

Chapter I

Introduction

Pain is a part of joy . . . That is why I tell you that heaven is here: this is a part of heaven just as pain is a part of pleasure. He said, 'Pray that you will suffer more and more and more. Never get tired of suffering.'

- Greene, *The Power and the Glory*, 69

Modern literature is a curious blend of tradition and experiment. The modern era is characterized by intellectual revolution. Internationalism and science have influenced all the branches of literature and thus the modern age has become an age of interrogation and questioning of prose and reason. The age is essentially the age of novel, for novel is made an immensely popular form of literature today more than it was ever before. Though the novel made phenomenal progress during the Victorian age, it could not achieve that greatness and glory which it has attained in the hands of the modern novelists. The modern English novel is remarkable for its large variety and complexity. Most of the novelists of the modern age have tried to portray the contemporary life realistically. The rapid growth of science contributed something to the feelings of pessimism and despair in the modern novel. The modern novel presents the doubts, conflicts and the frustrations of the modern world realistically, which appear to be a constant experimenter. It is predominantly psychological, reflecting man's loneliness and the forces working in his mind. The twentieth century has also been an age of great spiritual stress and strain.

Novelists like Henry James, Joseph Conrad, James Joyce, Virginia Woolf and

Dorothy Richardson have made the English Novel psychological in nature. The English novel between the two World Wars was enriched by D. H. Lawrence, Graham Greene, J. B. Priestly, Somerset Maugham etc. and the novelists of the Stream of Conscious School such as James Joyce, Dorothy Richardson and Virginia Woolf. Walter Scott, the father of the historical novel, has presented the past history of France, England and Scotland in a life-like and realistic manner. Twentieth Century novels were written practically on all possible themes and subjects which appeal to modern readers. In modern novel, all the facets of contemporary life, pleasant and unpleasant, beautiful and ugly, have been realistically presented with detailed accuracy. There is a remarkable humanitarian spirit in modern literature. T.S. Eliot regards man as 'hollow' and this world of ours as the 'waste land'. According to W. B. Yeats, human sorrow becomes an essential obsession, deeply eternal and burning like a flame. Some modern writers are skeptical about God and some others are spiritual or mystical.

With the 1930's, there began a new generation of novelists having religious sense, with Graham Greene at the centre. The new novel is remarkable for the novelty of themes such as man's relation to himself and to God, chaos and disintegration, loneliness and frustration of the modern man and his society. In his essay on Francois Mauriac, Greene's words are noticeable: "With the death of James the religious sense was lost to the English novel, and with the religious sense went the sense of the importance of the human act" (LCOE. 76). Graham Greene is one of the most outstanding novelists after the Second World War. He is mainly concerned with evil and its endless conflict with morality. In many of his literary essays and interviews of

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1930s, 40s and 50s, Greene expressed his grief over the loss of the religious sense in the English novel.

A brief introduction to Greene's life and works, a description of a few of the critical works to identify the obsessions of Greene and the purpose of the present study constitute the scope of this introductory chapter. With the novels of Evelyn Waugh and Graham Greene, the Catholic genre found a popular voice in England in the 1930s and 40s. Waugh's conversion was anchored in his belief that the essential truths of Catholicism had been degenerated by an English society freed from its Catholic birthright. Greene also a convert, shares with Waugh much of the same Catholic concerns and issues in his writing, but in many ways, Greene comes closer than Waugh to dramatizing the themes of the Catholic Novel. Being a Catholic convert, Greene has been obsessed with the problem of good and evil and his books are a curious blend of theology and bare modern realism. Greene has brought back to the English novel this religious sense, and dealt with spiritual problems as faith, salvation, and damnation in his novels. Among the finest criticisms of Greene, George Woodcock states: "Theologically Greene may recognize original sin, but in his writings, the evil in man is always less than evil without arising from the collective activities of society. His observation of humanity, forces him into a revolutionary attitude" (199). He portrays evil in all its dimensions and indirectly, through his literary works, wants his readers to fight against evil.

Graham Greene, the English novelist, playwright, poet, critic, essayist, story writer, and editor was born on 2 October, 1904. He received his early education at

Berkhamsted school, where his father was Headmaster, and later went to Balliol College, Oxford. The memories of his unhappy childhood and school life, exercised a great influence on his imagination. His childhood was divided between the hatred of school and the boredom of holidays. This boredom seemed to him the only alternative to the black and grey evil of human nature. After leaving Oxford in 1925, Greene worked as a journalist, sub-editor of *The Times* and became an independent writer. He has been a widely acclaimed and popular author throughout the most part of his long career. His prominence derives mainly from his novels, most of which pursue his obsession with the darker side of human nature. His fictional work represents one of the genuine voices of the age, proclaiming its disgust and despair, its guilt and struggle to find faith.

Graham Greene was converted to Catholicism in 1926 mostly to please his future wife, but quickly began to absorb Catholic Doctrines. However, his wife Vivien had a strong influence on his religious inclination. As *The New Dictionary of Theology* describes, the term 'Catholicism' has a universal sense and a wide-ranging meaning in itself. Historically it has the meaning of the traditions, beliefs, way of life, institutional obligation, and the worship and moral standards of Christians, which uphold full institutional bond with the Church of Rome. The Church is called 'Catholic' because it has a widespread faith and tradition in all parts of the world and teaches all doctrines that the Catholic communities have to know for their salvation (167-168). Greene started employing the Catholic ideas and Catholic visions such as the sinner at the heart of Christianity and God as the Hound of Heaven in many of his most celebrated works called "Catholic novels" such as, *Brighton Rock* (1938), *The*

Power and the Glory (1940), *The Heart of the Matter* (1948), and *The End of the Affair* (1951). Greene's 67 years of writing included over 25 novels, two collections of short stories, two travel books, seven plays, two biographies, two autobiographies, some film scripts and film criticism, and countless literary and journalistic essays. This brief history of British fiction and the social and the religious background of Graham Greene's life, works and influences will throw light on the select novels of the present study.

