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The Impact of Religious Sense on Graham Greene's Selected Novels

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A R T I C L E I N F O

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A B S T R A C T

This paper discusses the religious impact on Greene' works and the conversion from Orthodoxy to the Roman Catholicism. Especially in the trilogy novels called: *Brighton Rock 1938, The Power and The Glory 1940 and The Heart of the Matter 1948.* This study reveals the urge insisting of Graham Greene's desire to insert and restore the importance of human act through the religious sense to the English novel, whereas the decline of moral was much evident in that era.

This research examines the central theme in the selected novels and applies the (moral good theories), the theme is the conflict between good and evil. This theme developed with Greene's acceptance and obsession with the Roman Catholic faith. This acceptance can be considered as a turning point in his profession, as well as his marriage from a Catholic girl Vivien Dayrell-Browning contributed to his obsession. Eventually, the religious sense is inseparable from Greene's novels and its effect is quite evident on his literary works.

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تأثير الاتجاه الديني على روايات كراهام كرين المختارة

لهيب حامد خلف صالح / جامعة تكريت – كلية التربية للعلوم الإنسانية

الخلاصة:

يناقش هذا البحث التأثير الديني على اعمال كرين والانتقال من الديانة الارذودوكسية الى الديانة الكاثوليكية , تحديداً المؤلفات الثلاثة وهي: صخرة برايتون , القوة والمجد و صلب المسألة. توضح هذه الدراسة رغبة كراهام كرين الملحة لادخال واعادة اهمية تصرف البشر من خلال الاتجاه الديني الى الرواية الانجليزية , حيث كان الانحدار الاخلاقي جدا واضح و جلي في ذلك الوقت. يدرس هذا البحث

الموضوع الرئيسي في الروايات الثلاثة المختارة ويطبق نظريات القيم الاخلاقية , الموضوع هو الصراع بين الخير والشر. تطور هذا الموضوع بأستحسان وهوس كرين بالديانة او العقيدة الكاثوليكية. هذا الاستحسان ممكن ان يعتبر كنقطة تحول في احترافه, بالاضافة الى زواجه من فتاة كاثوليكية وهي فيفيان دايرل براونك ايضا يساهم لهوسه. في النهاية الاتجاه الديني غير قابل للفصل من روايات كرين و تأثيرها واضح جدا على اعماله الادبية.

1-Introduction:

Graham Greene was born on 2nd October 1904, the son of a former head master of Berkhamsted School. He was educated at this school until he went up to Balliol College, Oxford. He determined school existence as a substitute tough. Greene has described the miserable effect which school life had on him in past due adolescence, and how his parents sent him to a psycho –analyst. The release from the prison of school brought him no release from the boredom which troubled him at this time, and even at Oxford he seemed to have been aware of the uselessness and the evil of human life. He was not a scholar by temperament, though he seems to have yearned sometimes for scholastic success. He took a second class in modern history. (Lall, 2011, p. 1)

Greene became an English author and journalist and was designated for the Nobel Prize for Literature several times. Graham Greene is one of the supreme stylish authors. He signifies the modern English novel. His reputation as a novelist has been on the development since the 1930‟s when his novels began to seem. He selected the greatest of the stream - of-consciousness novel and also from the old-fashioned novel. He combined psychology with history, traditionalism, neorealism, and religious conviction and spirituality. He is a much more extensively read author, both at home and overseas. (John, 2014)

Greene grew up in a distinguished English own family whose spiritual association was nominal at satisfactory. Falling in love with Vivien Dayrell-Browning is a current convert to Catholicism, Greene, and best 22 years of age, converted if you want to marry her .As he often admitted in endless interviews, his proper loyalty changed into to Vivien first and only secondly to the church. (Bosco, 2005, p.16)

Bosco pointed out that Greene's Catholicism provided him a specific view at some point of his literary career and taken a consistency to his artwork; without Catholicism he would not have developed the exclusive voice and fashion on which both his artistry and reputation flourished. From the beginning, Catholicism for Greene become never a machine of legal guidelines and dogmas or a body of belief demanding assent or dissent however as an alternative a machine of concept, a reservoir of attitudes and values, and a source of situations with which he should order and dramatize his perceptions approximately about human experience. (Ibid.18)

