

رواية جرين السلطة والمجد كرواية نفسية

Graham Greene's The Power and The Glory as a Psychological Novel

أ.م.د. حكمت خلف حسين

Asst. Prof. Dr. Hikmat Khalaf Hussein

جامعة تكريت/ كلية الآداب

College of Arts, Tikrit University

E-mail: hikmat_dikhayl@tu.edu.iq

الكلمات المفتاحية: غراهام غرين، القوة والمجد، الرواية النفسية.

Keywords: Graham Greene, The Power and the Glory, psychological novel.

الملخص

تتعدد وتتنوع الرواية الانجليزية حسب طبيعة تناولها وتعاملها مع موضوع ما، إذ إن أغلب الكتّاب يأخذون بنظر الاعتبار كل الأساليب التي من شأنها أن تجعل أعمالهم مبنية بناءً سليماً من أجل جلب انتباه القارئ من جهة، ودور النشر من جهة أخرى. من هؤلاء الكتّاب جراهام جرين، حيث كتب روايات كثيرة تتناول مواضيع مختلفة استخدم فيها أساليب متنوعة وجديدة جلبت انتباه القراء في وقته حتى يومنا هذا. على أية حال يهدف هذا البحث إلى تسليط الضوء على قراءة روايته "السلطة والمجد" كرواية نفسية والتي يلجأ المؤلف فيها أحياناً إلى عرض ما يجول في خواطر وعواطف وإحاسيس البطل بصورة تجعل الأحداث الخارجية هي التي تحرك مشاعر القارئ وتجلب انتباهه من خلال تحليل وفحص مكامن تلك الشخصية، بحيث تكون فيه أفكار ومشاعر ودوافع الشخصيات أكثر اهتماماً من أفعاله الخارجية. وقد استخدم المؤلف البريطاني جرين هذا الأسلوب من الرواية النفسية. أراد المؤلف من خلال الشخصية الرئيسية، الكاهن السكرير الذي لا يحمل اسماً الولوج إلى ذهن وفكر هذه الشخصية، الصراع الداخلي في ذهن الكاهن، دواخل الشخصية، وكذا الحال بالنسبة للشخصيات الأخرى، إذ تلعب عمليات الوعي دوراً مشوقاً يعدل دور الأحداث الخارجية أو أكثر للكشف عن مكامن الشخصية عن طريق تحليلها بطريقة غير مباشرة. إذن فهي أسلوب مهم يساعد القارئ على معرفة المزيد عن الشخصيات الرئيسية والثانوية.

Abstract

The English novel varies according to the manner of its treatment of a particular subject, as most writers consider all the methods which build up their works well in order to attract the attention of the reader on the one hand, and of publishers on the other. Among these writers is Graham Greene, who wrote many novels on different subjects, using different and new methods that still attract the attention of readers of his time to this day. However, this paper aims to shed light on how his novel *The Power and the Glory* can be read as a psychological novel, in which the author sometimes resorts to presenting what revolves around the thoughts, emotions, and feelings of the main character in such a way that makes external events that move the reader's emotions and attract his attention are brought to the fore by analyzing and examining the possibilities of this character, so that the thoughts, feelings, and motives of the characters receive more attention than their external actions. The British novelist Greene used this style of psychological fiction. Through the main character, the drunken priest who has no name, the author penetrates into the mind and thoughts of this character, the inner conflict in the mind of the priest, the interior of the character, as well as the case with other characters, as the processes of consciousness play an interesting role in modifying the role of external events or more revealing the secrets of the personality by analyzing them indirectly. Thus, it is an important method that helps the reader learn more about the minor and main characters.