An in depth study of Greene's works makes us aware that he has been obsessed with the problem of good and evil. There is a theological dimension in his works, and this is certainly a significant contribution of Graham Greene to English fiction. In novel after novel, he points out the meaninglessness, the seediness, and the vulgarity of a society living without a sense of God. Percy Wilson observes in *Modern Novelists*, "the theme of Greene's novels is the conflict between good and evil in men's minds and the setting is always contemporary. He is obsessed by what seems to him the meaninglessness of the lives of men who have no faith" (110). As a Catholic, he sees his characters, even the characters in his less serious novels, known as 'entertainments', always under the segment of eternity. His novels deal with events and characters taken from real life. He emphasizes the experience of suffering in Christian life as a sign of God's love. The conflict between good and evil is reflected in the depiction of his characters, such as Pinkie and Rose's Catholic world of good and evil versus Ida's world of right and wrong in *Brighton Rock*, the whisky priest versus the lieutenant in *The Power and the Glory*, Major Scobie's tortured conscience

in conflict with his own sense of responsibility and pity in *The Heart of the Matter* and the believing Sarah versus the unbelieving Bendrix in *The End of the Affair*.

Among the critical assessments on Greene's works, certain authors play a very remarkable role in making his theme of Catholicism known to the world. John Atkins, Francis Mauriac, De Vitis, Roger Sharrock, Maria Couto, Henry Donaghy, Marie-Beatrice Mesnet, David Pryce-Jones, Francis Wyndham, Cedric Watts, Evelyn Waugh etc. are noteworthy. All these reputed international authors and critics of Graham Greene, evaluate and express their critical views on the obsessional themes and the spirit of Catholicism of Greene. John Atkins emphasizes Greene's treatment of Catholicism. His personal style of criticism is informal and he deserves credit for focusing attention on the Catholic dilemma in Greene: "*The Heart of the Matter, The End of the Affair* and later *The Living Room* were not the work of a man who was completely satisfied in his faith" (207). Greene is influenced by Catholicism and John Atkins expresses his opinion regarding this, "I know nothing of the spiritual conflict that caused Graham to turn to the Catholic Church, and he has told me in a letter that he wouldn't discuss it anyhow. . . and the Catholic faith offered him anchorage" (14). Marie-Beatrice Mesnet asserts Greene's preoccupation with the spiritual intensity in his novels. De Vitis is interested in explaining religious subject matter and religious belief seen in the works of Greene. David Pryce-Jones pays attention to the social relevance of Greene's fictional works. Roger Sharrock, in *Saints, Sinners and Comedians*, asserts that, "the novelist of spiritual dryness and despair has never been a novelist of the absurd" (25). He tries to enlighten Greene's treatment of Catholic themes of fallen humanity and the mysterious working of God's grace.

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proposes to explore the novels of Graham Greene and subject them to a parallel study with certain selected Biblical episodes and characters, comparing their inner struggles and spiritual conflicts. The study focuses on the parallel study of the theme of spiritual conflicts in the life of the protagonists, namely, Scobie in *The Heart of the Matter*, the whisky priest in *The Power and the Glory*, and Sarah Miles in *The End of the Affair* with regard to their respective Biblical personae, Samson, King David and 'the sinful woman'. These sinner-characters of Greene are selected for analysis because they appear to be more daring and heroic than all the other Catholic protagonists of Greene, to renounce their sinful ways forever in order to respond to the call of divine grace. The life of Scobie, whisky priest and Sarah Miles are obvious models for those who retain their freedom of choice to fight against evil, till the end of their lives. It is proved from their life that one has to undergo some painful experience or inner struggle to renounce the worldly pleasures. It is a fact that one cannot achieve eternal peace and joy without renouncing one's temporary pleasures. As pain leads to gain through the redeeming aspect of grace, suffering becomes meaningful in this world, where evil reigns. Thus, one may find this study an attempt of exploring man's capacity to endure pain in order to achieve greater gain in the selected novels of Greene. This may help the readers to understand Greene's characters in a better way, and to realize various mental and spiritual struggles and conflicts confronted by them. It is deemed that this study would help the readers to comprehend how these characters continue their journey with hope and peace. This is an analytical study of

sin and suffering and the mysterious nature of salvation to mankind. Thus, it is a comparison of Greene's protagonists with the Biblical models, on the realm of suffering and sanctification.

As far as Greene-study is concerned, many scholars have already worked out several Catholic topics and angles. The present study is also quite relevant, in the sense that it may lead the readers to a spiritual and theological understanding of Graham Greene's Catholic novels. In the words of Francis Wyndham, "Fear, pity, violence, pursuit and the endless restless quality of man's search for salvation and of God's love for man, are the recurring themes of Graham Greene's novels" (25). According to Maria Couto, *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair* explicitly deal with the themes and structures of religious belief. "Anguish about sin and damnation is replaced by deep faith as expressed in action which is sometimes political struggle" (84).

The purpose of this parallel study mainly focuses on the exploration of similarities and dissimilarities on the subject of spiritual conflict in the fictional characters of Graham Greene and the Biblical personae selected for the present research work. Since certain reliable similarities were observed in these characters, the researcher is convinced of the scope and variety of such a work, and so this topic is selected for the study. The mental agony of Scobie in *The Heart of the Matter* is compared with the inner conflicts of Samson, the last Judge in the Old Testament. The spiritual conflicts of the whisky priest in *The Power and the Glory* are compared with that of a Biblical model, King David; and the Celestial Bliss experienced by Sarah Miles, the heroine of *The End of the Affair* is compared with the anonymous 'sinful

woman' in the Gospel according to St. Luke in the New Testament. The sinful woman experiences inner peace and joy, at the feet of Jesus. (Luke. 7.36-50)

Since it is a study of parallelism, a brief introduction is required for the same but a detailed explanation regarding the origin and the types of parallelism is not proposed to be included in the study. *The New Princeton Encyclopedia of Poetry and Poetics* defines the term, 'parallelism' as, "The repetition of identical or similar syntactic patterns in adjacent phrases, clauses, or sentences . . . The core of parallelism is syntactic; when syntactic frames are set in equivalence by parallelism, the elements filling those frames are brought into alignment as well especially on the lexical level" (877).