George Orwell remarked in an analysis of Graham Greene's *The Heart of the Matter*, "The conflict not only between this world and the next world but between holiness and goodness is a fruitful theme of which the ordinary, unbelieving writer cannot make use." so illuminating of Greene's entire attitude, doesn't pay no attention to the truth that believers and nonbelievers similar discourse themselves as authors to the same worlds of deeds and belief. Regularly, those of their characters who live "this world" are concerned often with the physical characteristics of existing and vanishing, of making their moral ideas, of succeeding or failing. (Haber, 1957, p. 256)

Greene has frequently been classified as a "catholic novelist", due to his didacticism. However, it is certainly possible to separate Greene's Catholic novels from what we might call these "lay" novels. There is no novel by Greene from which the religious sense is completely absent, but only a few approach sectarianism. One sign of this quality is the way in which, in certain novels, a priest makes a strong doctrinal speech at the end. This is true of *Brighton Rock, The End of The Affair,* and *The Heart of the Matter,* and in a rather different way of *the power and the Glory.* But this is only one symptom of a more essential peculiarity of those books. The peculiarity is the way in which they all slide off towards abstraction, and away from the felt reality of the visible world, in their final pages. Nevertheless, these novels that have received most of the critical attention that Greene has got.(Lall , 2011,p.8)

2- The Expression of a Religious Sense:

Greene remains a novelist in whom the adjustments are minor, and the unity overwhelming. The locales of his novels may have changed, but the imagination

has remained a constant from the beginning. He has accomplished what he aimed toward doing; he has expressed a religious sense, and produced a fictional world wherein human acts are crucial. In that world, as a minimum, creative artwork is a feature of the non-secular thoughts. His art is perhaps no comfort to the religious human beings as it gives no affirmation of comfy words, and if it celebrates it celebrates most effective minimum virtues, but art has different activities besides comforting and celebrating. It can feed our imaginative lives by insisting that the religious sense exists in this world, in Brighton, in Tabasco, in Indo-China. (Ibid, p.10)

Greene's novels are indication of obsessional ideas recognized in his youth. His doomed early life has had an influential effect on entirely his novels. Greene has revealed inside *The Lost Childhood* that the artistic author recognizes his realm one time for all in youthful and teenage years, and that his entire occupation is an exertion to exemplify his reserved sphere in relations of the great community world we altogether share. As stated by Freud, "creative activity has its roots in the earliest experiences of the individual, traces of which are to be found in even the most polished work of art". In February 1926, Greene transformed into the Catholic religious conviction. Greene declares that he is a catholic with a logical if not a passionate faith in catholic doctrine. Greene realized it progressively hard to blend his understanding with Catholic fantasy, truth with the orthodoxy of faith. Catholicism might also have given him sensitive shelter, a feel of pertinence but it has no longer influenced his innovative quest, the late religion may have provided him a few religious assertions, nevertheless he has not immolated understanding to the tailor- made belief of the Church. (Saroha, 2013)

Catholicism is one of the most debatable concerns of Greene's fiction. He has been praised and appreciated through some critics, which includes Alastair Fowler, Walter Allen, Anthony Burgess, Frederick Karl and many others, who have serious attention in the illustration of Catholic thoughts in literature. These critics assure that since Greene is himself a catholic transform, he's at his great in those novels such as: *Brighton rock (1938), The Power and the Glory (1940), The Heart of the Matter (1948)* and *The end of Affair (1951),* which deal with the concepts and prejudices of the catholic religion. On the contrary, there are critics like David lodge and John Atkins who accurately support the idea that Catholicism as commonly understood, isn't an adequate clarification of Greene's thematic content.

