

Towards an Integrated Personhood through Suffering: The Disparate Ideologies of Freud,
Maritain, and Aquinas and the Power of Analogy in Graham Greene's *The Power and the Glory*

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Introduction:

To some, Graham Greene is an anomaly in criticism. A travel journalist, four month Communist, film critic, playwright, and Catholic fiction author with a knack for deception, Greene fills his literature with ambiguities and abstractions, rarely portraying anything as black and white. This characteristic can especially be seen in his Catholic novels. Tension between sin and grace characterizes these works, as the characters seem even more uncertain of their own salvation at the end of the novel than in its beginning. *The Power and the Glory* (1939), Greene's most well-known Catholic novel, is no exception. Greene fills this fictional landscape with seediness and disaster—common characteristics that have earned the label “Greeneland”—and contradiction pervades its plot, with a well-intentioned lieutenant as the antagonist and an alcoholic, adulterous priest for a protagonist. Little seems within the bounds of redemption, and yet grace leaks through the pages. Current Greene criticism, however, disagrees. Robert Pendleton argues that Greene's novels exemplify Conrad's influence on Greene, as they mirror his skeptical portrayal of religion and thus illustrate a loss of religious meaning.¹ Situating this sense of religious loss in *The Power and the Glory*, Cates Baldrige contests the redemption of the whiskey priest at the end of the novel, constructing him as a broken man who dies the same as he has begun—wavering in his faith and not fully repentant of his sins.² However, though these critics do indeed provide fresh insights into the world of Greeneland, their discussions ultimately fall short as they do not situate their readings within the context of suffering, one of the main themes of *The Power and the Glory*.

¹ Pendleton, Robert. *Graham Greene's Conradian Masterplot*. 43.

² Mark Bosco, in *Graham Greene's Catholic Imagination*, summarizes Baldrige's analysis of Greene's fictions: “Baldrige concludes that Greene, like William Blake, created his own peculiar and powerful religious system that, seen over the span of his novels, divested itself of any orthodox form of Catholicism; rather, he argues that Greene's deity is imagined as one in the midst of cosmic entropy, emphasizing a God who is only worthy of the pity of failure, never a God who might triumph in the world, much less in the human person.” 20.

Very few characters in *The Power and the Glory* go untouched by suffering. Religious war devastates the landscape and its people as a sense of decay and death paints the dilapidated villages and empty gazes of their inhabitants. And the whiskey priest, fleeing from the Lieutenant's persecution, escapes to many villages, experiencing spiritual despair as his presence not only places his people's lives at risk, but also demonstrates the hypocrisy of the Church. *The Power and the Glory* does not simply demonstrate this pain in one single passage. Rather, the existence of suffering permeates its pages, warranting this suffering as one of the major themes in the novel.³ An investigation into the impact of suffering on human psychology then is necessary for readers in order to understand the novel as a whole, an impact that, when paired with Freudian ideology and the theological thought of Aquinas and Maritain, bears significant theological implications that surface particularly through one often overlooked character: Luis.

As Luis is in only five chapters of *The Power and the Glory*, he has not been extensively analyzed in Greene criticism. However, Luis's placement in the novel clearly merits his significance, as he is one of the primary characters in both the novel's opening and closing divisions. Though constantly bored with religion at the beginning of *The Power and the Glory*, Luis ends the novel enamored by the new priest, indicating a critical change in his behavior that demands our attention and critique. When viewed through Greene's own Freudian philosophy regarding childhood and the shaping of identity,⁴ Luis's youth as well indicates that his role in the novel is deceptively significant as he is the only child character to be clearly transitioning

³ The beginning and ending divisions of *The Power and the Glory* illustrate this prevalence of suffering as the Jefe in both divisions suffers from a toothache from which he, at multiple occasions, exclaims, "The pain! The pain!" 12.

⁴ Freud extensively investigated human psychology, and has written countless frameworks through which the human mind can be viewed and analyzed. Thoroughly exploring Freudian concepts in Greene's fiction, while definitely merited, is therefore beyond the scope of this thesis. As Luis is our primary character of interest, Freudian psychology will then be used for this reading of Luis only in reference to Freudian concepts of childhood and its impact on adult life.

into adulthood,⁵ a transition often placed in jeopardy by the suffering surrounding him. In light of these qualities, Luis then must play an impactful role in *The Power and the Glory*, thereby meriting a deeper investigation of his character.

As both Freud and Greene attest to the irrevocable influence of childhood on adulthood, we must read Luis in light of the characters who impact his transition into his adult life. But these characters reflect yet another thread in Greene's perspective of personhood; studying Catholicism at least four years before writing Catholic fiction, Greene was also greatly influenced by the theological thought of Aquinas and Maritain, and this influence as well surfaces in *The Power and the Glory*. As a result, these disparate philosophies—the secular ideology of Freud and the theological ideology of Aquinas and Maritain—must be paired in an analysis of Luis and triangulated with the novel's theme of suffering. When closely analyzed through these disparate ideologies, Luis and the key characters who influence him—his own parents and the Lieutenant—reveal that an experience of suffering, particularly in childhood, can lead to a cycle of suffering as the sufferer, divorced from love of God, establishes destructive perceptions and patterns of behavior, and as a result perpetuates suffering both in his own life and in others'. However, an analogical demonstration of God's love amidst this suffering can break this cycle at least minimally, as it can provide the needed context for the sufferer to either return to or cultivate love of God amidst his suffering. Ultimately then, as depicted in the whiskey priest and his impact on Luis, this demonstration enables the sufferer to develop connatural knowledge, thereby paradoxically providing him with a more unitive existence.

⁵ The main child characters in *The Power and the Glory* are Coral, the Fellows' daughter; Brigitta, the priest's bastard child, and Luis and his siblings. As her parents are more immature than herself, thereby leaving her with responsibilities and an independent mind, Coral seems to have already passed from childhood into adulthood. Brigitta as well, though childishly malevolent, is described as having great maturity, and Luis's sisters are too engrossed in pleasing their mother to think independently. Luis then is the only child who is constantly developing his own philosophical paradigm throughout the novel, as the other children have either yet to begin or have finished this process.

Historical Background: Justification of This Study

Along with its presence in the novel, the prevalence of suffering in the contexts of Greene's childhood and the interwar period further merit an investigation of this subject in *The Power and the Glory*. Throughout his childhood, Greene experienced much suffering while attending Berkhamsted, his father's boarding school.⁶ Un-athletic, awkward, and plagued by heightened sensitivities,⁷ Greene easily became the subject of abuse at this school. This bullying primarily came from a boy named Carter, whose "inexplicable cruelties, his nihilism, his ability to feign innocence"⁸ relentlessly tortured Greene. Compounding this difficulty, Greene's father, the headmaster of Berkhamsted, and his faculty maintained rigid regulation over the boys.⁹ Greene's father, Charles Greene, went to such lengths to ensure the morality of the boys that he forbade any child to be alone and required the children to participate in rigid physical activity in hopes of inhibiting sexual impropriety among them. Charles' faculty naturally followed suit in this severity, being "ruthless in maintaining the moral tone of the school."¹⁰ Greene's life at this boarding school then was one of turmoil and unease, and he as a result frames his description of Berkhamsted as a prison and the epitome of hell.¹¹ Emotionally tormented by Carter and constantly under the scrutiny and rigidity of his father and the schools' masters, Greene found little to no rest at Berkhamsted.

⁶ Not much is known regarding Greene's life. Though many biographies have been written about Greene—most notably Norman Sherry's extensive three volume collection—exaggeration generally characterizes many of Greene's accounts, thereby casting these biographies in a questionable light. And accounts of Greene's childhood are no exception to this, as the only details regarding his childhood are those Greene himself has written. However, consistency largely determines the validity of a specific account, and consistent across all of Greene's accounts regarding his childhood is a life riddled and characterized by suffering.

⁷ Phillip Stratford, in *Creative Processes in Graham Greene and Mauriac*, claims that Greene as a child had "an intense private life," often indulging many nonsensical fears. 51. This heightened sensitivity was one of the symptoms used to later diagnose Greene with bipolar disease.

⁸ Sherry, 81.

⁹ In *A Sort of Life*, Greene claims that his father's severity even made his affection unbearable to him: "To be praised by him was agony—I would crawl immediately under the nearest table." 47.

¹⁰ Sherry, 40.

¹¹ Greene, Graham. *The Lawless Road*. 5.

At the core of Greene's life at Berkhamsted, though, was a sense of disjointedness in his suffering, a sense that Luis also experiences in *The Power and the Glory*. Throughout his life at Berkhamsted, Greene's home took on a fragmented quality as it represented both heaven and hell for him. Greene viewed the green baize door that separated Berkhamsted from his home as a portal from hell, Berkhamsted, to heaven, home.¹² However, the nature of this dichotomy too strongly associated heaven with hell, thereby lacing Greene's home visits with apprehension and unease: "One was an inhabitant of both countries: on Saturday and Sunday afternoons of one side of the baize door, the rest of the week of the other. How can life on a border be other than restless? You are pulled by different ties of hate and love."¹³ Greene's experience of home then was laden with internal conflict; hell undermined heaven, and Greene struggled with reconciling their co-existence in one building. What relates Luis so strongly to Greene's own childhood experience with suffering is the ensuing internal tension Greene experienced on account of this suffering. This tension was primarily between the faith professed by his parents and the difficult reality he encountered at Berkhamsted. This tension between faith and the reality, the paradox he perceived in the masters' actions and his own painful experience brought about by them, resulted in his denial of Anglicanism at a young age, a denial that Luis as well makes with his parents' Catholic faith: "The tepid Anglicanism of his boyhood...could not supply potent enough symbols either to describe or counteract reality as he had begun to know it."¹⁴ Consequently, disjunction was inherent in Greene's childhood suffering, a disjunction reflected in the child character of Luis.

¹² In *The Pursuit of Salvation: A Critical Guide to the Novels of Graham Greene*, Georg Gaston references this dichotomy between home and hell, claiming that due to this dichotomy in his childhood, "Greene developed an anxiety about dislocation which is often expressed in his fiction." 6.

¹³ Greene, Graham. *The Lawless Road*. 4.

¹⁴ Stratford, Philip. *Faith and Fiction: Creative Process in Greene and Mauriac*. 55. Stratford later suggests that Greene infiltrated his fiction with his childhood experience.

Along with Greene's childhood, the interwar period further justifies this examination of suffering in *The Power and the Glory*. Greene wrote and published *The Power and the Glory* in the interwar period, the years between World War I and World War II during which Europe in particular attempted to deal with the devastating aftermath of World War I. This period's definition as a society in crisis¹⁵ clearly stems from the immense amount of physical, psychological, and emotional suffering the British and the whole of Europe experienced from the war. One of the ways in which Britain suffered physically was in the millions of its soldiers massacred in the trenches. Situating this physical turmoil in Britain, Kent Kingsley, in his *Aftershocks: Politics and Trauma in Britain, 1918-1931* details the immense loss the British experienced throughout the war, claiming that Britain lost 750,000 soldiers and 1266 civilians due to combat, air raids, and bombardments. And due to the influenza epidemic at the end of the war, an additional 250,000 Britons died.¹⁶ Directly after the war, this physical suffering continued to characterize European society as injured soldiers and civilians grappled with the new way of life their pain demanded of them.¹⁷ This suffering then dominated interwar British society.

Disjunction characterized many Britons' experience of this suffering; their confidence in progress and the innate goodness of man starkly contrasted with their now gruesome reality, leading to an internal sense of division and conflict. Kingsley details this mental anguish pervading interwar Britain as he claims that the violent images and experiences of the war disrupted Britons' paradigms. Their previous beliefs in progress and the moral propensity of man

¹⁵ Situating this period within Britain, Richard Overly in *The Morbid Age: Britain between the Wars* defines this period as a time in which Britons believed civilization to be in peril. Consequently, "a strong presentiment of impending disaster.... anxiety, doubt, and fear" characterized the Britons' social and private thought during this time. 2.

¹⁶ Kingsley, 14.

¹⁷ Ibid. As a result, Audoin-Rouzeau and Becker rightly conclude that during World War I in Europe, "bodies had never previously suffered so much and on such a scale." 24.

now seemed to be paradoxes when juxtaposed with the scheme of destruction and death surrounding them. As a result, these conflicting philosophies naturally put into question Britain's identity as a whole;¹⁸ traumatized and changed by their circumstances, the Britons could no longer fit within the framework in which they once lived, making them essentially strangers within their own land. A sense of disrupted values, displacement, loss, and disorder thus characterized interwar Britain,¹⁹ a sense popularly labeled as "disenchantment" or "disillusionment" by C.E. Montague in 1922.²⁰ This disillusionment held sway over Britain throughout the interwar period.

Suffering: an Inherent Sense of Disjointedness

It is no coincidence then that suffering finds itself to be one of *The Power and the Glory*'s primary themes. And yet the suffering in the novel is primarily situated in a highly religious context. Drawing from the inspiration of his journalist excursion to Mexico, Greene sets *The Power and the Glory* in the religious turmoil of the Cristero War, and thus the problem of evil²¹ surfaces frequently throughout the novel. As a result, since Luis is our primary focus for this study, an experience of suffering must be defined and then examined in relation to childhood and adulthood in order to fully understand the theological implications prevalent in *The Power and the Glory*.

Generally, the term "suffering" is referenced according to its traditional dictionary

¹⁸ Ibid, 11.

¹⁹ Keith Robbins in *England, Ireland, Scotland, Wales: The Christian Church 1900-2000* discusses many Britons' turn from faith as a result of this fragmentation, claiming, "The church, it is sometimes asserted, never 'recovered' from this massive exposure of the impotence or indifference of the God in whom men and women had placed their trust." 155. Greene even briefly references this decline of religious faith in *The Lawless Roads*: "So many years have passed in England since the war began between faith and anarchy: we live in an ugly indifference." 29.

²⁰ Samuel Lynn Haynes, in his *A War Imagined: The First World War and English Culture*, discusses disillusionment: "Post-war was the world after the bluff had been called; a world in which all the comforting assumptions had been disproved. Montague characterized what had replaced them as a condition of mind composed of apathy, callousness, and lassitude." 309

²¹ This problem of evil questions the goodness and love of God as the existence of suffering appears to contradict these divine characteristics.

definition: suffering is “the bearing or undergoing of pain, distress, or tribulation”; “a painful condition.”²² Pain and suffering though cannot be used synonymously. Kupperman distinguishes pain from suffering, claiming that people do not explicitly experience pain as a bad thing; women who train for natural childbirth experience much pain, yet view this pain as necessary and needed, thereby rarely undergoing internal turmoil regarding this pain.²³ Pain does extend, however, beyond just the physical. Pain can be felt emotionally, spiritually, and mentally as well. Yet this experience of pain is not as penetrating and devastating as suffering, for suffering is felt and experienced as something deeply wrong. As such, suffering can be jointly tied to an experience of pain, yet is differentiated from pain in that this experience goes to the very psyche and soul of the sufferer, disrupting paradigms and potentially emotional and spiritual health.