'Character-parallelism' is applied in the present study exploring the spiritual conflicts experienced by both the fictional characters and the Biblical models. The organization of character-parallelism is a very familiar element in Shakespearian drama. An excellent effect is obtained when the central idea of one part of the action reappears in another part, each supporting and strengthening the other. Parallelism is a dramatic device frequently used by playwrights in the organization of a plot. It is also well represented in the traditional poetry, as stated in the above-cited Encyclopedia (878). It is now generally approved that parallelism is a fundamental law, not only of the poetical, but even of the symbolic and therefore of higher style in general in the Old Testament. The importance of parallelism as an aid in determining text-critical and explanations and thus affording the key to the correct interpretation of many passages in the Bible, is evident. The two largest categories of Biblical literature are

prose and poetry. Prose is often used when telling stories about people and historical events, and it usually includes dialogue. Most of the Bible is written in prose, with such features as plot, character, and timing. Poetry is also used throughout the Bible, and certain books are written completely in poetic form. Parallelism is not an exclusive peculiarity of Hebrew. Much of the poetry in the Old Testament can be described as ancient Hebrew poetry, which is marked by a literary feature called parallelism. This feature is the repetition or reinforcement of a single idea which is used in successive lines of poetry, in order to communicate its message.

Greene has been a prolific writer and it was at the end of his Oxford career in 1925 that he published a collection of poems entitled *Babbling April*. Greene's first novel, *The Man Within* (1929) explores the theme of man's double nature. The issues of the divided mind, sin, and repentance are very explicitly presented through the protagonist, Andrews. It is about a betrayal, and it is set against the background of skeptical romance. Andrews is a typical Greene hero, who is an isolated character and finds himself lonely. The lonely man has to live with the angry man inside: "he is made up of two persons, the sentimental, bullying, desiring child and another more stern critic" (MW. 24). Inner conflict is of course one of the major issues in drama and fiction and especially since Freud there have been several important explorations of the ambivalent or multiple personality before Greene's works. In Dostoevsky's *Crime and Punishment* and Conrad's *The Secret Sharer*, the theme of inner conflict has prime importance. The conflict between good and evil is the dominant theme in the novels of Graham Greene.

Brighton Rock (1938) marks the climax of Greene's obsession with evil. It

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question of sin, betrayal, damnation and salvation. The central figure of the story is Pinkie Brown, who at the age of seventeen, by force of brains and character, establishes himself as the leader of a race-course gang after the death of Kite who was slashed to death at a railway station by a rival gang. Pinkie's first task is to arrange the murder of Fred Hale who had given Kite away. Knowing that a witness is his only means of safety, Hale tries to find someone to stay with him and succeeds in picking up Ida Arnold, a friendly woman, who is not the one to let a man down. But in the few minutes while she is away Fred is killed. His death is officially pronounced as 'natural' but Ida Arnold thinks otherwise. She has her suspicions and is determined to track down the murderers of her boy-friend. Pinkie, a cold-blooded killer, finds himself obliged to marry, in spite of his feeling of aversion, a pathetic sixteen year-old waitress named Rose, who, like him, is a slum-born Roman Catholic and might have given evidence against him. Made desperate by Ida's pursuit, Pinkie leads Rose pitilessly on to a false suicide pact in order to shut her mouth forever. The novel concludes with Rose carrying the child of the dead killer. Thus, it is a tale of crime and violence centered on betrayal or the fear of betrayal: Hale is murdered for betraying Kite's gang; Pinkie betrays Spicer and marries Rose out of the fear of betrayal; Cubit betrays Pinkie in a scene reminiscent of Judas betraying Christ; Pinkie dies denouncing Dallow, his most faithful follower; and Rose, of course is betrayed by Pinkie throughout their relationship. A sign of moral degeneration of the modern world seems to pervade the novel. Thus, Pinkie is apparently the most powerful

embodiment of evil in Greene's novels.

Greene's best known work, *The Power and the Glory* (1940), is representative of his treatment of character and theme. Here, as in all of his fiction, thematic concerns are worked out more through characterization than through plot. The protagonists of Greene are typically unfortunate or fallen characters, whose moral failings reflect a broad range of corruption and suffering. Greene's four major 'Catholic novels' - *The Power and the Glory*, *The Heart of the Matter*, *The End of the Affair*, and *Brighton Rock* offer insight into the theological concepts of mortal sin and atonement, drawing attention to the paradoxical virtues of vice itself. Almost all the novels of Greene show his preoccupation with the theme of evil in this world and the victory of good over evil. For instance, the theme of *The Power and the Glory*, is the conflict between the Church and the State and the victory of the Church over the State. There is a certain element of evil or sinfulness in the nature of the priest in the novel.

In order to define Graham Greene's literary position as Catholic writer, in relation to the traditional and contemporary writers of fiction, the thesis undertakes a parallel study of the inner conflicts of Greene characters, with their corresponding Biblical characters. The study explores the spiritual conflicts of the three protagonists of Greene's major Catholic novels – *The Heart of the Matter*, *The Power and the Glory* and *The End of the Affair* – making a parallel study with three Biblical personae. The three Biblical models selected for the analysis are, Samson and David in the Old Testament and 'the sinful woman' in the Gospel according to St. Luke in the New Testament. The purpose is to focus on the Catholic view of suffering, where the characters undergo purgatory, here on earth itself, in order to achieve grace and

salvation. Greene presents the spiritual struggle of man against a background of 'seedy' town life or in the Mexican jungle or in wartime West Africa. In *The End of the Affair*, Greene exposes the paradox of a sinner-saint. The sinners outnumber the virtuous in Greene's work, however, and even those characters, sometimes perceived to be saints, such as the whisky priest in *The Power and the Glory*, the policeman Scobie in *The Heart of the Matter*, Sarah in *The End of the Affair*, are in reality very fallible creatures. His characters live out their 'purgatory' in their lifetime in places like West Africa, Indo-China or Central America. Characters become involved with the dirt and sweat of existence and in doing so they find that it can be made holy. The awareness of evil experienced by Greene in his childhood has prompted him to incorporate it into his novels. Thus one may be convinced that the novels of Graham Greene primarily deal with Catholic concerns.

Most critics have adopted Greene's division of his works into 'entertainments' and 'novels'. Some critics have further subdivided Greene's novels into 'Catholic novels', which focus on the characters' religious concerns, and 'political novels', which explore the consequences of their characters' aloofness. Catholic novels show their protagonists' struggles and failures to live up to the religious belief that they are unable to deny and the tragic consequences these characters face for striving unsatisfactorily toward their moral ideals. The political novels also portray characters, which are to some extent, both corrupt and idealistic. Both the Catholic and political novels depict shabby surroundings and detectives, murderers and adulterers as main characters. The people in Greene's novels are continually on the run, from their

crimes and their consciences. Despite critical controversies, Greene is remembered not only as the author who redefined the modern thriller to examine the place of religion and morality in the twentieth-century society, but also as a novelist who probed the possibilities for grace and redemption in the area between good and evil. Greene's three novels selected for the present study are known as his major Catholic novels. In Keshava Prasad's observation in *Graham Greene: The Novelist*, "In the post-war period, particularly after the publication of Graham Greene's three major novels of the middle period, *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair*, which could all of them be read as written under the influence of the Catholic Church" (2).