According to them, if Greene may be known as a Catholic author it is due to the fact his finest works revolve around characters and situations deeply involved with the teachings of Catholicism. He is first and main creative artist, and he appeals to all sorts of readers, whether they're Catholics or not. He isn't spreading any religious doctrine. The remarkable French philosopher Jacques Maritain believes that "The creative artist should display an experience of sympathy for the sinner, without depicting an agreement with evil and sin". In fact, in *The Heart of the Matter* and *The Power and the Glory* Greene has taken the very essence of Peguy's dictum that, "The sinner is at the heart of Christendom." This is so because Greene's characters in these novels are powerless in the fact both of their weaknesses, and their sense of compassion. (Sinha, 2007, pp.2-3)

Scobie and the Whisky Priest are starved of human dignity, anguished by guilt and fears, yet they maintain their humanness and spiritual dignity. When from this viewpoint, Greene can't be simply called a Catholic writer but one of the greatest artists who forcefully show the Catholic universe of good and evil. Greene's own announcement during a conversation with Marie Francoise Allain, about the use of Catholicism in his novels, sustains the argument that in these novels he doesn't wish to spread Christianity. He said:

"I don't as a rule writer defend an idea … I don't want to use literature for religious ends. My so called "Catholic" novels are not written to convert any one."

Excessively significance has been specified to his transformation into Catholicism. In actual fact, nothing is acknowledged of any kind of mystical struggle that may possibly have motivated Greene to go to the Catholic Church. (Ibid)

DeVitis's dominant concern is in clarifying "what use Graham Greene makes of religious matters and religious belief." By "investigating the place of religion in the whole pattern of his novels," DeVitis hints "as far as possible the development of his thought as it affects his art" (ii). The writer's works prior to 1938 are of importance to DeVitis "not only as fictions but frequently as preliminary sketches and as tentative efforts for those more serious works that beguile and enchant Greene's readers"(iii). The "grand theme" of Greene is stated in the three Catholic books succeeding *Brighton Rock,* ending with *The End of the Affair* (1951), in which Greene advancements from melodrama into a superior spiritual realism. In later books, Greene's creative ripeness is proved by his greater necessity upon

character instead of plot strategies and his combination of "religious theme" and "overall pattern" so successfully that subject and plot come to be always together. In this way, DeVitis argues, Greene "developed the scope of the novel in England" (106) and turn into "the finest living writer in our language". (Hoskins, 1999, p. x)

3- A Religious Obsession:

Greene's work, especially his major novels, uncovers his curious interest in religious matters. His writing points out that during the course of his profession he has realized himself engaged in crucial and often contradictory matters related to Catholic Church, particularly as these issues have an effect on the twentieth-century. Hence, his central novels represent a considerable record of one's moral condition during that era. They describe individuals who, seized in the confusion and instability of modern cases, and driven to the restriction of their religious power, available in status between faith and unfaith, aspiration and frustration, loyalty and disloyalty, sufferers of their periods as they are, appear to be miming D.H. Lawrence's mourning of agony and distress: "Give us gods, O give them us". However most of Greene's central figures were Catholics, this doesn't sort the writer a "Catholic writer", one who expands the dogma of Catholic instruction, like several critics have observed to mark him. Graham Greene frequently and roughly protest with calling him a "Catholic writer", because such a categorization restricts the range of his imagination and throws suspicion on the impartiality of his writings. In spite of his own affirmations around not being a Catholic writer, Owen Williams (1997:7) in a late survey still supports that "although this was very far from his intention, he became in his lifetime the best-known English language layman of the Catholic Church"3. Though, Greene's profession can practically be sorted into three phases: the pre-catholic phase, the Catholic phase, and the post-Catholic phase, a triple organization, nevertheless, it is neither accurate nor unique. The trust, carried by several critics, such novels reveal the catholic attitude of Greene and clash with his energetic engagement in Roman Catholicism or his cancellation from it, is disproved by the truth that all the works of the named "pre-Catholic period" become visible after Greene attachment the Catholic doctrine in 1926. (Cloete, 1998)

Greene assumes a constantly cynical and sad vision of existence. In *The Lost Childhood* and Other Essays, he does clear his belief that disappointment be present all our plans and that in the finale, in this world, we agonize shipwrecked.