1. Introduction

Psychology and literature have been closely linked since the inception of the novel, which has addressed numerous issues related to society, family, and the individual. While much research has been conducted on this novel, treating it as a psychological work, this study aims to examine the novel not as a monolithic entity, but rather through the lens of the individuals within society—the characters Graham Greene presents in his novel, *The Power and The Glory*. The psychological novel employs a narrative style that primarily and effectively revolves around the intricate details of the characters and their activities at various levels, closely intertwined with the nuances of their thoughts and the complexities of the human psyche. In other words, it considers actions, their causes, and the consequences that led to certain events in the characters' lives. Furthermore, it focuses on providing a detailed narrative that paints a comprehensive portrait of the characters, both internally and externally, mentally and physically. This approach reveals the primary reasons that drive the characters to perform external physical actions, thus allowing the reader to see through the characters—in other words, to perceive their inner selves. The psychological novel first appeared in France in the 17th century, with “Madame de La Fayette’s *princesse de Cleves* (1678). Some say that it appeared with the first novel “*Pamela*” by Samuel Richardson, whereas others say that in England, the psychological novel did not appear until the Victorian era, when George Eliot became its first great exponent. It developed in the 20th century, backed by Freud’s discoveries in the field of psychoanalysis (Abrams, 2014, pp. 253-254). However, this paper aims to shed light on how his novel *The Power and the Glory* can be read as a psychological novel, in which the author sometimes resorts to presenting what revolves around the thoughts, emotions, and feelings of the main character in such a way that makes external events that move the reader's emotions and attract his attention are brought to the fore by analyzing and examining the possibilities of this character, so that the thoughts, feelings, and motives of the characters receive more attention than their external actions.

2. Theoretical Framework

Novels often emerge as literary genres after a difficult struggle between authors and critics over employing a specific style that serves both the author's intentions and the critic's vision, resulting in a text with a new style that establishes a genre based on both readership and critical analysis. Thus, through this struggle, the novelist's focus on the internal axis becomes an effective tool, centred on the deep psyche of the characters. Internal psychological conflicts delve into the profound recesses of the character's mind, revealing intentions, hidden motives, and the physical

consequences of actions and reactions. Therefore, many novelists tend to employ the psychological novel in their writing, enabling the reader to understand the thoughts and intentions of the characters. The psychological novel holds significant importance, transcending the foundations of artistic writing and reaching the very depths of the reader's being. In this regard, Cuddon (1999) defines it as follows:

A vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action (pp. 709-710).

This explains the way novelists employ descriptive depth to explore events and characters in a detailed and analytical manner, often at the expense of other narrative elements. There are two main causes why psychoanalysis is useful for analyzing literary characters: (1) the researcher is not implying that the characters are real people but are instead representative of the psychological experience of humans in general; and (2) the goal of psychoanalysis is to analyze literary representations as illustrations of real-world issues, such as when analyzing the character's behavior from the perspective of any critical theory. Although many critics object to employing psychoanalysis to decipher the actions of fictional characters, some have successfully defended this practice on the basis of two compelling arguments (Tyson, 2006).

English novels vary according to the manner of their treatment of a particular subject, as most writers consider all the methods which build up their works well in order to attract the attention of the reader on the one hand, and of publishers on the other. Among these writers is Graham Greene, who wrote many novels on different subjects, using different and new methods that still attract the attention of readers of his time to this day. However, this paper aims to shed light on how his novel *The Power and the Glory* can be read as a psychological novel, in which the author sometimes resorts to presenting what revolves around the thoughts, emotions, and feelings of the main character in such a way that makes external events that move the reader's emotions and attract his attention are brought to the fore by analyzing and examining the possibilities of this character, so that the thoughts, feelings, and motives of the characters receive more attention than their external actions. British author Graham Greene used this style of psychological fiction. Through the main character, the drunken priest who has no name, the author penetrates into the mind and thoughts of this character, the inner conflict in the mind of the priest, the interior of the character, as well as the case with other characters, as the processes of consciousness play an interesting role in modifying the role of external events or more revealing the secrets of the personality by analyzing them indirectly. This study also deals with the



psychological aspects used by Greene in his novel *The Power and the Glory* as a means of character-portrayal. It introduces this analysis through the stages in the life of the protagonist, and other characters through which the writer reveals the inner or implied characteristics or traits of the character, besides the other methods like outward actions and also through dialogue.