As Anthony Burgess remarks in *The Novel Now*: "Graham Greene is much more interested in the actual doctrines of the Church, particularly the fundamental doctrine that states that good and evil are not mere relative terms like right and wrong, but unchanging absolutes" (61). T. S. Eliot in his essay, "Baudelaire" explains it more clearly: "In the light of these absolute values, man himself is judged to be essentially limited and imperfect. He is endowed with original sin" (SE. 378). Greene had set the real struggle of the mixed human heart against the conventional world. John Burgess Wilson remarks in his study on English Literature:

Greene sees the spiritual struggle of man against a background of 'seedy' town life (*Brighton Rock*) or in the Mexican jungle (*The Power and the Glory*) or in wartime West Africa (*The Heart of the Matter*). In this last work, and also in the moving *The End of the Affair*, Greene shows a concern with the paradox of the man or woman who, technically a sinner, is

really a saint. (288)

Greene believes that man is not only predestined to sin but also capable of salvation. In the words of P.S. Sundaram, “all the time Greene is obsessed with God” (*Indian Express*, April 13, 1991). Marie-Beatrice Mesnet emphasizes the divine process of salvation, saying, “It was for this world that Christ had died” (75).

Greene is described by the critics as a Catholic writer: the human struggle between faith and doubt, despair and alienation, good and evil, salvation and damnation and the suffering and sanctification of modern humanity, are the constant themes in his works. Walter Allen in his article on Greene in *Scrutiny* speaks of the various aspects of arts, thus: “. . . of these the first and most important is Greene’s deep-rooted and profound awareness of evil” (31). As a convert to Catholicism, Greene took his religion seriously. Greene is primarily concerned with the theme of evil and the salvation of a Catholic. S. Krishnan remarks in his observation of Greene’s concerns and asserts thus: “Greene’s works deal with sin, the dark places of the mind, and the evil aspects of human nature, failure and moral problems” (*The Hindu*, April 14, 1991). Krishnan also suggests that these subjects influenced him all through his life from his unhappy childhood. Henry Donaghy comments on Greene that “the sense of evil, then, came to Greene in his early reading long before any religious experience could explain it” (17). Greene’s novels primarily deal with fallen men. According to A. A. De Vitis’ observation in *Graham Greene*, “Greene chooses to deal with the seedy, the unlikable, and the unhappy, those in whom he feels the strange power of God” (16). Marie - Beatrice Mesnet argues that Greene has strong

faith in the divine mercy: “The greater the failure of man, the greater the mercy of God. Greene himself has said that his purpose, . . . in choosing the weakest, the most abandoned human beings as material for his creative imagination, was to throw a brighter light on God’s infinite mercy and on his power to turn even evil . . . into good” (78). Greene believes that God’s grace works in mysterious ways and proceeds to explain the evil and suffering around us in theological terms.

Mesnet, in her observation of Greene’s novels, *Brighton Rock*, *The Power and the Glory*, and *The Heart of the Matter*, remarks: “With *Rose* we meet for the first time the theme of the supreme sacrifice, offered to God for the love and salvation of men, which in the other novels will take the extreme form of the whisky-priest’s martyrdom and Scobie’s oblation” (99). J. P. Kulshrestha, in *Graham Greene: The Novelist*, depicts Greene’s obsession with evil, revealing the evil deeds through his characters: “His deeply personal vision is of a gloomy, squalid world, dominated by pain and ugliness, violence and treachery, inhabited by isolated, hunted and guilt-ridden men and women who are driven to crime or sin, and eventually to despair and death, achieving . . . the mercy of God, the regeneration of the spirit or salvation” (17). He also observes that, “Greene’s preoccupation with the ultimate destiny of a sinner, creates the sinner-saint paradox” (87). There is a mixture of Christian faith, psychology, and literature in the character depiction of Greene’s novels. There is a theological dimension in Greene’s works and this is certainly a significant contribution of Greene to English fiction. By incorporating the contradictory concepts of the Catholic faith, like the conflict between good and evil, salvation and damnation, Greene has expanded the boundaries of the English novel. The present study is an

exploration of the inner conflicts of Greene's characters in the light of Theological and Biblical perspectives. According to the Holy Bible, God is the creator. God is good and whatever he created is good:

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness *was* upon . . . And God said, let there be light; and there was light . . . And God said, let there be lights in the firmament of the heaven to divide the day from the night; . . . and God saw that it *was* good . . . let the earth bring forth the living creature . . . God created man in his *own* image . . . it *was* very good. (Gen. 1.1-31)

God created everything except evil. Evil is assumed to have been the first attempt of man's own creation. Evil creates conflict within the good, for it is in disharmony with God and man. Thus, for a Christian, the problem of evil has become an unsolved riddle. Sin becomes the fundamental mystery of man's existence. The mysterious nature of sin and salvation of man is to be understood from the teachings of the Catholic Doctrine. According to Catholic Theology, God our Savior desires all men to be saved and to come to the knowledge of the truth.

In every human mind, there is an evil will that contradicts the good will. The evil will of man denies the good and destroys the good will. It also creates disunity in the human will. It is a fact that evil exists in the world. In the *Holy Bible*, the opening chapters of the *Book of Genesis* describe the first human pair, Adam and Eve, and the origin of evil by their disobedience. In the words of Thomas Merton, "Life and death are at war within us. As soon as we are born, we begin at the same time to live and

die. Even though we may not be even slightly aware of it, this battle of life and death goes on in us inexorably and without mercy” (*The New Man*, 9).