This gloomy negative vision is not merely innate to his nature but also fits in reasonably with his beliefs in the realism of underworld and hellfire besides the truth of immoral, and that is his chief basis of attention as an author, this inescapable sense of sinful and its effect on the human nature. He is plainly preoccupied (he is satisfied that each novelist feels pain from his own type of fascination) by the subject of disloyalty: Judas betraying Christ is the example of each betrayal presented on world. Greene realizes, too, that every deed obligates us inevitable; we pick out our own demise and are responsible for our own existence. (Glicksberg, 1959)

Bosco remarked that more has wrote about Greene's attachment to his Catholic devotion and its worthy set inside his writings, particularly in the predominant criticism while the glory days of the Christine literary rebirth of the first part of the twentieth century. Greene's succession of writings, starting with *Brighton Rock* in 1938 and ending with *The End of the Affair* in 1951, considers as the gold level of what is mentioned to as the "Catholic novel". The interpretation framing these novels illustrates a worthy degree of interdisciplinary engagement in both Catholicism and literary academics. Task of the attraction in both readers and critics the same is the way in which Greene's religious imagination confronted the uncomplicated evaluation of any traditional Catholic preternatural declare personified within his works. The unorthodox of Greene dealing of traditional ideas took up doubts and made it difficult to absolutely explain his thought, because of this critical confirmation with religious unorthodoxy in many criticism of Greene, he has been considered at different times a Manichean, Jansenist , Pelagian , Quietist, and existentialist. As far as Greene rejected this in himself, the highest cases of his figures and actions add significance to such accusation of blasphemy being forced upon him and on his characters. Truthfully, Greene's contradictory fictional look of Catholic belief is certainly not presented as a consoling manner out of the uncomfortable truths of innovativeness. Relatively, Catholicism attends to increase the morals, improve the consciousness of the collapsed sense of the realm, and encounter characters to reply to dangerous circumstances in full understanding of what is at stake. Faith and Catholicism in specific unavoidably turn out to be part of Greene's gloomy and sordid environment, an imaginative ground from which Greene's creativeness draws encouragement. However defining just how significant that spiritual terrain is, and how Catholic it is, has

been a basis of argument through the improvement of Greene criticism. (Bosco, 2005, pp.3-4)

4-The Dominant Themes in Grahame Greene's Novels :

The central theme in Greene's fiction is the conflict between good and evil. This theme was stated, tentatively, in his first novel, and has emerged repeatedly throughout his work, becoming developed with his acceptance of the Roman Catholic faith. This acceptance was the turning point in his profession; from then onwards the conflict between good and evil that takes place daily inside a man's soul have a tendency to become increasingly specialized within the terms of Greene's own faith. (Lall, 2011, p.11)

The usage of good and evil theme is very plain and explicit in his novels particularly in the trilogy. Greene's interest is to give an importance to the human act and sympathy with man even at the unfaithfulness to the Catholic Church. The following Catholic explanations of good and evil founded as a guideline which will guide the debate. Clearly, there are two generally identified theories which concern with moral good. One supports those moral good interests in exploring the man's highest good-welfare; the other shows that good must be embodied in man's doings without looking forward to a gift. Catholic dogma brings these two theories together in the ultimate good-God. In God, man supposedly finds the achievement and conviction of his presence, his happiness, and at the same time he fu1lfills his highest duty by accomplishing the purpose for which he was created. Like good, there are two major forms of evil: physical and moral. Physical evil is a deprivation of sufficient good in things, for example the rareness of vision in man. It is inseparable from existence and is an essential assumption for idealistic world. some creatures must sacrifice in order to the other creatures stay alive , some trees must get vanished to make men and animals nourish; Fruits are fated to be demolished to supply the good of the life. Thus, physical evil exists for the purpose of major advantage. Moral evil is the privation of a moral good, or the loss of correct arrangement in the volition, Moral evil perhaps considered as retributive evil or as a guilty doing. Punishment evil is appreciated evil because it prevents the person of a good: his liberty or his prerogatives. The arrangement of rightness requests punishment for individual sin either in current life or the next. Retributive evil is circle only in ultimate operators. An animal, for instance, is not independent, and even though he may be punished, he is not punished for his doings, thus,

punitive evil is by definition a punishment for sin. Guilt is more evil than punitive evil. It's a intentional turning away from virtue and may be not able to direct to good, while sin makes a man evil, punitive evil may manage toward his chive good. (Stidham, 1973)