3. Methodology

This article relies on a deep reading of the text, much like the author's approach of portraying internal conflict and revealing the characters' inner selves before their outward appearances. This reading presents a picture of the conflict, focusing on motives and consequences before the narrative events of the novel. The article draws primarily on primary sources of the novel, as well as sources related to psychological fiction, including relevant books, references, articles, and research.

4. Greene's *The Power and the Glory* as a Psychological Novel

Psychological analysis is an attempt to explore the different levels of the mental activities of the given character in the story. Thus, it is an important method that helps the reader learn more about the characters, shows the importance of psychological analysis in revealing the true intentions and motives of the main and minor characters, and focuses on the thoughts, feelings, and motivations of the characters in the novel. *The Power and the Glory* is a novel written by Graham Greene, who was born on 2nd October 1904, the son of a farmer and headmaster of Berkhamsted School. He was educated at this very school until he went up to Balliol College, Oxford. He is one of the modern novelists. He is a very famous novelist. He has written around thirty-one novels, thirteen of which have been turned into films. He has been honoured with several literary awards (Sinyard, 2003).

Greene's Catholic tetralogy includes four novels, including *The Power and the Glory* (1940). In this novel, a Mexican state has outlawed the Church and executed all priests except one, the whisky priest, who is forced to flee for his life. The priest is a torn man, torn between his own sinfulness and his desire to put himself in danger by doing Church work (Gale, 2016). When Greene travelled to Mexico in 1938 to report on President Calles's revolutionary persecution of the Catholic Church, he overheard a humorous anecdote that served as the inspiration for *The Power and the Glory*. This unremarkable joke was made famous by Greene. The majority of the book demonstrates the unfunny aspects of being a sinful priest in difficult situations. It does, however, have a sense of humor, and the priest's frightened giggle is a sign of his fortitude (McEwan, 1988).

The Power and the Glory (1938) is also considered as a political religious novel. The title of the novel suggests that it deals with the theme

of conflict between religions and politics. It tells the story of the adventures of a Roman Catholic priest who is wanted by the police because he is a priest. The setting of the novel is a Mexican state where the totalitarian government has introduced prohibition and has also abolished religion. *The Power and the Glory*, the publication that would assure him a position among many of the twentieth century's most notable novelists (Sinyard, 2003). Greene was ready to begin writing *The Power and the Glory*, a profoundly serious book that captured the essence of his most recent trip to Mexico. There is some evidence, according to Sherry, that Greene had the tale of the "whisky priest" in his head prior to traveling to Mexico (Bergonzi, 2006). It is a work of literary distinction in which Greene fully utilizes his talent for conjuring up and strikingly contrasting various levels of reality, whether on a micro level through metaphor or on a macro level through the weaving of narratives. While he was on the road in Mexico (Bergonzi, 2006).

It is an obvious fact that most writers, novelists, or dramatists usually use their own methods, devices and techniques in their literary works to reveal their characters. Greene has made use of this method, which may, according to some critics, reflect his own conflict with life, where he portrayed it in his main character, the Priest, to reveal its important characteristics in his novel *The Power and the Glory*. It is the method of psychological analysis of the character, through which the writer evokes the characters and tries to get all the inner or expected deeds of the characters (Jung, 1961). *The Power and the Glory*, as Greene remarked to Marie-Françoise Allain, "was like a seventeenth-century play in which the actors symbolised a virtue or a vice, pride, pity, etc." Even though the priest remembered times in his life when he was different, he never changed (Greene). The lieutenant also remained true to himself until the very end. The action was limited to a brief period of time. It is a story about a lone man who fights to fulfil his mission despite all obstacles, ultimately at the cost of his life, and has a straightforward archetypal power. In its depiction of Mexico and the priest's physical experiences, it is bursting with "felt life." (Bergonzi, 2006).