The first man could enjoy the happiness of heavenly paradise only for a short period. Though he was one with God in obedience, and determined to remain so, the influence of evil through the woman tempted him to the sin of disobedience. The result of their sin is their separation from God, and consequent exile from Eden. Then the Lord God said: “Behold, the man is become as one of us, to know good and evil” (Gen. 3.22). From the implicit assumption of God’s goodness, one can find the presence of evil in the world itself as it is the outcome of sin, and the abuse of free will by the rational beings. A B Sharpe in his book, *Evil: Its Nature and Cause*, comments: “The bearing of the problem on religion . . . presents itself in the shape of the question, ‘How can such a God be supposed to endure the existence of what is absolutely contrary to His own nature?’” (11). It is true that evil exists in the world, but it can be overcome, for God is with man and his spiritual power is supreme. Peter Milward, in his *Christian Themes in English Literature* states: “Man must have been created by God in a state of happiness as symbolized by the Garden of Eden; for God is good and delights in the goodness of all he has made” (118). God, who is good, is capable of converting evil into good. Milton’s *Paradise Lost* here supports this view defining the justifications of the ways of God:

O goodness infinite, goodness immense! That all this good of evil shall produce, And evil turn to good; more wonderful. Then that which by creation first brought forth light out of darkness! Full of doubt I stand whether I should repent me now of sin . . . to God more glory, more good

will to men. From God and over wrath grace shall abound. (Book XII. 466
- 478)

Milton here suggests that God allowed Adam to commit sin, but God intended this sin to lead to the process of salvation. It is noteworthy here to add Milton's observation, which Peter Milward quotes in his *Christian Themes in English Literature*: ". . . the Church's liturgy for Holy Saturday goes even further with the famous exclamation - 'O *Felix Culpa!*' O Happy fault of Adam, which merited to have such a Redeemer!" (45).

T. S. Eliot, in his essay, "Baudelaire", defines the concept of good and evil thus; "so far as we are human, what we do must be either evil or good; so far as we do evil or good, we are human" (SE. 377). *The Encyclopedia of Religion and Ethics* by James Hastings defines the concept of good and evil: "Good is 'what ought to be', evil is 'what ought not to be'. . . 'What ought to be' seems to apply better as a description of what is right . . . The good in all its senses is the desirable, and the evil is the undesirable . . . These two are inter-related in a variety of ways. In a way, evil is logically necessary for the attainment of certain good" (318). One may find a similar idea in the book of Revelation: "I know thy works, that thou art neither cold nor hot: I would thou wert cold or hot. So then, because thou art lukewarm, and neither cold nor hot, I will spue thee out of my mouth" (Rev. 3.15-16). T. S. Eliot, in his essay 'Baudelaire' says, "it is better, in a paradoxical way, to do evil than to do nothing: at least we exist" (SE. 377). Good is that which comes to us and that which starts from

us. And there are mainly two types of evil. There is evil, which man suffers and endures and secondly there is evil which man does. Evil means the contradiction of the good and also can be the deliberate denial of the good. James Hastings defines good as: “the plentitude which comprises and transcends all beings, the one source which confers everything, fulfils everything, and so is in harmony with itself” (319).

There is a power in the universe which is working against the programme of the good. Evil is something to be fought and overcome by human will with the divine power. As St. Paul emphasizes: “Be not overcome of evil but overcome evil with good” (Rom. 12.21). Eerdmans in his *Bible Dictionary* says: “The Scriptures confess that the Lord created mankind with the possibility of doing evil and that he supports the faithful in their deepest hour of trials and temptations” (360). Thus, God the creator envisages for them the failure or success of human beings to live the life. Sin, in its basic sense, is always ultimately against God himself, rather than against mankind or any human person. The Book of *Genesis* illustrates this: “And unto Adam He said, ‘because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life’” (Gen. 3.17).

The fatal act of disobedience is committed, the free and happy relationship between man and God is broken, and thus the curse falls. All the good and useful activities are darkened and turned to evil. The serpent becomes the age long enemy of God and man. In a way, evil contributes to the total salvation of mankind by the mercy of God. For a Christian, it is a reality at the very heart of his faith, represented in the sign of the cross. For, St. Paul says: “For the preaching of the cross is to them that

perish

foolishness; but unto us which are saved it is the power of God” (1Cor. 1.18). It is by the suffering and death, Christ has conquered the power of sin and death. Jesus is the only Saviour incarnated to save the world with His own Body and Blood. Thus teaches the *Catechism of the Catholic Church*: “The baptism of Jesus is on his part the acceptance and inauguration of his mission as God’s suffering servant At his baptism ‘the heavens were opened’ - the heavens that Adam’s sin had closed - and the waters were sanctified by the descent of Jesus and the Spirit, a prelude to the new creation” (106). There is no other name given among men by which we must be saved other than the name of Jesus. In *The Acts of the Apostles*, it is written: “Neither is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved” (The Acts. 4.12).

The history of Israel very often describes a picture of a merciful and forgiving God. In the Old Testament, God is also pictured as cruel and vengeful, only to bring back Israel from their infidelity to the steadfast love of Yahweh, their only God. The Holy Bible is a single book which is divided into The Old Testament and The New Testament in order to bring out the real picture of God, who has been a father, mother, teacher, brother, friend and the Savior to Israel in their entire history. In the history of Israel, God plays different roles in order to grow them in real faith; He loves them as His beloved children and punishes them when they disobey His commandments and go astray from real faith. As a teacher, He guides them, giving instructions to grow in His infinite wisdom and knowledge. In the New Testament, one may find God incarnated as man in Jesus, to save the world with His own Body and Blood. Jesus, as

a brother, instructs us how to love God and to love and consider one another as brothers and sisters. According to the Catholic belief, God even plays the role of a Savior, sacrificing His own Body and Blood for the salvation of the entire world: “Be it known unto you all, and to all the people of Israel, that by the name of Jesus Christ of Nazareth, whom ye crucified, whom God raised from the dead, *even* by him doth this man stand here before you whole” (The Acts. 4.10).

In spite of this Catholic belief, in the Old Testament one may find a God, who is jealous, cruel, vengeful and punishing. But immediately after Israel’s sin, when they worshipped the golden calf, God hears Moses’ prayer of intercession and agrees to walk in the midst of an unfaithful people, showing His love. Then the Lord passes before Moses and proclaims; “The Lord God merciful and gracious, long suffering, and abundant in goodness and truth” (Exod. 34.6). Moses then proclaims that the Lord is a forgiving God.