Graham Greene has used ideologies concerning evil and good that concentrate on human being in this world. For instance, frustration is supposed to be an intolerable immoral act in Christianity but Greene's opinion that the dishonest man will not observe it. Man is usually after accomplishing his wish and sexual desire in the current universe as well as the next birth. Truthfully Greene comments, "Only a man of goodwill can carry in his heart the capability for damnation."(62)This purpose fits arguably the view Greene has concerning his catholic figures that are appeared as the symbols of devils and evils to the readers of the community. Additionally, the ultimate affection of redemption and eternal punishment is considered in the personality of the protagonists almost all of his notable and arguable novels. Such moral and humanistic manner damages the traditional situation of the believers and faithful like Christianity and Catholicism, concerning the destiny and curse of an individual. Consequently, his novels present an altitude to the concept of doom and pureness of the temporal life of universe, which is entirely not available, but still theologically, keeps the only indispensable condition of achieving chastity and goodness in the eyes of the God, in his generated universe. (Shekhawat,2017,p.79)

Moreover, Sin is a moral evil, if regarded from the point of view of religion, and as distinguished from that of ethics. These elements are much more dominant in the three major Catholic novels of Greene *Brighton Rock*, *The Power and the Glory* and *The Heart of the Matter* giving to his works a religious overtone. Greene by bringing backs to the English novel this religious sense, and dealt with spiritual troubles such as faith, salvation, and damnation in his novels. The finest critic on Greene, George Woodcock states: "Theologically Greene may identify 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" (Ibid, p.80)

Greene not ever declares his subjects; he only shows them in positions of the characters and acts. Then he be alive fervently in his thoughts, his fictional writings not once grieve from being intellectual. It would humiliate him, he admits,

to discourse the concepts implying his novels, because, in the act of writing, he is carried along via the random vitalities of his characters, instead of by the need to direct his views around the difficulties troubling men, and yet in Greene these complications grow from his dominant concerns, grace, iniquity, and the flesh. All writers attempt to deal with important human knowledge, but the Catholic author tries to treat it at its origins – where God challenges man and grace come across unrestricted determination. (Evans, 1967, p.49)

5- Brighton Rock:

Brighton Rock appeared in 1938, it was truly a try on Greene's part to enlighten the nature of true and mistake and virtuous and malicious in the world of normal males and females, good-hearted, generous, fine-feeling persons like Ida Arnold. Still and all, people like Ida Arnold discovered themselves disordered and puzzled when incoming a world of good and evil, a world in which the ideals taught and insisted on were those of the Roman Catholic Church. Therefore, one of the most charming features of the novel is the understated until now persistent way in which Greene bring about to change his reader's attention away from true and incorrect – ethically easy Ida- to moral and malevolent- the Roman Catholic teenager Rose and the lad Pinkie. *Brighton Rock* is similarly a private detective story, and inside that form Ida Arnold represents human Mother Nature and social fairness, she is like a stick of Brighton rock candy: whenever one bites into it, it spells "Brighton". Ida is, however, an alien in the spiritual drama; she likens herself to a traveler in a foreign country who has neither phrase nor guidebook to help her find her way. (Mooney & Staley, 1968, p. 43)

Kohn stated that the simple and intense moral universe that Greene presents in Brighton Rock reflects this idea- that the primitive and horrible contain the seeds of grace. Religion is significant for Greene not in spite of evil but because of evil and sophisticated confusion. Nor is the ravaged world that he presents in Gun for Sale (1936) and Brighton Rock (1938) a Manichean empire in which the armies of evil defeat the armies of good. Evil isn't a positive entity but exists only as a privation or absence of being. In Brighton Rock Greene gives not only a terrifying testimonial to the existence of evil in the forms of corrupted youth, violence, and egotism, but he relates all of these to Christianity. He seems to say that no practice of human evil can outflow the ambiguities of heavenly adoration and the

opportunity of redemption. Fundamentally, the subject of Brighton Rock is the difference between two types of realism, two unsuited worlds. (Kohn, 1961, p.3-4)