As seen in Luis’s parents, the Lieutenant, the whiskey priest, and even Luis, fragmentation is inherent in an experience of suffering, felt as an internal turmoil centered on paradox. Psychologically, suffering operates in contradiction. Rarely any other experience of human life juxtaposes expectation against reality more severely than suffering. Kupperman links this notion of shattered expectation to his discussion of suffering: “One is distressed, typically, by something that seems not quite right, that is seen as violating the moral order or the normal order of one’s expectations.”²⁴ In his study of suffering and transcendence, Long also references this disjunction, claiming, “the experience of suffering persons comes up against the limits of what can be accounted for in ordinary terms.”²⁵ And situating this discussion in the literature of Greene, Camus, and Kazantzakis, Coroneou even alludes to this clash between reality and expectation inherent in an experience of suffering, claiming that these authors’ characters “suffer

²²“Suffering” 2.a and 3.a. *Oxford English Dictionary*.N. pag.

²³ Kupperman, Joel. “Suffering, Joy, and Social Choice.” 52.

²⁴ Kupperman, 52.

²⁵ Long, Eugene Thomas. “Suffering and Transcendence.” 139.

to see innocent men die, their cause thwarted, their freedom and dignity taken away by a knavish and ignoble power, their god disappear, their ethical values fall into disuse.”²⁶ Suffering then can be experienced as a deeply felt sense of disjointedness within daily, routinized perceptions and practices. Unlike distress, anguish, and pain, however, an experience of suffering is more holistic in nature. A person in distress experiences this sense of disjointedness, yet still perceives aspects of life as good; a sufferer, however, sees disjunction in all venues of life: “life in general is seen as having gone wrong.”²⁷ The sufferer then generalizes the implications of his suffering, viewing the whole world as implicated in this fragmentation, in a kind of calamity and disrepair.

The quality of suffering experienced, however, often depends on the severity of the external provocation that instigated the suffering. Distress, frustration, and the like depend on an external stimulus, or what Kupperman labels as an outside object or “something that one is distressed by.”²⁸ However, though suffering is generally objectless, as it primarily centers on abstract, philosophical notions regarding life in general, it can be stimulated by a specific event that becomes “the dominant element in someone’s experience, looming so large that the sufferer can feel that things in general have gone wrong.”²⁹ This is typically the common root of suffering; a victim of depression concludes that all of life is futile, only to trace this ideology to the sudden, early loss of his parents. Long labels events such as this as gratuitous suffering, or suffering that “seems to have no purpose in terms that can be meaningfully appropriated in human terms.”³⁰ Again, extreme internal disjunction characterizes Long’s analysis of suffering. But though Long places this definition in the context of catastrophic occurrences, there can be no

²⁶ Coroneou, Marianthi. *Suffering as Part of the Human Condition in the Fiction of Graham Greene, Albert Camus, and Nikos Kazantzakis*. 4.

²⁷ Kupperman, 54.

²⁸ Kupperman, 52.

²⁹ Kupperman, 54

³⁰ Long, 141.

rigid formula for determining what does or doesn't cause suffering, since this often depends on the sensitivity of the sufferer. If without a specific source, or rather objectless, this internal disjunction is regardless experienced as deeply painful in and of itself, as "a person's sense of what her or his life is like is (typically) deeply involved in, and taken over by, suffering."³¹

Suffering then, whether it is caused by an object or is objectless, pervades the sufferer's life.

In the context of Catholic theology,³² suffering is never an isolated event and is instead intrinsic in the human condition. Catholicism links the human condition to suffering, because man is inherently in a state of division; his flesh and spirit cannot be satisfactorily reconciled and thus are in constant conflict. As creatures created in the image of God, man not only has the capacity for friendship with God—to know and love Him—but also the desire to do so: "The desire for God is written in the human heart, because man is created by God and for God."³³ Yet due to original sin, man became infused with another nature—flesh—that internally divides him in his search for God. Sin separates man from God, but despite his innate spiritual longing for God, man also possesses an innate proclivity to sin, one that persists throughout his earthly life.³⁴ Intrinsically then, man is divided between these two natures, implicated in spiritual battle throughout the course of his life. And this spiritual division is not only the direct link to suffering itself,³⁵ but is also experienced as particularly distressing, and can at times, as seen in the whiskey priest's extreme guilt, be even emotionally and spiritually excruciating. This human

³¹ Kuppmerman, 55.

³² As Greene was a devout Catholic during the period in which he wrote *The Power and the Glory*, it is necessary to frame a definition of suffering within the context of his beliefs.

³³ *Catholic Catechism*, n. pag.

³⁴ Ibid. This original sin "is a deprivation of original holiness and justice, but human nature has not been totally corrupted: it is wounded in the natural powers proper to it, subject to ignorance, suffering and the dominion of death, and inclined to sin - an inclination to evil that is called concupiscence". Baptism, by imparting the life of Christ's grace, erases original sin and turns a man back towards God, but the consequences for nature, weakened and inclined to evil, persist in man and summon him to spiritual battle." N. pag.

³⁵ Ibid. "Yet no one can escape the experience of suffering or the evils in nature which seem to be linked to the limitations proper to creatures: and above all to the question of moral evil." N. Pag.

condition is holistic. Being both an image of God and ancestor of Adam, no person is exempt from this internal disjunction, from the suffering brought about by the inherent tension between flesh and spirit. Suffering in the context of Catholicism then is not simply caused by an external stimulus; it is the core of human spiritual experience.

In light of this, suffering can not only be experienced as a sense of disjunction, but can also aggravate the already fragmented state of the spiritual man, causing him to question both his own love of God and the validity of God's love and goodness in the midst of such pain and seeming disrepair. The battle between flesh and spirit relies on love of God for success, and yet this very love is often put in jeopardy through an experience of suffering. As love of God, charity demands devotion to God through whatever circumstances, demands that one must lay aside the focus on self in not simply his own perspective, but also in his actions towards others. However, an experience of suffering operates against these demands as it causes the sufferer to turn inward and commands his attention. As seen in Luis's father and the Lieutenant, suffering essentially prompts the sufferer to isolate himself both from God and from others.³⁶ Since man is already conflicted between flesh and spirit, this general compulsion to turn inward only amplifies this disjunction as loving God can increasingly appear to be irrelevant and even unjustifiable. Amidst this difficulty surfaces the stark juxtaposition an experience of suffering brings to the conception of a loving God. Suffering seemingly contradicts the goodness of God, and begs the question whether this god who allows suffering to occur should even be loved in the first place. Even a separate school of theological thought, called theodicy,³⁷ has been created to reconcile God's

³⁶ Bernard Steinzor references this idea in "On Faith, Doubt, and Suffering," claiming that those who encounter suffering are "intensely preoccupied with the feelings they describe." 119.

³⁷ In "Reasons for Having No Reason to Defend God: Kant, Kierkegaard, Levinas, and Their Alternatives to Theodicy," Claudia Weltz defines theodicy as "the process in which God, the creator of the world, is charged with the imperfection of the world, defended and justified before the tribunal of human reason." 167. Ultimately, the focus of theodicy centers on reconciling the conception of a good God with the existence of evil and suffering, a reconciliation that Kant, Kierkegaard, and Levinas later claimed as irrelevant and unnecessary.

goodness with suffering, thereby illustrating the prominence of this questioning brought about by suffering. Regardless, as suffering is likely to incite heightened emotion, the ability to wed theodicy and other rational explanations with the sufferer's intensified feelings is highly difficult, often leaving the belief in God's love and goodness a struggle to sustain. Consequently, the sufferer's own love of God is put in jeopardy; internally conflicted regarding belief in God, the sufferer, as seen in Luis and the Lieutenant, is likely to abandon, at least temporarily, affection for God as his own experience of suffering both prompts him to focus on himself and to question the validity of his devotion to God.

Suffering in Childhood: Greene's Freudian Ideology and Ramifications for Adulthood

Luis is situated within the context of the suffering in *The Power and the Glory*, and is the only main child character in novel to be transitioning into adulthood. In light of this problem of evil and Greene's own concern regarding this process of transition, a discussion of suffering's influence on childhood, and how this influence shapes adulthood, is especially warranted. Theories about childhood are countless. However, for the purposes of this project, an understanding of childhood will naturally be framed within Greene's philosophy regarding childhood, which critics claim has achieved "the status of a theory"³⁸ in and of itself, and through Freudian psychology, as Greene was greatly influenced by Freud and frequently laces Freudian ideology in his fiction.³⁹ Through these frameworks, it is clear that if encountered in childhood, suffering not only can unnaturally accelerate the transition into adulthood, but also can significantly mar adult life.

Within the context of Greene's theory, childhood— though not immune to suffering—

³⁸ Ramma Rao, V.V. B. "Graham Greene and the Burden of Childhood." 51.

³⁹ Greene was undoubtedly aware of Freudian psychology as he himself underwent psychoanalysis as a child. Though Greene does not explicitly reference Freud in his theory of childhood, Freud's influence regardless is evident in Greene's essays on childhood and his fictional representations of children.

can be thought of as a pre-state of felt suffering. This is due primarily to children's innate, increased sensitivity to life. Childhood sensitivity to Greene is the youthful experience of life most characterized by extreme, and often naïve, emotion such as deeply felt excitement and surprise: "the sense of taste was finer, the sense of pleasure keener, the sense of terror deeper and purer."⁴⁰ Because of their youth and little life exposure, only children experience the world with fresh eyes, yet to be dulled and tainted by the monotony and routinization of adult life; as children, everything is new to them, and thus equally exciting. Luis's siblings exemplify this concept as they eagerly and excitedly relish the martyrdom tales told by their mother. At the core of this sensitivity then is not just emotion, but *vibrant* emotion, responding to the newness of life itself. As an innate characteristic of childhood, this sensitivity cannot be carried into adulthood. With this "virgin sensibility," "we only hear a tone once, only see a colour once, see hear, touch, taste, and smell everything but once, the first time."⁴¹ Consequently, this increased sensitivity makes childhood essentially a pre-state of felt suffering as a naïve, yet blissfully idealistic view generally colors all of life: "In childhood we live under the brightness of immortality—heaven is as near and actual as the seaside."⁴² Childhood, however, is not immune to suffering because of this sentiment. Rather, this increased sensitivity merely deadens the immediate psychological impact an experience of pain could have on a child. As this sensitivity makes children persistent in ravishing life, most conflict experienced in youth is then subverted; their very nature renders the conflict they experience as generally unconscious, and consequently suffering is not as powerfully realized and experienced until adulthood.

As a result, this sensitivity is what primarily distinguishes childhood from adulthood.

⁴⁰ Greene, Graham. *Journey Without Maps*. 278.

⁴¹ Stratford uses Greene's citing of this passage from Herbert Read as an illustration of his theory regarding childhood sensitivity. 51.

⁴² Greene, Graham. *The Lawless Road*. 13.

The source of this distinction is found in Freud's theory of psychoanalysis. Though those in a Victorian context would claim that innocence is this primary distinction, the developments of Freud in the modern period quickly dispelled this belief. Through his theory of psychoanalysis, Freud unveiled "the beast in the baby at the mother's breast,"⁴³ detailing how personality develops from the conflict experienced between the id, which houses instinctual drives such as sex, and the superego, an internalized control of the id imposed both by the child himself and his surrounding external, even cultural influences.⁴⁴ Through this theory, childhood was not a state of innocence, but was rather filled with the same "sinful" instincts latent and suppressed in adulthood. Psychoanalysis thus not only tied together childhood and adulthood, disallowing an investigation of the human mind to separate these two spheres, but also implicated the nature of man as fundamentally fragmented. What was left in childhood that distinguished it from adulthood then was its quality of sensitivity. Whereas vibrant emotion and sensitivity envelopes childhood, those in adulthood cannot experience life in the same fashion; exposure has marred their senses and left them with nothing new left to experience in life.⁴⁵ The increased sensitivity and depth of emotion lost in adult life seems to be the most valuable asset of childhood to Greene, and its absence haunts adult life: "[adults] can't remember how happiness felt or the quality of the misery; we watch our children's eyes for hints: knowledge has altered the taste of every emotion."⁴⁶ This sensitivity is thus what separates childhood from adulthood as the

⁴³ Ramma Rao, 61.

⁴⁴ Though he references the id and superego in *Beyond the Pleasure Principle*, Freud explains them in more depth in "Ego and the Id." Freud believed that the conflict involved in the clash between the id and the superego involved the process of identification, of the super-ego "retain[ing] the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading)." 24. Through this collision of external forces and internal compulsions, a person forms a sense of self that he later projects to the world in his adult life.

⁴⁵ Stratford situates this idea in the context of Greene's theory of childhood: "For Greene it is the purity of sensitivity that dulls, but the child's world is already a miniature replica of the adult one, perceived with an immediacy and a poetic clarity which he seeks to rediscover in his own creation." 61.

⁴⁶ Greene, Graham. "The Turn of the Screw." Qtd. in Stratford, 60.

extensive exposure to life that is characteristic of adulthood dulls these senses, emptying emotion of its pure, unaltered state children experience in the impressionability of their childhoods.

However, as exemplified in both Greene's childhood and Luis', when experienced extensively at a young age, the internal disjunction characteristic of an experience of suffering speeds up the transition from childhood to adulthood as it strips the child from this innate sensitivity. In the midst of gratuitous suffering, sufferers often feel empty and numb: "It is what might be called an experience of emptiness, of nullity, perhaps one might say of the absence of the gods, whether secular or religious. Whatever events follow, Ground Zero remains a void."⁴⁷ Dulled sensitivity is then can be a result of extreme suffering. Though children's sensitivity generally enables them to deaden and suppress the impact of minor encounters with pain and distress, it has a critically negative result when encountering this gratuitous suffering. Just as children can deeply feel positive events, so also does their increased sensitivity render them susceptible to feeling suffering in heightened emotion. Consequently, children who experience this quality of suffering are often likely to lose their childhood sensitivity, the main characteristic that differentiates them from adults, thereby accelerating them into adulthood. Luis in *The Power and the Glory*, as well as Greene's own transition into adulthood, profoundly illustrates this idea. A child with unmarked sensitivities, Greene powerfully felt his suffering at Berkhamsted, whose unavoidability led Greene to an overwhelming sense of imprisonment that permeated both his life inside and outside of Berkhamsted. Though Luis's own suffering is not as clearly detailed in the text, he shares the same dulled emotion that characterized young Greene's reaction to his suffering, a decrease of sensitivity that Greene and Luis both express through boredom.⁴⁸

⁴⁷ Long, 142.