In the *New Testament*, one finds Jesus inviting sinners to the table of the kingdom of God: “I came not to call the righteous, but sinners” (Mark. 2.17b). According to the Catholic Church, He invites them to that conversion, without which one cannot enter the kingdom, but shows them in word and deed, His Father’s boundless mercy for them and the immense “joy shall be in heaven over one sinner that repenteth, more than over ninety and nine just persons, which need no repentance” (Luke. 15.7). The *Catechism of the Catholic Church* gives prime importance to the Sacramental rites: “By Baptism, all sins are forgiven, original sin and all personal sins . . . In those who have been reborn, nothing remains that would impede their entry into the kingdom of God, neither Adam’s sin, nor personal sin, nor

the

consequences of sin, the gravest of which is separation from God” (247). Those who approach the Sacrament of Penance obtain pardon from God’s mercy and are reconciled with the Church. The Church calls it the Sacrament of Forgiveness, because “by the priest’s Sacramental absolution, God grants the penitent ‘pardon’ and ‘peace’ ” (*Catechism*, 274).

God created man in his own image, and likeness, and nothing can ever blur completely the image of God in man. It is like a birthmark that cannot be rubbed out. Man is deeply rooted in God, for it is only in God that he can find his real existence and perfect his self. Man is split between supernatural forces while the great conflict between God and Satan rages in the world as well as in his own heart. This conflict is seen in the *Book of Job*, where a conversation begins between God and Satan:

And the Lord said unto Satan, Hast thou considered my servant Job, that there is none like him in the earth a perfect and an upright man, one that feareth God and escheweth evil? Then Satan answered the Lord, and said; Doth Job hear God for nought? . . . thou hast blessed the work of his hands, and his substance is increased in the land. But put forth thine hand now, and touch all that he hath, and he will curse thee to thy face. And the Lord said unto Satan, Behold, all that he hath is in thy power. (*Job*. 1.8-12)

In the life of Job, one finds the terrible fight between good and evil and the ultimate victory of good over evil is proved strong. Almost all the novels of Greene show his preoccupation with the theme of conflict between good and evil in this world and the victory of good over evil. Greene portrays his characters and their predicaments as so

very human and so completely believable. The central characters in Greene's novels are Catholics and they are ready to sacrifice themselves for the sake of others. Greene portrays the mental agony and the sense of guilt of these characters in the light of the Catholic doctrines and the concepts of modern psychology. These characters are aware of and concerned with the risk of self-sacrifice.

Greene has accepted the Christian doctrine of sin and salvation. He tries to explain in his novels, the human predicament and human response in terms of Christian philosophy. Greene assumes that the problem of evil and suffering is one of the profound mysteries which man faces in this present world. He believes that the fall of Adam and Eve was a catastrophe and man suffers permanently as a result. "Since death is the effect of sin . . . it is by dying . . . with Christ that we are liberated from it," says Mc Brien in his book, *Catholicism* (163). St. Paul is of the same view: ". . . for the wages of sin is death; but the gift of God is eternal life through Christ Jesus our Lord" (Rom. 6.23). Greene believes that, in spite of human weaknesses, man can achieve the final victory through Christ and the Spirit, as St. Paul writes: ". . . and if children, then heirs; heirs of God, and joint-heirs with Christ; if so be that we suffer with him, that we may be also glorified together" (Rom. 8.17).

This dissertation endeavors to deal with the concepts of sin and death, salvation and damnation and analyze the theme of suffering in Greene's Catholic novels. His most recent novels such as, *The End of the Affair* (1951), *The Quiet American* (1955), *A Burnt-Out Case* (1961), and *The Comedians* (1966) also probe into the problems of good and evil and the wretchedness of the human condition. For instance, Thomas Fowler, the hero of *The Quiet America*, is full of self-pity, and haunted by a sense of

guilt.

Greene is deeply obsessed with the theme of sin and it can be seen in his depiction of Pinkie and Rose. He has tried to explain the evil and sin around us in this world from the point of view of Christianity. Greene suggests that, within the limits imposed on Pinkie's life, he could not but choose evil. His evil amounts to eternal pain. The religious theme of *Brighton Rock* comes to the fore in the confessional scene after Pinkie's death. It clarifies Greene's ideas of sin and redemption through the dialogue between Rose and the anonymous priest. Rose is convinced that Pinkie is damned and so she too wants to be damned. She declares: "I want to be like him - damned" (BR. 248). She is ready to sacrifice everything, including her own salvation for his sake. But the priest tells her about the strangeness of the mercy of God. Greene adds a Theological perspective to his presentation of evil: *Brighton Rock* deals with the question of sin, damnation, and salvation. In this novel, the boy Pinkie is depicted as the most powerful embodiment of evil. Pinkie may be regarded as the one who has been predisposed to evil.

Greene has great faith in God's grace and points out in his Catholic novels that even the smallest act of faith or love is infinitely precious to God and will work for the salvation of the humanity. Greene insists on the infinite mercy of God and tries to win our sympathy even for the immoral youth, Pinkie. Subramaniam writes about Greene's belief in grace and salvation: "Pinkie, the whisky-priest and Scobie are openly concerned with the issue of salvation and damnation" (30). At the end of the novel, the readers may find Rose as the instrument of Pinkie's salvation.

Greene believes that with suffering man becomes part of the Christian myth. A

leper colony in Central Africa is the setting for Greene's *A Burnt-out Case* (1961). This novel is set in Belgian Congo. The central character Query is a famous Catholic architect. He takes flight from his old life and stops only when he can go no farther, having reached the heart of darkness, a leproserie in the Congo. There are then dialogues between Query and Dr. Colin which reveal that Query's spiritual state is like that of a leper in whom the disease, treated too late, has run its course; though technically cured he is mutilated, a burnt-out case. Query arrives at the leproserie in a state of indifference and abandonment, a man bereft of any association or emotion. Query is portrayed as a hermit of the Congo.

In the novel, *A Burnt-out Case*, Greene describes the loveless relationship between the Christian couple, Rycker and Marie, with great irony. With deep disgust, Marie escapes from home, and takes shelter in the leproserie. But, Query spends the night telling the story of his own life in the form of a parable. Hating her husband, Marie announces that Query is the father of the child she is carrying, and the consequence of this affair is that Rycker shoots his rival. Query dies for the mistaken assumptions and stupidities of others. Like other Greene characters, Query, the tragic hero also suffers and dies for the sake of others. Like Scobie, in *The Heart of the Matter*, his pity for others is the cause of his destruction. Greene ends the novel, *A Burnt-out Case*, with the question whether Query had found salvation for all his sins.