It is also to be noted that interior monologue is a technique that contributes to the psychological analysis and reveals the nature of Greene's characters. The method allows us to examine the novel's protagonists' inner thoughts. In his novel, Greene attempts to reveal the moral and mental characteristics of his characters through stimulating their feelings, behaviors, dialogue, and stream of consciousness. According to novelist Edouard Dujardin, who supposedly invented the interior monologue, the term "interior monologue" means "the speech of a character in a scene, having for its object to introduce us directly into the interior life of that character, without author intervention through explanations or



commentaries." (Humphrey, 1958, p. 24). In the same way, the practice of recording the continuity of impressions, thoughts, and impulses is either generated by conscious experience or comes from the depths of the subconscious (Cuddon, 1999).

This technique is used widely by most writers of the twentieth century. Some critics claim that stream of consciousness encompasses many imitations of interiority; in this view, the interior monologue is merely one of several methods. According to other critics, interior monologue encompasses all ways of self-revelation (Cuddon, Ibid). This strategy is utilised by Greene in *The Power and the Glory*. He has used it with other characters, including the novel's protagonist, the priest, the lieutenant, Padre Jose, and Mr Tench. The author goes into a character's inner awareness or subconscious mind to expose the character's thoughts and intended deeds or actions. Regularly, the author makes it appear as if the character is speaking to themselves, or it is a kind of soliloquy, and thus reveals the character's mental processes.

In the psychological novel, a character is portrayed as a repressed childhood memory that must be expressed in order to set the person free. Therefore, at the very beginning of the tale, when the Priest is on his way to the home of a dying woman in the interior of the country, and he begins to pray, there is a deep psychological study. As the priest rode a mule to Maria's village, he contemplated returning to his past. He recounts his buffoon's face, which is suitable for making light jokes to women. Then he recalls the surrenders he has made, which demonstrate his character's frailty (Jassam, 2009). Five years ago, he had succumbed to despair, the unpardonable sin, and he is now returning to the scene of his misery because he has overcome it. He acknowledges that he is a poor priest and is known as the "whiskey priest." He believes that his failings will one day consume the source of his grace. He will continue to experience fits of fear, a state of exhaustion, and a shame-faced lightness of heart until then. After the priest's arrival in Maria's village, Even though he is the last priest left in the state, he is a poor priest. He believes that if he were to abandon his priestly duties, god would cease to exist. Therefore, the priest must continue performing his duties despite his evil or bad behavior, such as drinking whiskey and having sexual relations with Maria (Lall, 2005).

Moreover, one of the psychological elements is the memories of the past life of the character. In this light, it reveals the inner conflict in the heart or the part of good in his mind and explores the importance of psychological analysis in the means of uncovering the personality of the character. The Priest remembers the party at conception and powders over his child's future, which the priest remembers the party at conception. This enables us to learn that the priest was rich and living in prosperous days. So he was a happy man in the past, and also was proud and ambitious.

Thus, the psychoanalysis of literary characters has not fallen into discredit to the same degree as the psychoanalysis of the author. Even under the sophisticated veil of post-Freudian advancements in psychoanalytic theory, it is nevertheless a thriving enterprise. In the event that the priest thinks of his child and realises that he now has a child for whom he is responsible, and that this child is more important than the entire continent. At this point, Greene uses memoir to illustrate the main character's former life, new life, and secrets unknown to the other characters but now revealed to readers who will sympathize with him and learn a great deal about him.

Furthermore, one of the components of a psychological novel is also the presence of the fear of betrayal. On his journey, the main character, the priest, makes an unwelcome traveling companion in the form of the Mestizo. This occurs to him when the priest was muttering to himself, "Don't sleep because the Mestizo seems to have a plan," (Greene, 2010, p. 78), as a number of different thoughts raced through his head. He has reason to believe that the other person has betrayed him. He believed that the Mestizo was a traitor similar to Judas, who had betrayed Jesus. In this regard, Greene observed to Anthony Burgess that the selection seemed unusual. As a matter of theology, it appears to be a thought experiment undertaken within a rather traditional conception of the priesthood. The most unfavorable was that the book was incredibly depressing and should not have been written, and that Greene's bishop should advise him to write otherwise.