⁴⁸ In referencing his dulled sensitivity, Greene in "The Revolver in the Corner Cupboard," states, "A prison conditions its inhabitants. I never wanted to return to it, but yet I was so conditioned that freedom bored me

Confronted with their experiences of suffering, both Greene and Luis illustrate their ensuing transition into adulthood through this dulling of childhood sensitivity; Greene could not experience life with the same vibrancy he did before Berkahmsted, and Luis lives his life with a lackadaisical quality. Suffering then, if experienced in childhood, can unnaturally propel children into adulthood.

This experience of suffering in childhood also often leads to the sufferer establishing destructive patterns of behavior both in childhood and in adulthood. In childhood, those children desiring to keep this sensitivity intact are likely to inflict pain on themselves to temporarily reawaken these deadened senses. As child life is now implicated in emptiness, in dulled emotion, “external stimulus is needed to throw the drama into relief.”⁴⁹ Ordinary circumstances are not strong enough to qualify for this external stimulus, since dulled sensitivity can only be reawakened by those things that would cause extreme emotion, such as pain and adrenaline. Consequently, many trauma patients, especially those in childhood, resort to damaging methods such as cutting, alcohol abuse, and suicide attempts as means of feeling again, these methods of course merely functioning as coping mechanisms. Greene replicates these methods in his own life, illustrating the impact of his childhood suffering. According to Stratford, “Fixed in his boredom, his prison, his hell, what [Greene] sought outside it was excitement or pleasure fierce or sharp enough to counteract it.”⁵⁰ As a result, Greene made several attempts at suicide throughout his childhood, even playing several rounds of Russian roulette, all as a means of reawakening his dulled sensitivity. However, the rush brought about by these attempts was only temporarily satisfactory, leading Greene to a destructive cycle of seeking adrenaline through

unutterably.” 174. Luis as well exhibits this boredom as he frequently yawns during his mother’s reading Juan’s martyrdom tale.

⁴⁹ Stratford, 54.

⁵⁰ Ibid, 54.

danger that carried into the majority of his adult life.⁵¹ And Luis mirrors this same behavior, being drawn to the danger and excitement epitomized in the Lieutenant, the well-meaning antagonist of the novel. Consequently, suffering experienced in childhood is not experienced as a one-time event; instead, it can often lead to a destructive cycle of suffering as sufferers inflict pain on themselves in a desire to revive their childhood sensitivity.

This childhood experience of suffering ultimately shapes the sufferer's adult life. It is no unknown fact that childhood greatly influences adult life. Freud's psychoanalysis, however, was perhaps the first theory of psychology that articulated the link between childhood and adulthood, a link most prominently illustrated in his theory of neurosis. As development occurs in three stages—the oral stage, the anal stage, and the phallic stage—Freud proposed that neurosis “occurs when a person becomes arrested in one of these immature stages” during childhood, and consequently does not resolve this conflict, ultimately carrying it into his adulthood: “vulnerable to continual conflict and anxiety, as well as defense mechanisms that distort the real situation, neurotics suffer further complications in their lives.”⁵² Freud then proposed the irrevocable influence of childhood on adult life, a tenet later to be researched and explored in depth by other psychologists. And even Greene, a patient of psychoanalysis himself, demonstrates an understanding of childhood suffering's impact on adulthood in his critical essays, discussing how certain authors' childhood experiences of suffering invariably shaped their writing.⁵³ For Greene, “the impressions of childhood are ineffaceable,”⁵⁴ and he links the inexorable influence of

⁵¹ Stratford links Greene's desire to renew his childhood sensitivity not only to his excursion to Liberia, but also his four month stint as a Communist. 61.

⁵² DeWolfe. N. pag. Freud in *A General Introduction to Psychoanalysis* also references hysteria as one of the symptoms of neurosis, claiming that some forms of neurosis can stem from an inability to develop the ego fully due to extreme repression of the id. This repression then leads to a certain fixation on the object being denied, only to result in a person regressing to the earlier stages of development, even in his adulthood.

⁵³ Stratford claims that Greene suggests “that each of them developed a style and an attitude answerable to that unhappiness” caused by their childhood suffering. 60.

⁵⁴ Greene. Qtd. in Stratford, 48.

childhood suffering on adulthood to children's impressionability: "Life...turns its cruel side to most of us when we have begun to learn the arts of self-protection...during the defencelessness of early childhood."⁵⁵ Though Greene references this Freudian concept of childhood's impact on adulthood primarily in his discussions of creative authors, he gives these statements in such phrasing that implies its believed universality, only using authors to illustrate its veracity and collective implications for man. It is no surprise then that frequently throughout Greene's fiction, a primary consequence of childhood suffering is that it permanently mars adult life.

Suffering does not simply determine adult perceptions and potentially destructive patterns of behavior, however; to Greene, childhood suffering was the foundation for the cruelties and atrocities committed in adult life. Greene assumes that children are blank slates, and that any suffering they experience at the hands of others is likely to be replicated in their adult lives. Ramma Rao explores this concept in depth, referencing the cyclical nature of childhood suffering in adulthood. As "the cruelties and betrayals of adult lives are born in childhood,"⁵⁶ so these same cruelties impact other children within these adults' sphere of influence, thereby causing these children to perpetuate these patterns of aggression and cruelty in their own adulthoods. For "[i]n ancient shadows and twilights/ where childhood had strayed/ the world's great sorrows were born/ And its heroes were made/ in the lost boyhood of Judas/ Christ was betrayed."⁵⁷ To Greene, all brutality in the world is inevitably linked to this childhood suffering; the "point where we had gone astray"⁵⁸ is ultimately found in our childhood. The Lieutenant in *The Power*

⁵⁵ Ibid. "The Burden of Childhood." 23.

⁵⁶ Ramma Rao, 55.

⁵⁷ In *The Lawless Roads*, Greene references this poem, "Germinal," comprised by AE to describe his experiences in Mexico.

⁵⁸ In *Journey Without Maps*, Greene states the following: "Today our world seems peculiarly susceptible to brutality. There is a touch of nostalgia in the pleasure we take in gangster novels, in characters who have so agreeably simplified their emotions that they have begun living again at a level below the cerebral...It is not, of course, that one wishes to stay forever at that level, but when one sees to what unhappiness, to what peril of extinction centuries

and the Glory prominently illustrates this concept. His childhood suffering at the hands of hypocritical priests founds his ambition to destroy the Catholic Church in Mexico and massacre the priests. Though benevolence provides partial basis for the Lieutenant's agenda, this affection is ultimately a perversion as he only perpetuates the suffering in Mexico, and indirectly encourages Luis towards emulating this same aggression. Consequently, whatever suffering a child encounters is not limited to his childhood; instead, children invariably replicate these cruelties in their adulthood, ultimately leading to a cycle of aggression and perpetuated suffering.

A More Unitive Existence: Connaturality in Suffering

Suffering, however, is not solely destructive. Particularly during the French Catholic Literary Revival,⁵⁹ a movement that had great influence on Greene's literary output and Catholic philosophy, Catholic authors explored the redemptive nature of suffering more than ever before. However, the theories from this movement regarding the redemptive nature of suffering generally emphasized a mystical experience in suffering rather than a true philosophical and intellectual redemption.⁶⁰ Raissa Maritain, wife of renowned French philosopher Jacques Maritain, sought to reconcile this gap, wedding together mysticism with intellectualism in her view of redemptive suffering through Aquinas's theory of connaturality. Jacques and Raissa Maritain made many advances in this theory, and the theological thought invoked through these advancements naturally conflicts with the secular ideologue Freud. Freud believed that man is

of cerebration have brought us, one sometimes has a curiosity to discover if one can from what we have come, to recall at what point we went astray." 39. Later, Greene references this point as childhood.

⁵⁹ In tracing this movement's significant impact on Greene's fiction, Mark Bosco defines the French Catholic Revival as a "literary revival [that] emerged in the 1870s and 1880s as a reaction to the political anticlericalism and the intellectual positivism prevalent in French society." 40. Catholic literary revival expert Richard Griffiths explains this particular revival in *The Pen and the Cross: Catholicism and English Literature, 1985-2000*. Griffiths states that the revivalists in this period, in efforts to buck against the intellectualism prevalent in France, "stressed all those things in Catholic doctrine that flew in the face of the reign of science and of human ideas of reason and progress." 9.

⁶⁰ Vicarious suffering, a belief that holds that an individual can expiate the sins of another through his suffering, is a primary example of this.

fundamentally conflicted and internally disjointed, and often projected little to no hope in this ever changing. And yet the theological thought of Aquinas and Maritain says otherwise. And it is through Jacques and Raissa Maritain's advancements in this theory of connaturality—along with the mirroring of these advancements in the whiskey priest and his impact on Luis—that suffering, though intrinsically experienced as an internal disjointedness, can be seen as paradoxically leading to a more integrated existence, as it provides the context for the intellectual passivity needed in the development of connatural knowledge.

Connaturality is a type of knowing characterized by intuition rather than discourse and reason. The term “connaturality” originated with Aquinas in his *Summa Theologica*. Aquinas situates his brief discussion of connaturality within the framework of wisdom, suggesting that connaturality is a second path to wisdom apart from perfect use of reason, and is characterized by an intuitive knowledge of Divine things. However, Aquinas is vague regarding this term, only illustrating connatural knowledge through an example rather than an explicit definition.⁶¹ As such, many scholars have debated over its meaning, most notably Jacques Maritain. In “On Knowledge Through Connaturality,” Maritain expounds on Aquinas's vague reference of connatural knowledge, claiming, “It is not rational knowledge, knowledge through the conceptual, logical and discursive exercise of Reason. But it is really and genuinely knowledge, though obscure and perhaps incapable of giving account of itself, or of being translated into words.”⁶² For Maritain then, connatural knowledge appears to be a type of mystical intellectualism, an instinctual knowledge for which the one possessing it cannot give account.

⁶¹ According to Aquinas, a man can study virtue his whole life and rationally know everything about it, and yet still not be virtuous. Rather, the virtuous man is the man who instinctually is virtuous in action, yet without a conscious knowledge of virtue. Though this man may not be able to define virtue, though he may not rationally understand the concept of virtue, Aquinas claims that this man knows it through intuition, and knows it better than the man who studies its facets constantly.

⁶² Maritain, 474.

Connatural knowledge is thus a natural knowing, unencumbered by logistics and the disjointed process of reasoning, and known only through intuition.

What primarily distinguishes connatural knowledge from discursive rationality, however, is its unitive function. Connatural knowledge, unlike discursive rationality, does not rest simply in the intellect, but extends to the rest of man's inner life, uniting his affection to his intellect and will, a union which ultimately manifests itself in integrated action. Maritain references this unitive act involved in connatural knowledge: "In this knowledge through union or inclination, connaturality or congeniality, the intellect is at play not alone, but together with affective inclinations and the dispositions of the will, and is guided and directed by them."⁶³ Whereas discursive rationality involves primarily the intellect, connaturality then is "an act of the whole man"⁶⁴ as it bonds man's affections with his intellect, and his intellect with his will. Since this unitive quality of connaturality is intuitive and fluid, it cannot easily be described. And yet, Thomas Ryan in "Revisiting Affective Knowledge and Connaturality in Aquinas" provides a fair delineation of this process: "Feeling, thinking, willing resonate with each other that this particular response is 'right.' Intellect, will, and emotions seem here to have a relationship that is certainly not one of control and is more collaborative than directive."⁶⁵ As a result, integrated action—a response motivated by the intellect and affection that spurs the will to act fluidly and intuitively—is a natural product of connatural knowledge.⁶⁶ As the will is joined to affection and intellect, it becomes prompted not by a disjointed process of reasoning, where one analyzes a situation and then acts, but instinct.⁶⁷ Through connatural knowledge then, man becomes more

⁶³ Ibid. 474.

⁶⁴ Ibid.

⁶⁵ Ryan, 59.

⁶⁶ Ibid: "[Connaturality] is not simply affective 'knowledge' but of connaturality that implies action." 62.

⁶⁷ R. J. Snell states, "Connaturality is a habit, and as habit makes unnecessary the deliberation and inquiry of reason." N. pag.

whole; his emotion is no longer divided from his reason, which results in instinctual action from the will.

Whereas connaturality provides a more fluid union of affection, intellect, and will, it primarily is indicative of a closer union with God and thus a more holistic return to original design. Connatural knowledge occurs when the affection is ordered to its appropriate object, who is ultimately God. As a person's affections become ordered to Him, his desire, intellect, and will gradually align with those of God, thereby cultivating a greater union with Him. Ryan describes this unifying aspect of connaturality as God's drawing a person into deeper intimacy with Him: "It points to a capacity for co-feeling, of feeling with, able to be affected as God feels and is affected... The spotlight is now on the divine activity drawing a person into the divine life, so that that person has an attunement, a gravitational pull toward knowing, feeling, appreciating, willing, and loving as God does."⁶⁸ Consequently, "[t]hinking, feeling, willing, and acting have a symbiotic and mutually conditioning relationship by which the image of God is established and gradually realized."⁶⁹ It is through connatural knowledge then that man can come closer to his original design; as his affections become more rooted to God's, his reason and action in turn gradually become more attuned with God, thereby drawing him into a closer union with Him.

The development of connatural knowledge is a process though, and no one can arrive at a fully realized state of connaturality; rather, people can have varying degrees of connatural knowledge cultivated throughout their lives. In *Summa Theologica*, Aquinas reiterates that the development of virtue into a habit is always experienced as gradual.⁷⁰ Being a closer union with God demonstrated through an instinctual, habitual expression of moral action, connatural

⁶⁸ Ryan, 64.

⁶⁹ Ibid. 68. Snell references this idea as well, claiming that "overcomes finitude radically...by attuning us to the infinite and enabling a loving ascent to a mode of being co-natural with the divine." N. pag.