George Orwell stated in an evaluation of the novel: "The central situation is incredible since it presupposes that the most brutishly stupid person can, merely by having been brought up a Catholic, be capable of greater intellectual subtlety. Pinkie the racecourse gangster, is a species of Satanist, while his still more limited girlfriend understands and even states the difference between the categories 'right and wrong' and 'good and evil" . Other critics recognize that religious conviction play separately in several people's exists even offenders. The matters of the human perception of true and mistake and the religious notion of good and evil are significant. The writer Angus Wilson stated his view: "It was 1938. A time when we all needed painful truths that would stick. Did not want easy answers that would fade after they had jogged us along a little. We all needed a confirmation of the civil forces that were manifesting themselves. Needed to realize, and more important to feel, something deeper than just right and wrong, good guys and rotten eggs. The world of that big both hearted and breasted — decent, sensible, no-nonsense woman, Ida Arnold, was not going to be enough.... But the insufficiency of Ida's no-nonsense good sense, her certainty of right and wrong as the limit of the depths of the human spirit, was, as I remember it, hard to take in a world clinging to optimism; yet the final conviction was total." (Logan, 1992)

6-The Power and the Glory:

This novel appeared in 1940, it is a religious-political novel with a definite message. The scene of the story has been laid in a totalitarian state where the government has abolished religion and where the churches dismantled and priests either killed or driven out. One of the priests, namely Padre Jose, has renounced his faith in order to conform to the new secular ideology of the totalitarian government, and has also got married as a concrete and visible proof of his conformity. But another priest, who is the hero of the novel, doesn't give up his faith and continues secretly to perform his priestly duties, going from village to village as a fugitive, evading arrest till he is ultimately captured by a determined lieutenant of police who genuinely believes in the secular ideology. Thus, while Padre Jose is an example of a renegade priest, even though he continues to experience an inner conflict because of what he has done, the hero of the novel serves to show how religious faith continues to survive despite all governmental

ordinances to ban it. This priest, of course, dies as a martyr, but a new priest then mysteriously appears on the scene to keep the torch of religious belief burning. (Lall, 2011, p.39)

The message of the novel thus is that religion is an indestructible force and that political power, however absolute or tyrannical, cannot completely suppress it. It is noteworthy that there are lots of people in the country who also continue to hold their religious beliefs, though secretly, and that none of them betrays the priest to the authorities, not even the criminals and evil-doers whom the priest happens to meet in a prison and to whom he reveals his real identity. It is only a mestizo or half-caste who betrays him, but then there are always black sheep in every society. In the conflict between the Church and the State, the Church wins. The message of the novel is one in which the author himself sincerely and fervently believes and which has great value for the reader. (Ibid)

Donaghy remarked that Greene establishes a symbolic struggle concerning the control of God and the powers of heresy, and between the mystical command and the usual order. Greene has faith in the existence of the previous in this sphere, such as the actions of the novels might appear. In this novel, though, Greene does further indirectly than in *The End of the Affair to* dramatize the paranormal effect of his improbable protagonist-patron inside the limits of truthful novels. The importance of *The Power and the Glory* lies in Greene's disagreement of allowing his allegory turn into a medieval principles drama. The powers of virtuous and the forces of immoral are not so simply parted. Though his anonymous pastor obtains an actual sanctity through grief, the writer portrays him as a much pathetic man than his colleague, the lieutenant. The final is not merely a tough man, but a respectable gentleman, who is unselfishly dedicated to the general public. His anti-Catholicism be obligated its source to his early years reminiscence of a church that did not display alike interest for its publics. (Donaghy, 1983, p.40)

