Scobie too. He is a typical example of an oriental character just as Tallit, on whom Greene, as an Englishman, places little trust.

Beginning of the Novel

The beginning of *The Heart of the Matter* is very symbolic and expressive in nature. The reader is introduced to the sordid and seedy environment of Sierra Leone. The heat is oppressive and the humidity creates suffocation. Greene also introduces his protagonist, Henry Scobie, the Deputy Commissioner of Police in this British colony. His mental strain and despair are compounded by the squalor and dirt which surrounds the whole area. Scobie reflects on the bleak chances of securing a promotion. He also regrets that his failure to manoeuvre this promotion for himself would further disappoint his wife, Louise. Wilson, the other Britisher, who acts as a spy is also presented before the reader. He appears quite mean, shallow and corrupt. Thus Greene lays down the broad outline of the story and the milieu of his novel. The picture of Sierra Leone is vivid and clear in detail like a newsreel. It prepares the reader for the seediness inherent in the hearts of the denizens of that area. The sad and sombre note on which the novel begins indicates that the story would deal with a grim and tense plot which shall be gradually unfolded within the "Greenland."

Conclusion of the Novel

The ending of the novel is as symbolic as its beginning. Scobie commits suicide by feigning illness and thus incurs God's profound wrath. He has damned himself eternally and is now beyond God's grace. This is the

chief concern of his wife, Louise, who mournfully regrets his ultimate sin of committing suicide. However, Greene brings in the theological viewpoint by referring to the remarks of Father Rank. The priest tells Louise that though it would appear contradictory, still he felt that Scobie “really loved God.” The statement of the priest is brought in at the end not to force the reader to transform his judgment regarding Scobie, but to present the doctrines of the church as flexible enough to accommodate the redemptive possibility given to a sinner. The novel has been developed on the idea of a series of evil actions in which Scobie partakes. He is no less corrupt and sinful than his British and Syrian counterparts. He has deceived even God by going to church in a state of sin. Still the priest absolves him of these charges. This conclusion goes out to declare that actions of humanity are but poor, insignificant things. It is the relationship between man and God that is really important. Scobie does seem to have that special relation with God and is forgiven by Him because of the “appalling nature of the mercy of God.” However, the ultimate fate of his soul has been left open.

List of important essay type questions on *The Heart of the Matter*:

1. Graham Greene’s concept of sin, salvation, redemption, damnation and the need of God’s mercy.

Or

The Heart of the Matter as a religious novel.

Or

The Heart of the Matter as a Catholic document.

2. Greene’s evocation of scene and the importance of setting in his work.

Or

The contours of ‘Greeneland’ and its special seedy appeal.

3. Scobie’s tragic flaw is his acute sense of pity and responsibility- Elaborate

Or

Scobie’s Charactersketch

Or

Scobie as an anti-Hero

Or

What do you feel is Scobie’s ultimate fate?

4. Graham Greene’s technical excellence as a master craftsman of cinematographic technique

Or

Features of Greene’s style of writing

5. The title of the novel.

6. The Heart of the Matter – a psychological novel:

Bibliography of Graham Greene’s Works

(A) Novels and Entertainments :

The Man Within. 1929

Stamboul Train. 1932

It’s a Battlefield. 1934

England Made Me. 1935

A Gun For Sale. 1936

Brighton Rock. 1938
The Power and the Glory. 1943
The Ministry of Fear. 1943
The Hear of the Matter. 1948
The End of the Affair. 1955
The Quiet American. 1955
Our Man in Havana. 1958
 A Burnt-Out Case. 1961
The Comedians. 1966
The Honorary Consul. 1973
Monsignor Quixote. 1982
The Captain and the Enemy. 1988

(B) Short Stories :

The Living Room. 1953
Twenty One Stories. 1954

(C) Plays :

The Living Room. 1953
The Potting Shed. 1958

(D) Autobiographies:

A Sort of Life. 1971
Ways of Escape. 1980

(E) Travelogues:

Journey Without Maps. 1936
The Lawless Roads. 1939
In Search of a Character : Two African Journals. 1961

(F) Miscellaneous :

Why Do I Write? 1948
The Lost Childhood. 1952
J'Accuse - The Dark Side of Nice. 1982
Getting to Know the General. 1985

Suggested Readings:

1. A.S. Collins : *Literature of the Twentieth Century.*
2. B.P. Lamba : *Graham Greene : His Mind and Art*
3. David Lodge : *The Novelist at the Crossroads.*
4. David Pryce-Jones : *Graham Greene : Writers and Critics*
5. Frederick R. Karl : *A Reader's Guide to Contemporary English Novel*
6. Graham Martin : "Novelists of the Three Decades: Evelyn Waugh, Graham Greene, C.P. Snow." *The Pelican Guide to*

English Literature 7: The Modern Age. Ed. Boris Ford.

7. J.P. Kulshrestha : *Graham Greene*
8. John Atkins : *Graham Greene*
9. Kenneth Allott and Miriam Farris : *The Art of Graham Greene*
10. Keshava Prasad : *Graham Greene the Novelist*
11. Marie-Beatrice Mesnet : *Graham Greene and The Heart of The Matter.*
12. Paul O'Prey : *A Reader's Guide to Graham Greene.*
13. R.W.B. Lewis : *The Picaresque Saint*
14. S.K. Sharma : *Graham Greene : The Search for Belief*
15. Valentine Cunningham : *British Writers of the Thirties*