⁷⁰ *ST* 1-2, q. 5, a. 1.

knowledge must naturally be viewed in the same light. Ryan affirms this idea, referencing connaturality as “a process in which one grows cognitively and affectively and one comes to see ‘that virtuous acts are good and is pleased in doing them.’”⁷¹ And Raissa Maritain even suggests that this process can never be completed in life,⁷² for such a completion would suggest that people are capable of perfect morality. Regardless, a person, though never able to have complete connatural knowledge, can cultivate connatural knowledge throughout his lifetime, and this cultivation comes about in varying levels: “It seems to follow that the transition from one form of fittingness to the other...means that one can have greater or lesser degrees of connaturality.”⁷³ Consequently, as connaturality is inherently a process, a person’s development of connatural knowledge is not about completion or arrival. Rather, connaturality is experienced as gradual, as a process of unification of man’s inner being with God, thereby allowing a person to develop increasing levels of connatural knowledge throughout the course of his life.

As one causes an internal disjunction in man while the other unifies him, suffering and connaturality consecutively seem to oppose each other; paradoxically however, suffering can play a primary role in the development of connatural knowledge as it provides the potential for intellectual passivity. Intellectual passivity in this context does not mean inactivity.⁷⁴ Since connaturality involves the intellect, it cannot require the intellect to be dormant. Instead, a passive intellect is one that is receptive, emptied of preconceived, erroneous reasoning and open to existence. Maritain describes this process of pacifying the intellect as a willful act to empty

⁷¹ Ryan, 58.

⁷² Brenna Moore, in her study of Raissa Maritain’s theory of suffering, states, “As Maritain came to understand it, the process of learning truth is grounded in the affections, in the desire to know more and more, or to draw ever closer to infinite Truth, Goodness, Love, and Beauty--a process that can never be fully complete.” 83.

⁷³ Ryan, 59.

⁷⁴ Moore details this concept in the context of suffering: “[R]endering the intellect passive does not mean abandoning it. Instead, this faculty is “supernaturalized” when God infuses it with grace to strengthen the intellect qua intellect, “implanting” a deeper knowledge of Truth. The soul knows God connaturally, through the infusion of divine Wisdom.” 84.

the intellect of limited, flawed reason in order to receive spiritual reality:

The reality to be experienced is the very Existence, the very *Esse* of the Self in its pure metaphysical actuality, *Athman*, and as proceeding from the One Self: and it is by means of a supreme effort of intellectual and voluntary concentration, sweeping away any possible image, recollection or idea, any passing phenomenon and any distinct consciousness, in other words, it is through the void that the intellect is co-natured to the unconceptualizable spiritual reality of the thing known.

A passive intellect then is a blank slate.⁷⁵ This process of passivity is necessary in connaturality as it allows the intellect to receive freely Truth, perfecting reason in order to guide the emotions and will accordingly.⁷⁶ For those especially hardened to spiritual reality, Raissa Maritain believed that suffering then provides the opportunity for the intellect to become passive. As finite beings, people cannot know the Infinite, and are thereby in need of jarring to shatter their limited human perceptions, thereby bringing them in touch with true, transcendent reality. The very disjointed nature inherent in an experience of suffering naturally brings about this shattering as it challenges beliefs and invites questions; suffering can awaken the sufferer into philosophical inquiry, forcing him to confront and empty himself of beliefs that are not are not truthful in their depiction of reality.⁷⁷ The whiskey priest's own intellectual passivity brought about by suffering illustrates this concept. Confronted with images of suffering and death, the whiskey priest comes to see God even in the most dilapidated buildings and depraved individuals. It is important to

⁷⁵ In this way, intellectual passivity mirrors childhood, a pre-state to suffering.

⁷⁶ Ibid. "As Maritain explains it in *De la vie d'oraison*, according to Aquinas, spiritual and intellectual progress requires that the natural, human faculty of the intellect be passive because the object of mystical life, God, entirely exceeds the capacities of human knowing." 83.

⁷⁷ Moore: "Crucially, Maritain wants to insist that the process of passivity, transformation, and expansion is experienced as deeply painful. But because Aquinas describes this process 'purely in a formal way,' according to Maritain, he does not communicate the psychological and experiential suffering that one must endure." 83.

note, however, that suffering in and of itself does not result in this intellectual passivity.

Intellectual passivity still requires the will of the sufferer to make his intellect passive. Suffering only highlights the need for intellectual passivity, provides the context in which the sufferer realizes that things have gone wrong, and that he must rationally reconcile this disjunction. Suffering as a result then paves the way for the intellect to become passive, and thus can lead to the development of connatural knowledge.

If the sufferer then willingly decides to render his intellect passive, suffering, though characterized by an internal disjunction, can instead lead to a more integrated existence. As suffering jars the sufferer into intellectual passivity, the sufferer can become open to existence and receptive to Truth. His intellect being a blank slate, the sufferer's affections can more easily be reordered to the right object, God, and thus the process of connaturality, of joining the affections, intellect, and will in union with God, can begin. Consequently, though suffering is generally experienced as an internal disjunction, this experience is ultimately in the hands of the sufferer, who can willfully choose to empty his intellect and remedy his disjointedness.

From Disjunction to Union: the Need for an Analogical Demonstration of Love

Though suffering has the potential to lead to a more unitive existence through intellectual passivity, this occurrence generally is rare when juxtaposed against the seeming lack of hope and despair that sufferers usually have. This reality leaves us to beg the question of how exactly this potential for internal unity can be brought about in such seemingly despairing circumstances; how can this destructive cycle truly be broken? Though virtue, most specifically charity, can be seen as the key to this issue, this charity—love of God and man—is easily challenged by an experience of suffering, making it difficult to sustain and thereby marring the development of connatural knowledge and thus a unitive existence. The shock of suffering appears to be too

powerful to draw the sufferer away from himself, to remedy the confliction brought about by the problem of evil. Naturally then, the sufferer needs to experience an external shock of greater to equal measure to counteract the shock of suffering, but this shock must be of a different quality from suffering; it must be a shock with theologically redemptive implications that can draw the sufferer out of himself and into the arms of Christ. Through Aquinas's theory of analogical predication, a detailed analysis of the whiskey priest and his impact on Luis reveals that an analogical demonstration of God's love is needed amidst suffering in order to shock the sufferer out of his suffering and evoke the cultivation of charity, thereby allowing the possibility for the destructive patterns formed in suffering to be broken as this charity harvests connatural knowledge and thus a more unitive existence.

It is an established theory in Christian thought that God, though infinite and transcendent, can be known through viewing the physical world. Paul in Romans 1:20 states that "[t]he invisible things of God are clearly seen being understood by the things that are made,"⁷⁸ and the writers of *Catechism of the Catholic Church* have also explored this concept of knowing God through the material, establishing that the physical world contains various proofs of God that direct men towards belief in His existence.⁷⁹ Detailing Hans Urs von Balthasar's Theological Aesthetics, Mark Bosco states "that the human person perceives Being only in finite sensible forms—that a unique, historical, changing form (existence) is grasped by the universal, unchanging, necessary form (essence)."⁸⁰ And Aquinas even postulates that the physical world along with those in it, as creatures of God, can identify God through reference to themselves.⁸¹ The external world then can clearly provide a lens through which to know and understand God,

⁷⁸ *New International Version*.

⁷⁹ *Catechism*, n. pag.

⁸⁰ Bosco, Mark. "Seeing the Glory: Graham Greene's *The Power and the Glory* through the Lens of Hans Urs von Balthasar's Theological Aesthetics."4.

⁸¹ *Summa Theologica*, a. 5.

despite His transcendence.

However, the physical and material, as finitude, cannot perfectly reflect the Infinite; yet, as creations of God, the world and those in it can be an analogical demonstration of God, thereby providing a medium through which to understand Him. Aquinas references this concept of knowing God through analogy throughout *Summa Theologica*, and terms it analogical predication. Seating his discussion of analogical predication primarily in language and the written word, Aquinas describes analogical predication as “a means for explaining how concepts can properly and meaningfully signify God.”⁸² A linguistic association of God with the material cannot be univocal—a term Aquinas implies that suggests a mirror image of the two—as God’s nature completely transcends the bounds and limitations of the physical world, and thereby cannot be fully described by it. And yet, this association cannot be equivocal either, since viewing associations as equivocal predications would eliminate the possibility of ever being able to know God through the physical world. There must be then some medium between the two, a medium which Aquinas claims is analogical predication, or rather a demonstration or statement that provides an analogy of God to others. This analogical predication is determined by the degree of similarity shared between God and that which He is being compared to:

Thus whatever is said of God and creatures, is said according to the relation of a creature to God as its principle and cause, wherein all perfections of things pre-exist excellently. Now this mode of community of idea is a mean between pure equivocation and simple univocation. For in analogies the idea is not, as it is in univocals, one and the same, yet it is not totally diverse as in equivocals; but a term which is thus used in a multiple sense signifies various proportions to some

⁸² Masson, Robert. “The Force of Analogy.” 472.

one thing⁸³.

In this analogical predication, the two analogues—the two items being compared—are not directly related, yet share a similarity that can be magnified through their association. The more radical the association, the more powerful and impactful the analogy.⁸⁴ It is important to note though that God cannot be fully known and understood through this analogy. In predicating God to the material, an analogy is always inherently flawed in its association. However, meaningful affirmations about God can still be made through these demonstrations as they shed light—though minimal—on His character, thereby providing a medium through which one can more fully understand and know God.

These analogies, however, do not have to be limited simply to language; human action, if aligned with virtue, can also provide an analogy of God, and it is through this human capacity of being an analogue to God in suffering that the destructive patterns generally formed in suffering can be broken, as this analogical demonstration can lead sufferers not simply to a deeper love and awareness of God through connaturality, but also to a more integrated existence. Aquinas places virtue at the heart of connaturality; however, as connatural knowledge is grounded in the affections, the virtue of charity—love of God and man—is most essential in this process. Since connaturality involves the whole man, it develops as the emotions, guided by right reasoning,⁸⁵

⁸³ *Summa Theologica* p1., a.5

⁸⁴ Robert Masson, in “The Force of Analogy,” explores this concept extensively. According to Masson, though analogy can only minimally reveal God, it does so in a powerful way primarily through its stretching of linguistic and conceptual boundaries, as this stretching opens “new conceptual space for theological meanings not expressible in more ordinary ways.” 477.

⁸⁵ Reason for Aquinas is not to be considered equivalent with the intellect; rather, reason is the process of inquiry and reasoning while the intellect contains the capacity to understand information. Reason then is the vehicle in connaturality through which emotions become wedded to the intellect. As connaturality joins the person to God, this reason, however, must be right; it must be in accordance with moral truth (*Summa Theologica I*, q. 21, a.1.). This does not mean that flawed reasoning is inherently immoral or evil. The distinction between right and poor reason is not as simple as that. As people are naturally inclined towards pursuing good, right reason occurs when people identify good as good; wrong reasoning occurs when they incorrectly label something as good. Ultimately then, people can only arrive at right reason through the assistance of virtue, most specifically charity, as virtue aligns them with Sovereign Good (*Summa Theologica II*, q. 26, a. 1.).

directs the will to the appropriate moral action and thus conformity with God. However, the right reasoning involved in this process depends solely on the influence of virtue.⁸⁶ According to *Catechism of the Catholic Church*, “virtue is a habitual and firm disposition to do good. It allows the person not only to perform good acts, but to give the best of himself.”⁸⁷ In connaturality, virtue guides reasoning, allowing the emotions and will to conform accordingly. All of this is a natural process, done without the person’s awareness or intentionality.

However, though Aquinas lists temperance and fortitude as the virtues that primarily cultivate connatural knowledge, connaturality ultimately is fueled by charity. Charity is a theological virtue⁸⁸ “by which we love God above all things for his own sake, and our neighbor as ourselves for the love of God.”⁸⁹ Charity in its fullest sense then is faithful devotion to God with affection that flows into love of others, and is thus the antithesis of religious indifference and dulled emotion. Charity, however, is not simply a separate virtue; it is the cornerstone of all virtues and therefore of moral life.⁹⁰ Charity, as love of God, motivates all other virtues, and consequently is essential in the development of connaturality.⁹¹ This role of charity in the development of connatural knowledge is important specifically in the context of intellectual passivity. Since intellectual passivity primarily comes about through the will of the sufferer, charity prompts this desire and motivation for cultivating intellectual passivity. As connaturality

⁸⁶ Ryan, 55.

⁸⁷ *Catechism*, n. pag.

⁸⁸ *Ibid.* Theological virtues “adapt man's faculties for participation in the divine nature: for the theological virtues relate directly to God. They dispose Christians to live in a relationship with the Holy Trinity. They have the One and Triune God for their origin, motive, and object.” N. pag.

⁸⁹ *Ibid.*, n. pag.

⁹⁰ *Ibid.* “The practice of all the virtues is animated and inspired by charity, which ‘binds everything together in perfect harmony’; it is the *form of the virtues*; it articulates and orders them among themselves; it is the source and the goal of their Christian practice.” N. pag.

⁹¹ Snell argues that charity is necessary in connaturality as it is primarily seated in the affections and will, where connaturality first develops. N. pag.

is a knowledge that conforms one to God then,⁹² charity naturally must be in play; only those who love God can be molded to Him and thereby become more whole.

Because suffering seemingly undermines the existence of a loving God, seeing an analogical demonstration of this love amidst suffering is vital in order to evoke or renew the sufferer's charity, and thus enable him to break the destructive cycle of suffering through the cultivation of connatural knowledge. Internally withdrawn, the sufferer needs an external experience of equal to greater shock than his suffering in order to bring him back outside of himself, and a meaningful, human act that reflects God's love⁹³ can provide such a shock and thus repair the visual link between the finite and the Infinite that suffering has temporarily compromised. Bosco, in summarizing Balthasar's theological aesthetics, references Christ's sacrificial act as operating as this restoration of this visual link:

Jesus' mission is to proclaim the love of God, but experience of finite life gives the appearance that there is no God of love but only an empty universe filled with suffering; how then does God reconcile love with the experience of suffering? He sacrifices himself as a manifestation of presence, of compassion, and companionship. By surrendering his life Christ enables the human person to *see* again a horizon of Absolute Love.⁹⁴

Christ's sacrificial act then reconciles the problem of evil specifically through the analogy this act provides of divine love and affection: "This is how we know what love is: Jesus Christ laid

⁹² Ibid. Snell, in speaking of Aquinas' *Summa Theologica*, states, "Connaturality, then, is an attunement towards the Divine, a tendency towards, a resonance with, a sympathy or conformity to the Divine. In short, connaturality is a co-nature, i.e., is a shared nature or familiarity with the Divine." N. pag.