Then, he makes an internal comparison between himself and Padre Jose and comes to the conclusion that Padre Jose is a nice man due to the fact that he was so humble that he was willing to accept any amount of ridicule. Because of his pride, even his attempts to flee had been made with only a little bit of effort. Because he is the only priest still working in the country, he has a lot of reason to be proud of himself (Humphrey, 1958). This is exactly why when the priest realizes how proud he is; it prompts him to pray. As a result, the technique of the interior monologue has been utilized in this situation in order to express to us the priest's painful recognition of his pride and error.

In some ways, we can know fictional characters more intimately than we know real individuals. Firstly, we see fictitious characters in situations that are always meaningful and serve to illuminate their characters in a manner that our exposure to real people in our daily lives rarely does. Additionally, we can see a character's inner life in a way that is unthinkable in real life. If they so choose, authors can reveal precisely what is happening in the mind and feelings of a character. In actuality, we can only speculate about another person's thoughts and emotions based on their actions, which may be tailored to disguise their inner existence. Because literary fiction allows us to know its characters so intimately, it



also enables us to comprehend the motivations and actions of people in real life (Johnson & Arp, 2017). Since it is the primary focus of writers, Greene reveals the priest's inner thoughts when he expresses his boundless emotion for his daughter Brigida. Daughter of the Whiskey Priest who never knew her biological father until he returned to the town to escape the authorities. The fact that he had a daughter and then abandoned her for so long to live with her mother struck him as yet another fault at that moment. And now he's concerned about what will happen to the girl. One of his redeeming qualities is shown by the way he treats his daughter. Having children is a sin, but the priest believes that the sin's effects have worn off with time, leaving a grace in its place. Although the priest knows he has sinned by fathering an illegitimate kid, his love for the child overshadows his regret (Greene, 2021). The priest's dual function as a spiritual father and a physical parent is exemplified by the similarities between his relationship with his daughter and those of other adults to children in the novel.

The priest finds friendship among the inmates even in his mind's eye. Then, in his head, he recalls the people kissing his gloved hands, but he also knows that if he escapes the prison, he will be gone for good. As far as he is concerned, he is no saint (Greene). We were also given an insight into his mental state after his arrest, during the night before his execution, while he was in prison. He imagines turning up at God's doorstep having accomplished nothing. He views himself as a man who came dangerously close to experiencing happiness but fell short. Therefore, although the priest has some flaws, such as imbibing whisky or brandy and having a sexual relationship with Maria, he also has some good traits that show that he is a good man or as a priest sinner performing his duties, such as hearing the confessions of the villagers and baptizing their children. The priest's internal monologue discloses his innermost thoughts.

Other contributors to this employment of this technique are other characters through which the author also discloses the inner, or what is going on behind the surface of their thinking, also contribute to this strategy. The Lieutenant, Padre Jose, and Mr. Tench are of these characters.

The priest's main adversary, the upright police lieutenant, is a made-up character. According to Greene, there were no moral police officers in Mexico, so he had to create him; the ideas for the other characters came from people he met. The lieutenant is created, not imagined. His "idea" of eradicating poverty and superstition makes him a revolutionist with dignity. He holds the Church responsible for them and for the suffering he experienced as a child, and he tells himself that by doing this, he is acting on behalf of the future generations of kids who will live in a better, godless Mexico. His hatred of the Fellows family, which embodies "ease, safety, toleration, and complacency," recommends him to the novel's jury, but a smile is allowed behind his back (McEwan, 1988, p. 60).

The lieutenant experiences dreams and inner monologue. For instance, as he sleeps in bed in his home, he recalls the priests whom the Red Shirts shot against the wall of the cemetery up the hill. The lieutenant recalls one priest, Padre Jose, who is married with children. This, according to the lieutenant, is the best solution to the priest's situation. The lieutenant is obsessed with one of the new government's goals, as evidenced by his mental monologue. The lieutenant's internal monologue indicates his intense yearning for a secular state. The dialogues between the priest and the atheist police lieutenant in *The Power and the Glory*, which drew a clear line between opposing worldviews, the religious and the secular-humanist, are both comparable to and strikingly distinct from theirs (Bergonzi, 2006).