Doctor Fischer of Geneva or *The Bomb Party*, (1980) is the latest of Greene's novels and here again the theme is the meaning and implications of evil. It is a profound study on greed. It focuses on Dr. Fischer, a rich businessman, who wants to conduct an experiment on human life and to see the limit to human greed. He gives

parties and expensive gifts to the rich people and subjects them to all possible insults and humiliations. These parties give him pleasure and amusement. In the last party - the bomb party - the gifts are cheques of two million francs each, concealed inside Christmas crackers and thus his guests are torn between greed and fear of death and debase themselves completely. Consequently Dr. Fischer is left alone with the last laugh. There are Christian allusions in the novel and the doctor is often compared to God and sometimes to a soul eternally damned. Greene shows that evil is rooted in man himself and poses a constant temptation to his worst inclinations. He tries to reconcile the problems of sin, suffering, and the pain and misery of man with the love of God. He approaches the problem of evil from the point of view of Christian theology and stresses the fact that suffering, evil and even sin work together towards good.

Greene, in his works, deals with the themes of good and evil, and of immortality and God. He pictures the profound problems of human life and points out the growing feeling of mental anguish experienced in modern times, due to the decay of religious faith. According to him, the most important thing in life is man's relationship to God. Faith to him is a leap into the dark to which men are driven by awe and anxiety. His novels and heroes are deeply rooted in the conflict and reconciliation between confusion and conviction, sin and salvation, evil and good. Greene is deeply disturbed by evil in the world, and it is clear from the novel, *The Heart of the Matter*, where he challenges to show a happy man without selfishness and evil. Greene's preoccupation with evil is apparent to a greater or lesser degree in

all his novels, but it is perhaps most evident in *Brighton Rock*, *The Power and the Glory* and *The Heart of the Matter*. It is easy to observe this in his Catholic novels called ‘trilogy’, since in each of them the protagonist dies, and in each we are bound to ask whether he goes to hell or not. Readers may assume that the destination of the first protagonist is to hell, the second to heaven and the third is uncertain for, he commits the unpardonable sin of despair by suicide. Greene has often emphasized the struggle between salvation and damnation in the depiction of his novels.

A reading of Graham Greene’s novels convinces the reader that the problems of evil are part of some profound mysteries which man is quite ignorant of, and which he tries to reconcile with the love and mercy of God. He believes that the fall of Adam and Eve was a great tragedy and as a result, man suffers for ever on earth. Greene raises in his works, the problems of sin and suffering of man, in order to explain the inevitability of suffering and evil in this world from the point of view of Christian faith. He points out the purgative value of suffering in order to achieve salvation. The Catholic novels of Greene describe the sufferings of mental anguish and spiritual conflict as basic means to sanctification. Wilhelm Hortmann in his article, “Graham Greene: The Burnt-Out Catholic”, expresses the ‘spiritual tension’ within the author: “Over the period of ten years, from *Brighton Rock* in 1938 to *The Heart of the Matter* in 1948, the attempt to humanize one of the central doctrines of the Church . . . must have built up a spiritual tension in the author which he could not endure forever” (69).

Many of Greene’s heroes like Pinkie, Rose, Scobie, the whisky priest, Sarah Miles, etc., are Catholics. But they are irresistibly attracted by the power of evil. What distinguishes these Catholic characters from the others is their strong consciousness of

sin.

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Arnold in *Brighton Rock* and Helen Rolt in *The Heart of the Matter* are free from the awareness of sin, as they are not Catholics. Greene's characters may be sinners, but they are full of human kindness and pity. His characters, though completely crumbled by sin, seem to be closer to spiritual reality than the pious people. Because of their willingness to sacrifice their lives and even suffer eternal damnation for the sake of those whom they love, Greene credits Rose, the whisky priest, Scobie and Sarah, for all their sinfulness, with spiritual experiences comparable with those of saints. Their spiritual conflicts can be compared to the sufferings of certain Biblical characters. Like some of the characters in the Holy Bible, Greene's Catholic characters also seek salvation with sincere repentance through their sacrifice, suffering, and even martyrdom.

Those famous sinner-characters of Greene always retain their freedom to renounce their sinful ways, and to respond to the call of divine grace. The life of Scobie in *The Heart of the Matter*, whisky priest in *The Power and the Glory*, and Sarah in *The End of the Affair* are powerful examples for this. In Bunyan's *Pilgrim's Progress*, the prototype of the Christian quest is the quest of the good man for virtue, for the Heavenly City of God; but in Greene's works, the sinner who stumbles along the way to Heaven undertakes the quest for virtue. In their attempt to transcend themselves through the knowledge of both God and the devil, they try to regain some sense of balance in a corrupted universe. They seek God in a devil-controlled universe and become the heroes. But, they are fully aware of the weakness of their selves, and

the wickedness of their desires in contrast with the transcendence of their hopes. Greene believes that in order to leap from pride to humility they must suffer the pains of conscience; and in their suffering, they come to terms with their individual salvation.

The thesis is a parallel study of Greene's fictional characters with the Biblical episodes and models, comparing their background, special divine call, life situations, weakness and offense, and their inner conflicts and suffering to reach sanctification. Three Biblical characters are selected as the models for analysis. The following chapters will give a detailed account of those fictional and Biblical characters including their divine call, weaknesses, sufferings and conflicts. The characters here - Greene's as well as the Biblical - undergo and experience three stages of struggles such as mental, spiritual, and sublime, before reaching the heavenly bliss. The Bible characters selected as the models for analysis are Samson, the last judge of Israel and King David in the Old Testament and 'the sinful woman' of the Gospel according to Luke, in the New Testament.

The present study covers five chapters that comprise the Introduction and the Conclusion. All the three main chapters provide an analysis of the fictional characters and the respective parallel figures from the Bible. Three Biblical *Personae* or models are selected for the comparative study and their call and response, offenses and transgressions, repentance and sanctification and God's mysterious intervention in their lives are depicted in the analysis.