⁹³ A meaningful human act is so beyond the range of the sufferer's daily experience that it demands a response; ordinary acts of kindness and consideration, though important, will not be enough to demand the sufferer to turn his attention away from his suffering, to concede that a loving God can and does exist. This analogical demonstration of charity must be potent enough then to provide a new layer of disjunction to the sufferer's already disjointed state, shocking his attention away from his suffering and demanding him to reconcile this new, unexpected act of love with the bleak perspective brought about by his suffering.

⁹⁴ Bosco, 9.

down his life for us.”⁹⁵ The power of analogies in understanding God thus extends to real human action as well as Christians are called to be analogies of Christ⁹⁶ to others, thereby suggesting their capability to do so through Christ.⁹⁷ As the sufferer, inclined to see only his suffering, rarely has an explicit visual for this love and thus likely questions its existence, a human act of charity—whether a meaningful act of sacrifice, mercy, or the like—can thus provide this stark enough contrast to awaken the affection of the sufferer, both towards the individual demonstrating this love and towards the One he analogically reflects.

As illustrated through both the whiskey priest and Luis, it is this demonstration of love that can break the destructive patterns formed through an experience of suffering as it prompts the development of connatural knowledge. Through the parallel to God’s love in his affection for his illegitimate child Brigitta, the whiskey priest becomes intellectually passive and cultivates a greater degree of charity, seeing even the most depraved as images of God and feeling profound affection for them. This cultivation of intellectual passivity and affection soon moves his will, leading to his sacrificial act at the end of the novel. Just as witnessing an act of charity can cause the sufferer to doubt his doubts and even embrace charity himself, this whiskey priest’s sacrificial act causes Luis to question his rejection of a theistic faith and potentially develop affection for God. As a result, Luis’s future becomes redirected; rejecting the Lieutenant in light of seeing true martyrdom in the whiskey priest, Luis avoids the destructive patterns he began to replicate from the Lieutenant.⁹⁸ This cultivation of charity through an analogical demonstration

⁹⁵ 1 John 3:16a.

⁹⁶ Ephesians 5:1

⁹⁷ However, though images of God, people do not innately represent Him, as their instincts are depraved. As God is wholly perfect, it is therefore only through virtue that people can bear resemblance to Him and thus provide an analogical demonstration of His character to others. Virtuous human action can then clearly provide an analogy of God, thereby indirectly communicating knowledge of God to others.

⁹⁸ As Greene’s Freudian ideology believes that childhood irrevocably shapes adulthood, Luis’s rejection of the Lieutenant illustrates that the Lieutenant’s destructive influence on him likely not be felt in Luis’s adult life. As a result of the whiskey priest’s sacrificial act and Luis’s ensuing cultivated intellectual passivity, Luis then breaks the

of God's love then provides the context for connaturality, as the sufferer more readily allows his intellect to become passive, prompting him to view God in unconventional ways and harmonize, at least minimally, the theological inconsistencies that once challenged his belief and act accordingly.

And the whiskey priest and Luis also reveal that through this demonstration of God's love, the sufferer, though internally in conflict due to his suffering, paradoxically becomes more unified. Just as the whiskey priest, though a paradox in name and action at the beginning of the novel, becomes a saint at the end of the novel through his integrated action, so can the sufferer have a more unified existence as his affection, intellect, and will become wedded to the pursuit of God, which is his innate, original purpose. Now intellectually passive to a degree as a result of the whiskey priest's sacrificial act, Luis, in his acceptance of the new priest, can as well develop an integrated existence in his adulthood as connaturality, rather than the Lieutenant, appears to direct his affection, intellect, and will.⁹⁹ Consequently, as seen through Luis and the whiskey priest, an analogical demonstration of God's love in suffering is pivotal in breaking the destructive patterns brought about by suffering, as it can renew the sufferer's affection for God, leading to his cultivation of connatural knowledge and ensuing rejection of his destructive patterns, and thereby providing the sufferer with a more unitive existence even in the midst of his suffering.

The pairing of Freudian ideology and the theological thought of Aquinas and Maritain then can redeem *The Power and the Glory* from any criticism which attempts to dispel the redemption and grace that deceptively permeates it. As an achievement of such a delightfully

destructive patterns he began to establish through emulating the Lieutenant, patterns that would have placed his adult life in the same unintegrated existence as the Lieutenant's.

⁹⁹ Here is where Greene's pairing of Freudian ideology and the theological thought of Aquinas and Maritain takes full form.

elusive author, *The Power and the Glory* is and will undoubtedly remain an ambiguous novel; however, this characteristic gives all the more reason not only to pair any criticism of it with the ideologies of those who have majorly influenced Greene, but also to filter these ideologies through an investigation of the characteristics involved in an experience of suffering, as this is the novel's primary theme.

Chapter 2: Luis's Parents

*"You must make allowances. For us, you know, everything seems over. That book—it is like our own childhood."*¹⁰⁰

While suffering brings about an enhanced sense of internal disjunction, this very suffering, when viewed through the theological thought of Aquinas and Maritain, can paradoxically lead to a more unitive existence.¹⁰¹ The sufferer needs to possess charity—love of God and others—in order to develop connaturality and thus become a more integrated person, and yet this charity is often difficult for the sufferer to sustain in the shock of his own suffering.¹⁰² The sufferer then needs a light to penetrate his internal darkness, and this light can be supplied by an impactful, unexpected human visual—an analogical demonstration of God's love—amidst suffering. In light of this theory of connaturality in suffering and Greene's Freudian leanings, we must guide our reading of Luis accordingly, beginning with an examination of his parents and their impact on Luis's development.¹⁰³ Though they are minimally present in the text, Luis's parents illustrate the first sphere of influence on Luis's faith and his transition into adulthood, and yet are implicated in the gratuitous suffering of Mexico. As a result, we must read them in light of our theory of suffering and connaturality, tracing at best we can the resulting impact their suffering has on Luis's development.

Not much is indicated about Luis's parents aside from their residence in the Capitol, the

¹⁰⁰ *P&G*, 51.

¹⁰¹ As discussed in the introduction, suffering provides the context for intellectual passivity, the emptying of erroneous reasoning and consequent state of openness to existence. Through this intellectual passivity, the sufferer then is more likely to receive Truth, thereby initiating the process of connatural knowledge as his intellect, affection and will become reordered to their right object, God. As a result, this connaturality leads to a more unitive existence of the sufferer, whose increasing union with God brings him closer to his original design—to know and love Him.

¹⁰² The process in getting to connaturality can be especially difficult for the sufferer, who likely sees only his own pain and the seeming contradiction this pain offers to the existence of a loving God, and thus generally does not sustain the charity needed for connatural knowledge to develop.

¹⁰³ As shown in the introduction, Freudian psychology greatly influenced Greene's philosophy of childhood, as he believed that childhood experiences determined and cemented a person's future.

city in which the Lieutenant and his soldiers also reside and govern. However, it is clear that these parents' individual experiences of suffering impact Luis's development, and not in a favorable fashion. Though they have in part the foundation needed for connatural knowledge, they cannot develop connaturality as they are without a potent visual parallel to God's love in their suffering, imbuing their lives with a quality of distortion and disjunction. And this disjunction, when viewed through Greene's Freudian ideology, greatly impacts Luis's development; attempting to muddle through the complicated and confusing world before him, Luis cannot find a sufficient model in his parents that gives him guidance in his suffering reality. Luis then himself becomes internally conflicted and soon replicates his father's lack of charity,¹⁰⁴ likely carrying this destructive disposition into his adulthood if his affection is not redirected in his childhood.

Without an Potent Analogy: Luis's Parents and Their Experience of Suffering

In comparison to the Mexican villagers and the whiskey priest, these parents' suffering is minimal; however, they experience a degree of suffering as the State destroys the Church. In speaking of the Church as it occurred in the past, Luis's father states that "it meant—well, music, lights, a place where you could sit out of this heat—and for your mother, well, there was always something for her to do."¹⁰⁵ Here, Luis's father equates the Church with comfort and physical sanctuary, as it provided entertainment and protection from the weather. For Luis's mother, however, the Church seemed to act more as a vehicle for constant activity rather than a sanctuary, slightly indicating the potential distraction these activities allotted her. No longer provided with the stability of the Church, these parents' lives lack definition and even

¹⁰⁴ This aspect of Luis's development connects to Freudian ideology. For Freud, most young boys' identification processes involve them shaping their behavior and disposition in reflection of their fathers, an act that Luis also commits. These patterns of behavior then inevitably carry over into their adult lives.

¹⁰⁵ *P&G*, 51.

identification; they are unable to reconcile their previous lives before the war with the reality before them, revealing the sense of disjunction tied to their suffering. As these parents' activity centered on the Church, the Church's destruction seems then to result in the destruction of their own lives: "You must make allowances. For us, you know, everything seems over."¹⁰⁶

Consequently, these parents exhibit a despair and displacement familiar to those experiencing gratuitous suffering as the Church they belonged to no longer exists in Mexico: "we have been deserted."¹⁰⁷ Luis's parents share their experience with suffering as an internal disjunction; because of the war, the world they have once known has now changed, leaving them essentially strangers within their own dilapidated land and alone in their attempts at reconciling this difference.

The lack of a potent, visual parallel to God's love within their suffering only adds another layer of difficulty for these parents' lives as this lack aggravates their already minimal devotion to God. In keeping with the characteristic qualities of what critics have dubbed "Greenland,"¹⁰⁸ Greene paints this war-torn Mexico with a sense of impending disaster and desolation, qualities directly tied to the Mexican environment. Though all of Mexico seems to be deteriorating, the Capitol, the city in which Luis's parents reside, exhibits significant reminiscences of Greenland. A "shabby city,"¹⁰⁹ the Capitol maintains an atmosphere of death and apathy. Beetles and vultures populate the terrain, permeating the land with a quality of infestation. "Mud slowly revert[s] to mud,"¹¹⁰ sour smells stilt the air. Windows are even barred, and a river encircles the whole

¹⁰⁶ Ibid, 51.

¹⁰⁷ Ibid, 51.

¹⁰⁸ Philip Stratford in his *Faith and Fiction: Creative Process in Greene and Mauriac* compares Mauriac's incorporation of atmosphere in his novels with Greene, and details the characteristics of Greenland: "nature inert or decomposing, yet still impressive enough in its sluggish way to show up the forces of civilization as degenerate, makeshift and ugly; and in this lethargic struggle between insufficient man and indifferent nature, the only active life, that of the insects, small predators and disease." 7.

¹⁰⁹ Ibid, 20.

¹¹⁰ Ibid, 20.

Capitol, adding to the environment a sense of imprisonment and suffocation. Pearson describes this dominant atmosphere, stating that “desertedness, vacancy, emptiness, abandonment, nothingness, and damnation”¹¹¹ characterize the land. Through its deterioration, this landscape then carries overwhelming, visual connotations of impending death, thereby permeating the Capitol with a sense of hopelessness.

Surrounded by this desolated terrain, these parents are as a result visually bombarded by reminders of their suffering, by indications of God’s seeming absence in their difficulty. Clearly, these parents are in need of a stronger external visual to shock them out of the pervading sense of hopelessness they experience; they are in need of a potent visual parallel to God’s love. However, there is no indication in the text that these parents have seen a demonstration of this quality. Though the fictional martyrdom of little Juan could be considered a parallel to God’s love as it recasts their suffering reality in more hopeful tones, the power of this parallel is limited as it rests in fiction, and as a result is disconnected, at least minimally, from reality. The idealistic presentation of Juan’s suffering only adds further distance from this reality as the contrast it presents to the clear difficulty of suffering surrounding these parents undermines the story’s believability, primarily for Luis’s father. In light of the gratuitous suffering surrounding these parents, the quality of this fictional demonstration then is not potent enough to counteract the extreme visual reminders of the suffering around them. The deteriorating environment only affirms their feelings of abandonment, only encourages Luis’s father to insinuate that a God does not exist and Luis’s mother to retreat into the comfort and safety of delineated, pietistic perceptions, regardless of their irrelevancy to reality. Further problematizing these parents’ situation is their seemingly minimal devotion to God before the war as they associate the Church

¹¹¹ Pearson, Sheryl. “Is There Anybody There?” *Graham Greene in Mexico*, 228.

with comfort and activity rather than affection and love of God.¹¹² As a result, this lack of a potent parallel to Christ in their suffering puts into question this minimal devotion;¹¹³ visually, God appears to have abandoned them, and these parents have little to no visual incentive to believe otherwise.

Lack of True Charity and Intellectual Passivity

Without a powerful parallel to God's love in their suffering, any rekindling or deepening of their affection for God is problematic, inhibiting their development of connaturality. Before illustrating these parents' resulting inability to develop connatural knowledge, we must first establish that they do possess in part the foundation needed for connaturality. Both parents frequently place themselves and their own family at risk through housing runaway priests, one of which is the whiskey priest. As a result, both demonstrate not only a degree of charity, but also their minimal openness to existence, their willingness to empty the intellect of limited, flawed reason in order to receive spiritual reality. Their experience of suffering then should naturally provide the catalyst for these parents' development of connaturality, as they already possess a partial foundation for its cultivation. And yet, as these parents are largely without an explicit, visual parallel to God's love in their suffering, their development of connatural knowledge is inhibited as they cannot revitalize their affection for God in the midst of their suffering, and thus their intellectual passivity is either limited or entirely lacking.

It's imperative that we recognize that these parents present us with a complex example regarding the development of connaturality in suffering, and that we must alter our reading of these characters accordingly. These parents are not completely without charity and intellectual

¹¹² *P&G*, 51. Luis's parents associate the Church with comfort and activity but not affection, thereby indicating their minimal charity.

¹¹³ This is seen primarily through Luis's father as he displays a largely apathetic disposition towards religion in the wake of the war.

passivity, and yet they do not demonstrate a clear, increasing cultivation of these qualities either. As a result, we can safely conclude that though these parents possess at least a partial foundation for the development of connatural knowledge, their lack of true charity and intellectual passivity indicates that they do not actively engage in the process of connaturality. Yet further complications arise in that these parents exhibit this privation in different ways and degrees. Luis's father appears to be much more intellectually passive than his wife, and his emotionally distanced disposition indicates a lack of charity. Luis's mother on the other hand, though she is clearly without intellectual passivity, reveals her inauthentic charity ironically through the very devotion she has to religion. A lack of charity then characterizes Luis's father, while a hardened intellect more prominently characterizes Luis's mother. In light of these differences, we must then analyze each character separately, drawing a clearer delineation of their individual experiences of suffering in order to understand fully the impact each of these parents has on Luis's development.