Greene uses his description of the pursuit of an Augustinian priest, Father Elias Nieves, by a captain who was "seagreen incorruptible," in *The Power and the Glory* as inspiration for his idealistic lieutenant. The similarities between this real-life captain and the fictitious lieutenant are apparent; both are driven by an idealistic communist ideology to better the lives of their poor compatriots, and both display true compassion for their priestly victims. Each of them tries to reason with the condemned men in the hope that they would change their minds so that they can be executed with a single bullet from their revolvers (Brennan, 2010).

Padre Jose is one of the priests who give up their duties. He is presented in contrast to the whisky priest. He avoids his holy duties. He is so afraid of the secular government that he refused to show even a priestly gesture to anyone. He stands out among the Mexican onlookers because he has complied with the new rule that clergymen must give up their faith and get married. The children mock and make fun of him on the street, and his wife nags him. He seems better than those around him, despite the sins he committed and his surrender to despair, but he is in a position that does not allow him to be satisfied with himself (McEwan, 1988). There is a conflict in his mind between what he wants and what he has become (Greene, 1940).

Mr. Tench is mainly related to the setting of the novel, the Mexican state. He has come from England for making fortune but cannot fulfill his aims. He does not do his work properly, he postpones things. His discontentment stems solely from his failure (McEwan, 1988). At this point, the author also gives a few glimpses of the mental state of Mr. Tench. He thinks of his past life, his futile plans to go back to England and his relationship with his mother-in-law. But the most important picture of his mind comes at the end when his distress and grief on seeing the execution of the priest are conveyed to us (Greene, Ibid).

5. Conclusion

Greene incorporated a psychological element in the novel by giving insight into the protagonist's thoughts. It's a technique for delving into a



character's psyche, revealing not just what he says and does but also what motivates him. An insight into the priest's personality can be gleaned from the thoughts that occupy his head. By focusing on the priest, Greene made it clear that he intended to show readers that even if he is a priest, he was still trying to have a mental or physical impact on the people of Mexican city in some way, shape, or form.

The psychological elements have been demonstrated through the protagonist's stream of consciousness or interior monologue, as well as those of other characters in the work. The priest's interior monologue showed his thoughts and personality. Likewise, the internal monologue of characters, such as the lieutenant, Padre Jose, and Mr. Tench. Thus, it can be concluded that Greene's use of psychological analysis assisted the reader in gaining a deeper understanding of the character and with great success.

References

- Abrams, M. H., & Harpham, G. (2014). *A glossary of literary terms*. Cengage learning.
- Bergonzi, B. (2006). *A Study in Greene: Graham Greene and the Art of the Novel*. Oxford University Press on Demand.
- Brennan, M. G. (2010). *Graham Greene: Fictions, faith and authorship*. Bloomsbury Publishing.
- Cuddon, J. A. (1999). *The Penguin dictionary of literary terms and literary theory*.
- Gale, C. L. (2016). *A Study Guide for Graham Greene's "The End of the Affair"*. Gale, Cengage Learning.
- Greene, G. (1940). *The Power and The Glory*. Vintage Books.
- Greene, R. (2021). *The Unquiet Englishman: A Life of Graham Greene*. WW Norton & Company.
- Humphrey, R. (1958). *Stream of consciousness in the modern novel*. Univ of California Press.
- Jassam, A. H. (2009). Graham Greene's *The Power and the Glory*: A Religious Study of a Troubled Psyche. *مجلة آداب المستنصرية*, (48), 1-27.
- Johnson, G., & Arp, T. R. (2017). *Perrine's Literature: Structure, Sound, and Sense*. Cengage Learning.
- Jung, C. G. (1961). *Freud and Psychological*. New York. Princeton University Press.
- Lall, P. (2005). *Graham Greene: The Power and The Glory: A Critical Study*. New Delhi: Rama Brothers India Pvt. Ltd..
- McEwan, N. (1988). *Graham Greene*. Houndmills: Macmillan.
- Sinyard, N. (2003). *Graham Greene: a literary life*. Springer.
- Tyson, L. (2006). *Critical Theory Today*. New York: Routledge.