The second chapter gives a detailed analysis of the real conflict between good and evil in a secular character, Scobie in the novel, *The Heart of the Matter*. The

mental agony of the protagonist is the focus of the novel and the conflict between the individual against the Orthodox religious concept has been featured and analyzed along with the parallel study of the Biblical model, Samson. Both the internal and the external conflicts within the characters and their willingness to die for others, their suffering and martyrdom are discussed in the chapter. *The Heart of the Matter* is the story of a secular character, named Scobie, who has been depicted as a sympathetic character in his relationship with his wife Louise, with his mistress Helen, and in his relationship with God. Greene portrays Scoby's mental agony in his Catholic point of view. Samson is the last Judge in Israel. God delivered Israel, the chosen people of Yahweh, from the hands of Philistines. Samson has been used as the divine instrument for the purpose. While fulfilling the great task given by God, Samson had to suffer severe mental and physical pain and struggle. This chapter is a parallel study on the theme of the inner conflict of Major Scobie, the protagonist with the inner struggle of Samson, the Biblical model selected for the analysis. The critical assessment of the Greene protagonist, Major Scobie of *The Heart of the Matter*, and the Biblical model, Samson is done in the chapter with their background, their profession and the divine call. Their mental agony will be discussed in the second chapter.

Greene's novel, *The Power and the Glory* possesses the idea of spiritual transformation of a sinner into martyrdom and thereby sainthood. In the novel, there is a conflict between the Church and the State, which developed the conflict between the whisky-priest and the lieutenant. The third chapter throws light on the situations, where the protagonist, whisky priest is subjected to temptation and the way he endures

physical, mental and spiritual pain to attain unearthly power and glory at the end. Greene presents the whiskey priest, as a drunken sinner who has broken his vows by fathering a child. He struggles with his moral conscience - feels himself unworthy of God's grace - considers himself as useless to his parishioners. But Greene depicted the priest as the best, who sacrifices his own life in order to administer God's work to his people. During the religious persecution, the priest, knowing very well that he will be caught, goes to a certain place in order to hear the confession of a dying American bandit and the priest suffers through his choices. Similarly, we find King David, the Biblical model for the present parallel study, falling into the [sins](#) of [adultery](#) and [murder](#), bringing thereby great calamities on himself and his people. David is considered to be a man after the Lord's own heart, even despite his murder of Uriah and adultery with Bethsheba. He is the author of many of the Psalms and the repentance made by David through his confession is thus: "I have sinned against the Lord" (Ps. 51.13).

In spite of the personal weaknesses, and the constant debate between the whisky priest and the lieutenant of the law, representing the Church and the State respectively, the anonymous priest in *The Power and the Glory* proceeds towards the supreme level of existence and embraces his ultimate victory in martyrdom. It is a parallel study of the protagonist, whisky-priest with King David, comparing their inner struggles and spiritual conflicts. Through *The Power and the Glory*, Greene describes the spiritual conflicts of the whisky priest as a means to sanctification. Thus, the spiritual conflict of the whisky priest, throughout his missionary life, during the time of religious persecution is analyzed in comparison with the Biblical model, King

David

in the

third

chapter.

Greene's novel, *The End of the Affair* leads the readers to the heights of sublime level and the experience of celestial bliss. One finds the real sense of sinner-saint paradox, through the mysterious life of Sarah Miles, especially at the end of her life. The novel explores the theme of sin and salvation. It is set in war time and was first published in 1951 in England. There is a three-way conflict between love of self, love of man, and love of God in the novel and within this setting, Greene explores the themes of love and hate. The central character of the novel is a married woman, Sarah Miles, the wife of a civil servant, Henry Miles. She has an adulterous love affair with a middle-aged novelist Maurice Bendrix. From the very beginning of the affair itself, Bendrix has fears that their affair will end one day. She loves Bendrix passionately but when he is knocked out by a bomb-blast, she is ready to give up her lust for Bendrix, if God brings him back to life. Her prayer is answered and Bendrix recovers. Ever since, Sarah is in a mental conflict in her attempt to resist her lover. At last, she gives herself up to God and believes in Him earnestly. God reaches out to Sarah in her sinful state and she surrenders herself to God. Bendrix realizes that Sarah has broken off her love-affair with him and is avoiding him for the sake of her private vow with God. She feels a sublime love for him. The affair ends on Bendrix's realization that Sarah's lover was God and it is exposed only after her death through a series of miracles establishing her sainthood. Bendrix begins to believe in God and gets an awareness of God's existence.

The story of Jesus' feet getting anointed with tears and perfume by an anonymous 'sinful woman' is taken from the Gospel according to St. Luke, in the Bible. Simon, one of the Pharisees, who in fact wanted the honor of hosting this famous rabbi, invites Jesus for dinner. The 'sinful woman' has heard that Jesus would be there, and she brings an alabaster jar of perfume. As she stands behind him at his feet weeping, she kneels down and begins to wet his feet with her tears and wipes them with her hair, kisses them and pours perfume on them. Jesus then declares that her many sins have been forgiven. But, the woman's sins were actually forgiven even before she came to Simon's house. She comes with perfume, weeps, and kisses Jesus' feet, because she has already been forgiven and God reached out to her. In the words of G.B. Caird, "Her love was not the ground of a pardon she had come to seek, but the proof of a pardon she had come to acknowledge" (115). Jerome Kodell also observes in *The Gospel According to Luke*, "the woman has already been forgiven her sins; that is evident because of her love. She would not be able to show such love unless she had first accepted love (forgiveness, acceptance)" (47). One may believe that 'the sinful woman' comes again because she knows well that she is forgiven, and wants to express her love and gratitude.

The character analysis of Sarah and the anonymous 'sinful woman' in the Bible, with a parallel study on the theme of suffering and sanctity is done in the fourth chapter. We find the 'sinful woman' in the Holy Bible, enjoying inner peace and joy at the feet of Jesus, while washing the feet with her tears. Similarly, as Sarah renounces the worldly pleasures once and forever, she enjoys Celestial Bliss at the feet of God, after undergoing the process of sanctification at the end of her life. The fourth

chapter is a detailed analysis of the same.

The fifth and final chapter serve the purpose of 'retrospect' and evaluates the observations in the previous chapters including the summing up of all, based on the title justification of the research work. It also evaluates Greene's concept of good and evil from a Catholic point of view and explores how his fictional characters are confronted with the physical, mental and spiritual conflicts in life, in order to achieve something abstract and divine. By making parallelism with the Biblical models and observing and dwelling on similarities and dissimilarities on the particular ground, this study, of course, becomes quite elaborate. An attempt is made to establish the fact that the inner conflict and the concept of suffering will definitely lead a person of any age of time or of any place on earth to a miraculous experience of inner joy and peace through the process of sanctification.