Luis's father's experience of suffering has not been without benefit; seeing the pain around him, this father can recognize people's struggling humanity and as a result avoids an oversimplification of their faults, indicating his partial cultivation of intellectual passivity. Bothered by Luis's frustration with her martyrdom tales, Luis's mother expresses her concern about her son to her husband, regretting their decision to house the whiskey priest as he has provided a poor example of the Church to Luis. Naturally frustrated regarding her son potentially being led away from the faith by the whiskey priest, Luis's mother faults the whiskey priest for his actions and even states that he can never be a saint. However, Luis's father, instead of condoning his wife's perception of the whiskey priest, actually defends him: "Well after all...he

carries on. I don't believe all they write in these books. We are all human."¹¹⁴ Unlike his wife, Luis's father can see through the idealistic portrayal of martyrs in these tales, recognizing that their presentation as morally perfected people does not and cannot adhere to the reality surrounding them. He is, at least to a degree, open to transcendent reality then; instead of limiting his perception to the discursive rationality projected in the martyrdom tales, Luis's father acknowledges the whole of humanity, and thus recognizes the error in the martyrs' fictional presentations and avoids a reductionist view of others.

Yet this intellectual passivity is largely disconnected from this father's affection, as he maintains an apathetic disposition towards God and others. Although his protection of the priests both from the authorities and his wife's verbal assaults is indeed charitable, Luis's father expresses a clear ambivalence towards God throughout the novel. Though Luis's father does not explicitly state his lack of desire to know God through his suffering, we do not see any attempts made at contemplating the nature of God in light of the pain around him; instead, Luis's father seems to conclude that religion is no longer relevant.¹¹⁵ This religious indifference subtly surfaces when Luis approaches his father regarding his mother's holy book. Unable to follow his son's dialogue, the father asks Luis what book his mother reads to him, and sadly responds, "Oh that"¹¹⁶ when Luis references the holy book. This father then proceeds to compare the holy book to infancy: "That book—it is like our own childhood."¹¹⁷ Though subtle, this comparison of the holy book to childhood reveals this father's struggle in believing that a theistic faith is relevant in

¹¹⁴ Ibid, 28.

¹¹⁵ We must pause here and recognize that we cannot fault Luis's father for this perception. Without an explicit parallel to God's love and frequently witnessing the desolation of the Catholic Church through the Lieutenant's massacre of the priests, Luis's father must be constantly reminded that his attempts at saving these priests are seemingly hopeless, that he has little to no influence in rectifying the suffering around him. As a result, he has no incentive, no explicit reason to believe that God has not abandoned Mexico and that a theistic faith is still relevant to his suffering reality.

¹¹⁶ Ibid, 51.

¹¹⁷ Ibid, 51.

his reality, in reconciling his current world with past religious tradition. In light of the suffering around him, Luis's father as a result sees religion—and thus love of God—as a nostalgic glance into the past; just as childhood eventually passes and cannot be recovered in adulthood, so has religion and charity faded in relevancy and true importance in this father's life. It is important to note here, however, that Luis's father does not explicitly reject Catholicism and religion altogether. He recognizes, whether consciously or unconsciously, that the traditional Church and its tenets no longer fit in the world before him, but does not actively reject them. Consequently, the father is largely indifferent concerning religion, neither taking an explicit stand for or against it. Seemingly straddling the line between Catholicism and atheism, Luis's father then possesses a greater degree of apathy than true charity, indicating the dissonance in his action and affection.

And this inhibited charity even extends to his interactions with his family. Responding to his wife's worry regarding Luis, Luis's father treats her concern with little importance: "Why not about the girls? There is worry everywhere."¹¹⁸ Luis's father does not give this statement in a despairing nature; rather, his tone instead appears to be unattached,¹¹⁹ not only demonstrating his emotional distance from the devastation caused by the religious war, but also in part his distance from his wife's own internal confliction. This emotional detachment even characterizes his interactions with the rest of his family. Whenever Greene references him, Luis's father is generally in a different location of the house as his family, seemingly isolating himself and disengaging from participating in their lives in a meaningful fashion. And when Luis attempts to dialogue with him about the "silly" unrealism of the fictional Juan, Luis's father remains largely absent, looking out the window at the Capitol, where "nobody passed in the street, nothing

¹¹⁸ Ibid, 28.

¹¹⁹ Though his response could be read as a sardonic treatment of his wife, his wife does not retaliate and simply answers his question, indicating the lack of emotion used in his response.

happened”¹²⁰ and not lifting this stare when addressing Luis. As a result, Luis’s father, undoubtedly unintentionally, communicates a sense of indifference towards even his own son. Withdrawing from his family and maintaining a largely unemotional disposition towards God and others, Luis’s father then indicates his deprivation of true charity, despite his charitable actions towards the priests.

As a result, though Luis’s father maintains a degree of intellectual passivity towards the priests, he does not do so with his perception of God, demonstrating that his intellectual passivity is minimal at best. This deprivation surfaces in this father’s seemingly unyielding beliefs regarding the current state of Mexico: “This is a small town...And there is no use pretending. We have been abandoned here. We must get along as best we can. As for the Church—the Church is Padre Jose and the whiskey priest—I don’t know of any other. If we don’t like the Church, well, we must leave it.”¹²¹ This declarative statement regarding abandonment appears in each conversation Luis’s father has in the novel, indicating his fixed perception of the state of Mexico. And yet this feeling of desertion is tied directly to this father’s perception of God, as the implication in these declarative statements is that God, not the Church, is the one who has abandoned them. Hestenes, though not directly referencing Luis’s father, explains this concept well, tying this sense of abandonment to the deteriorated Mexican terrain: “The sense of spiritual decay is very pervasive... There is a perception that perhaps even God has abandoned this part of his kingdom [as] God's desertion of the world is confirmed by the ugliness and decay of the physical world.”¹²² The suffering around Luis’s father then minimally pacifies his intellect and affection towards those whose suffering is as evident as the deterioration of the land, as these

¹²⁰ Ibid, 51.

¹²¹ And even when his wife declares that she would rather die than leave the Church, Luis’s father simply responds, “[O]f course. That goes without saying. But we have to go on living.”⁵¹

¹²² Hestenes, Mark. “To See the Kingdom: A Study of Graham Greene and Alan Paton,” 314.

two images share similarities that warrant his acknowledgement and sympathy. But as no potent visual is provided to this father to counteract his suffering reality and help him see love of God within this seemingly abandoned world, he cannot see past the external to the transcendent reality unveiled behind it. His feelings of abandonment have so strongly clouded his intellect that he cannot see beyond them, and instead decides that these feelings indicate God's ambivalence. For Luis's father then, there can be no need of seeking any other truth in light of the physical and emotional evidence that speaks of his abandonment. Dejected regarding the religious war and his own ensuing feelings of desertion, Luis's father inhibits his cultivation of a spiritual vision as he closes himself from seeing transcendent reality through his suffering.

The response of Luis's mother to suffering also indicates her indifference to God, and yet this indifference is primarily seated in her evasion of intellectual passivity. Though Luis's mother appears to remain devoted to God, she does not alter her perception of truth in light of her suffering, and thus reveals not only her lack of intellectual passivity, but also her lapse in true charity. Luis's mother cannot see accurately the suffering around her as she instead sanctions the safe, traditionalist perception of religion she likely held before the war.¹²³ Luis's mother periodically reads martyrdom tales to her children, undoubtedly trying to reframe their suffering through these fictional accounts. Though these attempts are likely motivated by her affection and concern for her children, they also reveal this mother's confidence in the veracity of these tales; as her constant reading of these stories indicates her desire for her children to embrace them as meaningful to their lives, she must then believe that the stories are at least minimally relevant to her life as well. And yet, these tales paint an unrealistic portrait of suffering to her children as the young martyr Juan, whom Wichert labels as the "hero of a sentimentalized martyr's life,"¹²⁴

¹²³ I use traditionalist here to refer to the orthodox Catholicism prevalent in Mexico before the religious war.

¹²⁴ Wichert, Robert. "The Quality of Graham Greene's Mercy." 100.

triumphantly embraces his execution “with a smile of complete adoration and happiness.”¹²⁵ This portrait, however, does not adhere to the reality in which this family is implicated. Most priests in the Capitol complicate this presentation, proving it to be idealistic as they struggle to embrace their persecution and at times attempt to evade it, even if that evasion requires the rejection of their priestly office. In promulgating these stories to her children then, Luis’s mother demonstrates her detachment from her reality; despite the examples set before her, she does not seem to question that true martyrs can and should still adhere to these fictional presentations as she continues to promote them to her children.¹²⁶ If Luis’s mother does possess a degree of intellectual passivity, this degree then must be minimal as she cannot see past the idealism in her martyrdom tales despite the suffering reality around her that contradicts it.

As a result, the suffering Luis’s mother experiences cannot penetrate her intellect to the degree needed for connaturality, as she sustains her traditionalist perception and thus is unable to see the complications involved in suffering humanity. Without a passive intellect, Luis’s mother commits a form of reductionism as she places great judgment on those priests who fail to mirror the oversimplified, moral perfection of the martyrs in her fiction. Not acknowledging these priests’ gratuitous suffering, Luis’s mother condemns Father Jose for submitting to the government and giving up his priestly duties, and frequently expresses disgust regarding the whiskey priest. This judgment is characteristic of her piety, and to a degree is warranted. These flawed priests have indeed provided a contradiction to her safe, traditionalist paradigm and have

¹²⁵ *P&G*, 218.

¹²⁶ We must recognize that Luis’s mother’s response to this suffering undoubtedly is her own misguided attempt at muddling through the chaotic world around her. The lack of intellectual passivity that Luis’s mother exhibits could be motivated by her fear as a result. Brock and Welsh allude to this idea, claiming that Greene, through pious characters such as Luis’s mother, critiques the traditional Church as “resting on a foundation of ignorance, superstition, and fear.” 39. While she is clearly unaware of the struggle involved in true suffering, this awareness is likely intentional in light of this fear. For if she were to grapple with the suffering around her, she would have to acknowledge it, an acknowledgement that likely would put into question her traditionalist views of religion and true martyrs.

as a result placed disgrace on the Catholic faith she vigilantly holds to. And yet the tone in which this mother references these priests reflects an unflinching oversimplification of their flaws: “Don’t mention him...How dare you? That despicable man. A traitor of God.”¹²⁷ Unlike her husband, Luis’s mother does not seek to understand the contradictions these priests offer to her idealistic martyrs and her traditionalist perception of morality, to explore the reasons why these priests have deterred from the tenets and demands of their office and to acknowledge the flawed humanity she undoubtedly shares with these priests. Even when her husband attempts to point out the narrowness of her judgment, she quickly disengages from the conversation and reverts back to discussing the sins of the whiskey priest.¹²⁸ Though both the priests’ example and her husband invite her to contemplate the reality set before her and reevaluate her traditionalist perception, Luis mother still does not appear to make herself receptive to spiritual reality; she does not approach the priests’ moral imperfections with a willingness to empty her intellect and acknowledge that her perception may not be as accurate as she believes.¹²⁹ As a result, Luis’s mother exhibits a clear unwillingness to alter her delineated view of others, illustrating her hardened intellect.

Keeping her traditionalist perception intact, Luis’s mother even evades the challenges people present to her narrowed vision, avoiding the religious inquiry of her children and her husband’s ploys for philosophical discussion. Frequently throughout her reading of the martyrdom stories, her children, most notably Luis, ask questions pertaining to Catholicism and religious doctrine. Luis’s mother rarely answers these questions, and when she does, she gives

¹²⁷ *P&G*, 27.

¹²⁸ *Ibid*, 28.

¹²⁹ Again, her avoidance of the priest’s suffering, of their painful reality and the larger implications their suffering has for both her faith and for the future of Mexico, could also indicate her fear of intellectual passivity. For if she truly recognizes the priest’s predicament, she would have to leave the comfort of her traditional religion, acknowledge the challenges it presents to her faith, and attempt to reconcile these challenges.

only a few words to justify her perspective, never seemingly desiring to give further explanation. This avoidance of her children's questions could very well be prompted by her desire to finish narrating the martyrdom stories to her children, and yet Luis's mother exhibits this same attitude even with her husband. Responding to his wife's frustration with the flawed priests, Luis's father challenges her perception: "I don't believe all that they write in these books. We are all human."¹³⁰ Luis's mother, however, avoids this ploy for discussion regarding the veracity of her martyrdom stories, of her unconscious expectation for priests to be morally perfect. Instead, she continues to elaborate on her critique of the whiskey priest: "You know what I heard today? About a poor woman who took to him her son to be baptized. She wanted him called Pedro—but he was drunk that he took not notice at all and baptized the boy Brigitta. Brigitta!"¹³¹ And when her husband persists in challenging her beliefs, Luis's mother once again shifts away from the discussion, only remarking that "[t]here are times when I lose all patience with you."¹³² Luis's mother does not wish to be receptive to spiritual reality, to view the world around her with willingness to consider other possible frameworks through which to explain her theological tenets and the actions of others. Luis's mother then avoids the opportunity to render her intellect passive offered to her by her suffering, avoiding engagement with reality and the ideological tension it presents to her beliefs.

Despite her admirable devotion to her religion, Luis's mother consequently is without meaningful affection and devotion to God, as her hardened intellect indirectly inhibits her from knowing God deeper through her pain and thus authenticating her minimal degree of charity. As earlier illustrated, Luis's father vaguely references this mother's devotion to religion before the war as primarily self-involved, implying that Luis's mother engaged in the Church primarily as a

¹³⁰ *P&G*, 28

¹³¹ *Ibid*, 28.

¹³² *Ibid*, 28

means for activity rather than authentic affection for God. Though we cannot know the true state of this mother's spirituality, her reaction to her suffering qualifies, at least to a degree, this implication. In looking away from the suffering around her, this mother's devotion to her faith appears to be driven more so by the comfort and stability this paradigm offers her than by a truly authentic affection for God.¹³³ The allure of her traditional religion and the security it supplies is enough to supplant any incentive she may have had to make her intellect passive, to question the contradictions presented to her through her suffering. Instead, she explains these contradictions according to the reductionist, discursive rationality her religion provides. Her affection for God then is as limited as her perception, meant primarily to provide a comfortable paradigm through which to view her chaotic, confusing world rather than a Being with which to engage.

Unintegrated Existence: Inhibited Development of Connaturality

This lack of charity and intellectual passivity amidst these parents' suffering has grave implications for their lives. As connatural knowledge leads to a more unitive existence, increasingly wedding man to his primary purpose of knowing God, a disruption of this process or a refusal to engage in it naturally leads to the opposite result: a more disjointed existence, a concept that can also be referred to as distortion.¹³⁴ In the context of suffering then, a reaction without true charity and only minimal intellectual passivity magnifies the disjunction inherent in an experience of suffering. As Luis's parents are largely without this true charity and intellectual passivity, their lives take on an unnatural, disjointed quality, illustrating their inability to develop connaturality.