The Power and the Glory depicts the last days of an all too human priest hunted down in an atheist state. Drawing the distinction between the priest as a man and the priest as a man of God, Greene explores the theme of the invincibility of faith in the face of state persecution. (Wise & Hill, 2012, p.7)

Kulshrestha acclaims that Greene has a desire "to seek out the impulses of good and evil in man", remarking on The Power and the Glory that "Greene brings Good

and Evil together in the priest". Talking generally around Greene's writings, he remarks that "For Greene, man is not good or bad but good and bad", and he similarly discusses the "boundary situations where the diabolic and the divine are joined in dramatic conflict" (Van Dalm, 1999, p.13)

7- The Heart of the Matter:

It is the third religious novel in Greene's Trilogy, the theme of this novel is personified in Scobie. He does the deadly sin of suicide so that he might resolve, as he expects, the difficult of safeguarding the pleasure of the two women he adores. Suppose a man receives curse for himself through suicide if he is prompted to do so by his adoration and pity for others? The response is implied in the vicar's arguments to the window: "The church knows all the rules. But it doesn't know what goes on in a single human heart." It is the human soul that is Greene's chief interest here. Scobie, a police officer whose dedication to responsibility earns him the esteem of all, is ruined by love and misfortune together into evil and into a break of duty. He is not a hunted man, as in the former books, and yet he is pried on; but he is hunted through his morality and his love of God. (Lall, 2011,p.36)

To put *The Heart of the Matter's* counterargument succinctly, pity is love after love's age of innocence has been brought to a close by disappointment, after its naive energy has beld away into the surrounding vacuum left in the wake of God's abandonment of the world. Even Scobie apparently enjoyed a season of belief in the persistence and transformative potential of love, until experience belied such romantic optimism: "when he was young, he had thought love had something to do with understanding, but with age he knew that no human being understand, and presently with constant failure the wish died, and love died too perhaps or change into his painful affection, loyalty, pity…" (Baldridge, 2000, p.96)

Greene stated that accomplishment is more risky than disappointment (the waves breakdown over a wider seashore), and *The Heart of the Matter* was a triumph in the great bad-mannered sense of that term. Here must have been something dishonest there, for the book attracted too often to frail components in its readers. Not ever had I get countless letters from outsiders possibly the popular of them from females and rectors. At a blow I found myself considered as a Catholic novelist in England, Europe and America- the last name to which I had ever desired. (Greene, 2011, p.252)

The Heart of the Matter shows Greene's profound love for man "The priest and Scobie arrive at saints', appreciation of humility." The novel illustrates "how evil can be changed into that essential and immutable goodness that is at the base of all substance." In *The Heart of the Matter*, Catholicism is more emphatically stated. Scobie the protagonist exemplifies Peguy's dictum that "the sinner is at the heart of Christendom." (Sinha, 2007, p.15)

The extraordinary intensity of the novel is derived from its rootedness in a profoundly personal element. The autobiographical elements have found a perfect objective- correlative and are transmuted into a self-contained work of art. Scobie, like Greene, is a Catholic convert and like Greene, the real motive of his conversion lay in his love affair with a Roman Catholic girl, Louisa, in the novel and Vivian Dayrell Browning in Greene's autobiography, A Sort of Life. Greene had attempted to commit suicide by swimming out far into the sea. His conversion led him to explore the "nature of Catholic theology" the problem of good and evil, sin and damnation. (Ibid, 37)

8- Conclusion:

The researcher concludes that the conversion of Greene to Roman Catholicism is due to his spiritual conflict and his unsatisfied impression with life, as well as the consolation which has been offered by Catholic faith. The effect of Catholic faith is clearly and deeply seen on his writings. In fact, the religious sense is not absent in most of his novels, especially the trilogy novels namely: *Brighton Rock (1938), The Power and the Glory (1940),* and *The Heart of the Matter (1948).* Greene notes the lack of religious sense in the modern novel and such lack leads to the loss of the importance of the human act. Therefore, Greene has been concerned to rebirth that importance and to reinforce the moral meaning of the human act.

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