¹³³ In her few appearances in the text, Luis's mother does not verbally express a love for God. Through her frequent reading of Juan's martyrdom and her insistence in buying a relic of the whiskey priest at the end of the novel, her pursuit of God can then be interpreted as more so ritualistic than relational, and is consequently more indicative of a love of religion and the stability it provides her than an authentic love of God.

¹³⁴ *Merriam-Webster Dictionary* defines distortion as "the quality or state of being distorted" ("distortion" 1), and "distorted" as "to twist out of a natural, normal, or original shape or condition" ("distorted" 2). Distortion used in the context of this project then refers to an unnatural existence that once was natural, normal, and cohesive. Distortion then carries a fragmented, paradoxical quality

For Luis's father, his apathy amidst his suffering makes him appear devoid of life, illustrating his unnatural existence—the distortion—brought about by his inability to develop connatural knowledge. Because the text does not reveal much regarding Luis's father, the unnatural quality to his existence can be brought to light through analyzing characters who share his similar lack of affection, most notably Mr. Tench. Throughout his introductory chapter, Mr. Tench, a dentist in the port, repeatedly postulates the meaninglessness of life in the State in an unemotional and detached tone. Like Luis's father, Mr. Tench then discusses the suffering around him in strictly factual, conclusive language. Mr. Tench even shares the same ambivalence to religion, claiming to the priest, "I don't believe in anything like [Catholicism],"¹³⁵ and that a theistic faith "doesn't seem to me, of course, to matter much."¹³⁶ Mr. Tench frequently reiterates this lack of significance in life, a reiteration directly tied to his feelings of abandonment, a quality that once again links him to Luis's father: "it didn't matter so much after all: a little additional pain was hardly noticeable in the huge abandonment."¹³⁷ Even in this passage Mr. Tench demonstrates the same deprivation of a visual parallel to God's love amidst his suffering; visually, his surroundings are characterized by abandonment, and he can see nothing else that suggests the contrary. Consequently, because of the desertion and ensuing hopelessness they experience in Mexico, both Mr. Tench and Luis's father apathetically acknowledge their environment, revealing their lack of true charity and intellectual passivity as they cannot see beyond the suffering around them.

Both without true charity and meaningful intellectual passivity, Mr. Tench and Luis's father cannot develop connaturality, and as a result their lives possess an unintegrated quality as death more than life characterizes their existence. Due to his hopelessness and ensuing apathy,

¹³⁵ *P&G*, 10.

¹³⁶ *Ibid*, 14.

¹³⁷ *Ibid*, 30.

Mr. Tench seems more focused on simply existing than on thriving, thereby emptying his life of actual life: “That was the whole world to Mr. Tench: the heat and the forgetting, the putting off till tomorrow, if possible cash down—for what?”¹³⁸ Mr. Tench’s description even matches this lifeless existence as he frequently and involuntarily goes into trances and lapses of memory, his mouth falling open and a “look of vacancy”¹³⁹ dominating his disposition, making him seem more like a corpse than an actual, living human being. And this distortion is only magnified by the vultures that constantly surround Mr. Tench, waiting for his impending death. Luis’s father exhibits a similar lack of life, though to a much more minimal extent, as he seems to spend the majority of his time staring at the empty streets of the Capitol, and shows more interest in tolerating life than in embracing it. This life in death, however, is ultimately brought about by their inability to develop connatural knowledge. As their environment indicates only abandonment and provides nothing visually that suggests the contrary, Luis’s father and Mr. Tench have no visual incentive to love God and make their intellects passive. Consequently, though Luis’s father displays this distortion minimally in his life, his association with Mr. Tench implicates the complete unnatural existence—a lifeless life—in which his apathy and ensuing inability to develop connaturality results.

Due to her association with the pious women in the novel, Luis’s mother reveals a similar disjunction that has serious implications for her faith; in sanctioning her traditionalist perception to provide a sense of stability in war-torn Mexico, Luis’s mother is without the vibrant affection of true charity, subtly indicating the lifeless quality of her faith. The pious woman the whiskey priest meets while in prison illustrates this idea. Detailing the story of one of her fellow prisoners, this woman explains to the whiskey priest that the priests had taken away this

¹³⁸ Ibid, 8.

¹³⁹ Ibid, 13.

prisoner's daughter, as he had her out of wedlock. Indicating a moralistic quality to her faith, this woman justifies these priests' punishment of the old man's immorality: "They were doing what was right, of course. It was a mortal sin."¹⁴⁰ Though it is not necessarily uncharitable for this woman to defend these priests, she does so with a cold, unemotional tone absent of any sympathy and compassion for this man, and as a result indicates that she views his situation solely through the lens of her discursive rationality. This woman then is largely without charity, and her suffering does little to alter this deprivation as she labels the prisoners as "brutes" and "animals,"¹⁴¹ revealing the same reductionism inherent in Luis's mother's earlier perception of the morally flawed priests in Mexico. Unwilling and perhaps fearful of reconstructing their traditionalist perceptions, these women as a result are both without connaturality; this absence of true charity, of vibrant affection and emotion for God and others, characterizes their faith, illustrating the distortion in their spirituality as their beliefs do not possess breath of life. Andrei Gotia as well recognizes this spiritual distortion, claiming that the teeth of the imprisoned pious woman "bespeak spiritual death to the priest"¹⁴² as he compares them to tombs. Seated primarily in her intellect, this woman's belief is largely without the vibrancy of emotion and affection that characterizes true charity, implicating her faith as seemingly indicative of death more than of life. The unintegrated, distorted quality of Luis's mother's spiritual existence then parallels her husband's; since Luis's mother maintains a similar lack of charity and intellectual passivity as this pious woman, she also can be considered more spiritually dead than alive.

¹⁴⁰ *P&G*, 125.

¹⁴¹ *Ibid*, 127.

¹⁴² Andrei Gotia, in "God's Image: The Betrayer and the Betrayed in Graham Greene's *The Power and the Glory*," 109. Though subtle, this description cannot be considered insignificant. Greene is known for the substantial revisions he would make to his novels, meticulously analyzing the phrases and details within them. As a result, Greene does not provide details haphazardly or without specific purpose, and we must then adjust our readings of his novels accordingly.

Destructive Patterns Replicated: Luis's Initial Development

Though they appear to possess a partial foundation for connaturality, Luis's parents remain primarily unintegrated people as they are largely without true charity and a spiritual vision that can penetrate their suffering and unveil transcendent reality. In keeping with Freudian ideology, these parents attempt to establish themselves in their confusing world, and do so unsuccessfully as dissonance characterizes their inner and external lives. And this inhibited cultivation of connaturality deeply impacts Luis's development as Greene places him within these parents' ideological tension. Perceiving the inauthentic presentation of his mother's fictional martyrdom tales, Luis cannot accept them as a constructive paradigm through which to view his world. And yet, subsumed in his apathy, Luis's father as well cannot provide adequate explanation of these tales to Luis, resulting in Luis's own lack of charity as he replicates his father's apathy. In light of Greene's Freudian leanings, Luis's development as a result is put in jeopardy as he could very well carry this destructive disposition with him in his adulthood if his affection is not soon redirected.

Luis's mother's perpetuation of traditional religion only drives Luis away from true charity as these stories cannot adhere to his reality. Unlike his sisters who are eager to please their mother, Luis constantly expresses boredom and frustration during his mother's narrations. As his sisters "drink in the sweet piety"¹⁴³ of their mother's tales, Luis yawns, fidgets incessantly against the whitewash, and interposes the stories with condescending questions regarding their veracity. Luis, however, exhibits precise familiarity with these stories, often interrupting his mother by telling the children what happens next to Juan. This familiarity juxtaposed with his boredom portrays not only the frequency with which the mother reiterates these stories, but also their resulting emptiness to Luis. His mother cannot tell him something about Juan and the other

¹⁴³ *P&G*, 26.

martyrs that he hasn't already heard; nothing is new to him.¹⁴⁴ The insistent push from his mother towards traditional religion naturally aggravates Luis as he recognizes the inauthenticity in these martyrdom stories, in the romantic charity Juan expresses to God. Luis sees these tales only as fiction, tales that have little to do with his actual life: "I don't believe a word of it...not a word of it...Nobody could be such a fool!"¹⁴⁵ Placing these tales in the context of the suffering reality before him, Luis cannot see any legitimacy to Juan as "[h]e sounds so silly."¹⁴⁶ Clearly, Luis recognizes the idealism of these stories and ultimately the disingenuous charity they perpetuate, an idealism that cannot possibly match his own reality. His mother, in her sanctioning of traditional religion, therefore defeats her own agenda; Luis cannot accept her religious idealism and the inauthenticity underlining it, and as a result rejects religion altogether.

Luis's father, inhibited by his own suffering, does little to assist his son in this frustration though; feeling abandoned by God and largely indifferent to Him as a result, Luis's father can only explain his wife's actions rather than supply his son with the answers he clearly seeks. When Luis proclaims to his father that he no longer believes in the book his mother reads to him, Luis's father only remarks, "You must make allowances. For us, you know, everything seems over,"¹⁴⁷ never truly dialoguing with his son regarding the veracity of the Catholic faith. And even when Luis persists in his own objections regarding Juan, Luis's father continues to stare out into the street, simply stating, to Luis's surprise, that he is not angry because "[w]hat's the good? It's not your fault. We have been deserted."¹⁴⁸ Being apathetic to religion and life in general as a result of the pain around him, Luis's father sees no need to interact with his son's denial of

¹⁴⁴ This characteristic as well illustrates how Luis is transitioning into adulthood. Unlike his sisters, who still remain excited about their mother's tales, Luis has little sensitivity towards these tales, illustrating the possible numbing of his childhood sensitivity.

¹⁴⁵ *P&G*, 50.

¹⁴⁶ *Ibid*, 51.

¹⁴⁷ *Ibid*, 51.

¹⁴⁸ *Ibid*, 51.

Catholicism. As a result, he gives Luis little to no direction or help in figuring out his own beliefs, ultimately leading to Luis's internal sense of disjunction. Caught between the faith of his mother and the religious indifference of his father, Luis is left floundering in philosophical inquiry, frustrated with his mother's insistent piety and yet without an alternative paradigm to which to turn. Though Luis as a child may not be very aware of the suffering surrounding him or even of the philosophical tension he experiences, his parents' suffering clearly impact him as they cannot supply adequate direction in his development.

However, as he refuses to accept the sentimentalized martyrdom tales dissonant with his reality, Luis initially has only his father to look to for direction, and as a result adopts his same apathy towards life. Frequently throughout his mother's readings, Luis internally dialogues to himself, "after all everything had an end—someday they would reach the last chapter and young Juan would die against a wall shouting, 'Viva el Christo Rey.'" ¹⁴⁹ Though Luis here seems only to recognize the monotony of these stories, this perspective ultimately extends to life in general. On orders from his dying mother, Luis visits Mr. Tench, knowing that the whiskey priest, who his mother claims to be a doctor, resides there. As Luis waits for the whiskey priest to comply, the narrator details Luis's apathetic disposition: "He said his mother was dying. The brown eyes expressed no emotion: it was a fact. You were born, your parents died, you grew old, you died yourself." ¹⁵⁰ Here, Luis exhibits the same inhibited charity as his father as Luis's affection is not simply detached from reality, but absent altogether. The emphasis on death in this passage even connects back to his frequent internal reiteration that "everything has an end." Though Luis's father does not express a similar recognition of the end of life, he does display the same emotional apathy as Luis, the same disengagement with life and its events.

¹⁴⁹ *P&G*, 15.

¹⁵⁰ *Ibid*, 43.

Consequently, Luis reveals the impact his parents' suffering has on his childhood as he forms a destructive disposition towards religion that could very well carry over into his adult life if his affection is not redirected in his childhood. Goldenberg rightly suggests then that Luis "helps to stress the sense of futility, the precarious existence, and the desperate spiritual plight of a Catholic family in Mexico."¹⁵¹ Because of his mother's evasion of intellectual passivity, she frequently promulgates unrealistic, traditionalist views of martyrdom to Luis, who sees through their idealistic presentations and thus rejects the paradigm they present to him entirely. Without guidance from his father to explain the dissonance between this fiction and reality, Luis as a result replicates his father's dispirited disposition towards life. As childhood shapes adulthood, the patterns and habits Luis forms in his childhood naturally will be carried over into his adulthood. However, the behavior he exhibits as a result of his parents' experience of suffering is not favorable; mirroring his parents' lack of charity and intellectual passivity, Luis could very well be just as disjointed as they are in his adulthood, and thus be unable to develop connatural knowledge, to embark on the process of being wedded with God and thus closer to fulfilling his original design. Luis then falls into Hollindale's critique of Greene's fictional children as demonstrating "the effect of adult world on childhood, the effect of experience on innocence."¹⁵² Consequently, if Luis's affection is not redirected to the appropriate Object, his own future, his impending adulthood, will be shaped by this destructive perception, distancing him from his true purpose: love of God.

Despite their degree of charity and intellectual passivity then, these parents, without an analogical demonstration of charity in their suffering, do not actively engage in the process of connaturality, and as a result become unintegrated people, misdirecting Luis's development as he

¹⁵¹ Goldenberg, Dolly. "Graham Greene's Child World." 47.

¹⁵² Hollindale, Peter. "Innocence and Experience: The Condition of Childhood in Graham Greene's Fiction." *Dangerous Edges of Graham Greene*, 95.

rejects his mother's traditionalist perception and turns to his father's apathetic disposition for his initial alternative to his mother's religion. At this stage in Luis's development then, he has already begun to cultivate destructive patterns that distance him from charity, likely inhibiting him from being wedded to Christ in his future adulthood if his affection is not soon redirected to its appropriate Object. And yet before this providential reordering occurs through the whiskey priest's martyrdom, Luis becomes once again misdirected by the Lieutenant, who presents even graver implications for Luis's development as Luis's emulation of this lieutenant only distances him further from true charity.

Chapter 3: The Lieutenant

*“He would eliminate from their childhood everything which had made him miserable, all that was poor, superstitious, and corrupt. They deserved nothing less than the truth—a vacant universe and a cooling world, the right to be happy in any way they chose. He was quite prepared to make a massacre for their sakes...”*¹⁵³

Though Luis’s parents’ experience of suffering shows little to no connection to their childhood, the Lieutenant’s painful childhood, brought about by financial extortion from Catholic priests, motivates his actions and resolve. Steeped in a benevolent, yet embittered resolution to eliminate Catholicism in Mexico, the Lieutenant then provides a portrait of Greene’s Freudian belief in the irrevocable influence of one’s childhood on his adult life.¹⁵⁴ While the Lieutenant demonstrates this idea, though, his progression throughout the novel not only exemplifies the Freudian concept of the inherent, irrevocable fragmentation of man, but also carries much weightier implications for the theological thought of Maritain and Aquinas. Aquinas references the role of cardinal virtues¹⁵⁵ in the development of connatural knowledge, yet the Lieutenant subtly undermines this emphasis and instead places focus on the need for the virtue of charity and its demonstration in suffering. Without a potent enough analogical demonstration of charity, the Lieutenant, despite his cardinal virtues, cannot develop connatural knowledge within his suffering as his childhood suffering hardens his affection—his charity—and ultimately leads to his lack of intellectual passivity. Consequently, not only does his existence become characterized by disintegration, but he also places Luis’s transition into

¹⁵³ *The Power and the Glory*. 58.

¹⁵⁴ Stratford, Philip. *Faith and Fiction: Creative Processes of Graham Greene and Francois Mauriac*. 67. Stratford alludes to this childhood sensitivity as an increased, emotional awareness and felt vitality for life that can only be known among children, as they are experiencing the events of life for the first time. In *Journey without Maps*, Greene references this childhood sensitivity, labeling it as “the finer taste, the finer pleasure,” an untainted awareness for life, with its various appeals to the senses. 262.

¹⁵⁵ These cardinal virtues are temperance, fortitude, justice, and prudence, the definitions of which will be provided in my discussion regarding their presence in the Lieutenant’s character.

adulthood in jeopardy.

A Destructive Cycle: The Lieutenant's Childhood Suffering

The Lieutenant's experience of suffering occurs primarily in his childhood. Due to what he labels as Catholicism's "trickery"¹⁵⁶ the priests of the Lieutenant's past coerced the Mexican people into financial charity that the priests used to fund their own extravagant living, undoubtedly leaving the Lieutenant and the peasants in his village impoverished during his childhood. Though these priests perpetuated the villagers' poverty, the Lieutenant primarily experienced a form of psychological suffering as the priests' ridicule regarding the sins of others and these priests' expressed superiority undoubtedly communicated the perceived worthlessness and inadequacy of those they served: "[H]e remembered the smell of incense in the Catholic Churches of his boyhood, the candles and the laciness and the self-esteem, the immense demands made from the alter."¹⁵⁷ Pearson confirms this psychological suffering, stating that the Lieutenant "grew up unhappy in Villahermosa, filled with a particular horror at the reminders of religion."¹⁵⁸ The Lieutenant then, in his childhood, was intimately acquainted with suffering, both in its physical and psychological forms.

Implicit in the Lieutenant's experience of suffering then is contradiction and disjointedness, an internal tension between reality and belief that carries over into his adulthood. Though some villagers still vigilantly hold to their Catholic faith, the young lieutenant sees the discrepancy between the priests' "immense demands" and their actions: "And the priest came round with the collecting-bag, taking their centavos, abusing them for their small comforting sins, and sacrificing nothing at all in return."¹⁵⁹ Even the pristine exterior of the priests—their

¹⁵⁶ *P&G*, 193.

¹⁵⁷ *Ibid*, 22.

¹⁵⁸ Pearson, 289.

¹⁵⁹ *P&G*, 22.

lacy, white muslin gowns— starkly contrasts with these villagers’ willing mortification and demanded penance for their sins, further highlighting the irony of the peasants’ suffering against the priests’ external purity and cruelty. As a result of this juxtaposition, cruelty is tied to spirituality for the young lieutenant, who cannot disassociate the priests’ actions from the faith they supposedly possess and preach. The Lieutenant’s childhood suffering then causes him to question the validity of Catholicism, with him later rejecting a theistic faith in his adulthood; a “loving and merciful God”¹⁶⁰ could not possibly exist if His representatives are oppressive and cruel.¹⁶¹ For the Lieutenant, God cannot remedy the childhood pain he has carried over into his adulthood. Instead, God is the cause of this suffering, and thus must be removed from society.

Inherent in this influence of the Lieutenant’s childhood on his adult life, however, is a destructive cycle; his childhood suffering forms the basis of his attempts at social reform in Mexico, and it is through these attempts that the Lieutenant only inflicts more suffering. Haunted by his childhood suffering at the hands of the priests, the Lieutenant resolves to eradicate Catholicism from Mexico, persuading priests to deny their priestly duties and killing them if they refuse.¹⁶² This social reform for the Lieutenant is an iron agenda. Regardless of the cost, the Lieutenant is “quite prepared to make a massacre for their sakes—first Catholicism and then the foreigner and then the politician—even his own chief would one day have to go.”¹⁶³ The Lieutenant, however, finds primary inspiration for his agenda not in the residents of the Capitol, the villagers, or even in his own men, but rather the children of Mexico: “It was for these he was

¹⁶⁰ Ibid: “It infuriated him to think that there were still people in the state who believed in a loving and merciful God.” 24.

¹⁶¹ In this very conclusion, the Lieutenant then exemplifies Greene’s Freudian ideology that one’s childhood shapes and forms adult life.

¹⁶² Here as well, the Lieutenant represents the Freudian concept of attempting to establish a sense of self in a chaotic, confusing world. As Freud viewed these attempts as generally unsuccessful, the Lieutenant’s fragmented, disillusioned state at the end of the novel, brought about by his very attempts at establishing himself as protector of Mexico, only further unveils Greene’s Freudian ideology.

¹⁶³ Ibid, 58.

fighting. He would eliminate from their childhood everything which had made him miserable, all that poor, superstitious, and corrupt.”¹⁶⁴ These children undoubtedly remind him of his own youth, undamaged yet by Catholic priests. It is only in these encounters that the Lieutenant fervently repeats his vow to destroy the Catholic Church. As a result, the Lieutenant’s own childhood underlies his allure to these children as his childhood suffering founds his social reform; he does not want these children to experience the deadening pain of his youth, and consequently endeavors to eliminate the source of this pain altogether, increasing the existence of suffering in Mexico as a result.

The Lieutenant’s alarming adamancy in accomplishing his social reform only heightens the degree to which his childhood has altered his adult life, further indicating his perpetuation of the destructive cycle that can be brought about by suffering. In reference to the capital of Mexico, the Lieutenant claims, “this was his own land, and he would have walled it in if he could with steel until he had eradicated from it everything which reminded him of how it had once appeared to a miserable child.”¹⁶⁵ The emphasis of possession indicated by the words “his own” reveals the depth of investment in the Lieutenant’s resolve, one solely centered on establishing Mexico according to his own standards. And these standards are clear: “He wanted to begin the world again with [the children], in a desert.”¹⁶⁶ The Lieutenant undoubtedly desires to protect these children’s childhoods through isolation. Being in a desert, these children could never come in contact with the priests who brought him suffering. The utopic imagery is even implicit in this passage; the Lieutenant, though not explicitly determining to bring about this

¹⁶⁴ Ibid.

¹⁶⁵ Ibid, 25.

¹⁶⁶ Ibid, 58.

world, clearly views it as an ideal.¹⁶⁷ In interacting with these children and sanctioning their childhoods then, the Lieutenant seems to believe that he can recover his own.¹⁶⁸ Through destroying any reminiscences of his childhood suffering and sanctioning the Mexican children from the same demise, the Lieutenant can create a new world to redeem the old: “The new children would have new memories: nothing would ever be as it was. There was something of a priest in his intent observant walk—a theologian going back over the errors of the past to destroy them again.”¹⁶⁹ The Lieutenant does not simply want to recreate society. He wants to eliminate the past, not only to prevent the suffering he experienced in childhood from occurring again, but also to erase all memory of it. The Lieutenant’s plans for social reform then are intricately tied to his childhood suffering and his desire to redeem it, implicating him in the destructive cycle of suffering as he perpetuates the pain in Mexico because of these plans.

A Compromised Analogy: Lack of Charity and Intellectual Passivity

Through Greene’s Freudian ideology, the Lieutenant presents a distressing example of suffering. As the impact of childhood on adulthood is irrevocable, the Lieutenant is seemingly without control and fault in his situation. And his desire for social reform, though misguided, is indeed benevolent and well-intentioned, regardless of the cyclical suffering it causes. The Lieutenant genuinely believes that his action is appropriate, that his social agenda is for the benefit of the people he is impassioned to protect. A further complication added to the Lieutenant’s development is the compromised analogy of charity he experiences in his childhood; the Catholic priests, the people purposed to be an analogue of God’s love to others,

¹⁶⁷ David Pryce-Jones in *Graham Greene* also refers to the Lieutenant’s social reform as utopic, ultimately concluding that Greene believed such ends to be impractical. 52. The description of these ends as utopic illustrates the nostalgia for childhood attached to the Lieutenant’s social reform.

¹⁶⁸ This desire aligns with Greene’s belief that adults, in losing their childhood, frequently attempt to recover their childhood sensitivity.

¹⁶⁹ *P&G*, 24.

are instead representative of cruelty and deception to him. The alignment of Greene's theological thought with Maritain and Aquinas then reveals that the Lieutenant's development of connaturality, and thus a more unitive existence, is unlikely. As the Catholic priests are not an appropriate analogy for God's love to the Lieutenant, the Lieutenant carries a negative association into his view of God, dismissing His existence and consequently lacking charity and intellectual passivity.

Because of his hatred of Catholic priests, the Lieutenant becomes characterized by his own hatred not only of Catholicism, but also of God. "Bitter distaste,"¹⁷⁰ "contempt,"¹⁷¹ and "venom"¹⁷² frequently describe the Lieutenant's demeanor, one directly tied to his childhood suffering and the Lieutenant's resulting lack of charity. Constantly confronted in his childhood with contradictions between his suffering reality and Catholicism, the Lieutenant uses this material in his adulthood to deny Catholicism, pronouncing it as "superstitious and corrupt."¹⁷³ This faith as a result is completely irrelevant in his life and in his suffering. Its representatives cannot be sufficient analogies of God's love to the Lieutenant, who, in the face of Catholicism's hypocrisy and resulting poverty he experienced in childhood, views the concept of "a loving and merciful God" as unimaginable, even "infuriating."¹⁷⁴ Deeply ingrained in his hatred of Catholicism then is the Lieutenant's personal experience with suffering; hate, for the Lieutenant, can be the only expected reception of that which has caused such turmoil and pain. Greene even fashions the Lieutenant's disdain for Catholicism and God in animalistic imagery, highlighting the degree of his hatred. Upon the Lieutenant seeing the picture of the whiskey priest, "a natural

¹⁷⁰ Ibid, 24.

¹⁷¹ Ibid, 21.

¹⁷² Ibid, 23.

¹⁷³ Ibid, 58.

¹⁷⁴ Ibid, 24.

hatred as between dog and dog stirred in the Lieutenant's bowels."¹⁷⁵ The Lieutenant's detestation of Catholic priests is so deep in his personality that he maintains a savagery towards Catholicism so severe that it is inhuman. The priests then, meant to be the primary analogy of God's love, not only bring much suffering to the Lieutenant in his childhood, but also prompt him to dismiss the notion of God's love altogether, consequently resulting in his impassioned hatred of God.

This lack of charity taints every aspect of the Lieutenant's life. Though a man of duty, the Lieutenant cannot feel affection for his own position, experiencing a sense of purposelessness in the occupation to which he has devoted his entire life. Despite his clear identification with his political position, the Lieutenant seems to find little to no substance in his occupation— "The duty drew to a close: there was nothing of importance"¹⁷⁶—and thus his position holds little stimulation for his affection. Even the Lieutenant's bedroom reveals how his life lacks content, as it is described as a "monastic cell," having only a bed, "a picture of the President on the wall, a calendar, and on the tiled floor a table and rocking-chair."¹⁷⁷ And this emptiness naturally pervades his spirituality. A rigid atheist, the Lieutenant recounts his attempts at mysticism, claiming that all "he had experienced was vacancy."¹⁷⁸ There is nothing new and fresh in life for the Lieutenant; life is only a journey waiting to end, a journey that "has no purpose at all."¹⁷⁹ Consequently, purposelessness, the vacuousness of life, frequently characterizes the Lieutenant's philosophy and disposition, thereby revealing the absence of affection and charity in his life.

And though the Lieutenant clearly has affection for the Mexican children, he cannot properly express this affection, implicating even his love for them in his aggression. The

¹⁷⁵ Ibid, 22.

¹⁷⁶ Ibid, 21.

¹⁷⁷ Ibid, 24.

¹⁷⁸ Ibid, 25.

¹⁷⁹ Ibid.

Lieutenant is not completely without affection. In referencing Mexican villagers, he claims, “I wan[t] to give them the whole world.”¹⁸⁰ But he primarily reveals this affection towards the Mexican children, frequently experiencing “a sad and unsatisfiable love”¹⁸¹ towards them. Affection, though, is unnatural to the Lieutenant; his childhood suffering and his ensuing hatred for Catholicism imbues any physical act of love he attempts to make. Trying to console Luis, the Lieutenant awkwardly pinches the boy’s ear, trying to convey his compassion and affection for him. The Lieutenant commits this act of affection, however, in air of awkward uncertainty: “a touch—he didn’t know what to do with it.”¹⁸² And even this attempt at affection inflicts pain. Upon his touch, the Lieutenant sees the boy “flinch away with pain; they [the children] scattered from him like birds and he was alone across the plaza to the police station, a little dapper figure of hate carrying his secret love.”¹⁸³ Though the Lieutenant is capable of care, his lack of charity makes even his affection painful to those around him. Consequently, despite his affection, his hatred is too dominant, and his interactions with those he loves as a result are tainted by this bitterness.

Without this charity, the Lieutenant then has little incentive of making his intellect passive amidst his suffering. Though the Lieutenant clearly experiences enough suffering to aid in the process of intellectual passivity, the Lieutenant, without charity, is resolute in his own beliefs and rationality, concluding that a loving God does not exist despite any circumstance that could possibly contradict this belief. The Lieutenant is said to have “a complete certainty in the existence of a dying, cooling world, of human beings who had evolved from animals for no

¹⁸⁰ Ibid, 198.

¹⁸¹ Ibid, 57.

¹⁸² Ibid, 58.

¹⁸³ Ibid.

purpose at all.”¹⁸⁴ Mirroring Darwinian philosophy, the Lieutenant discards any element of religious faith in his life, as his childhood suffering so strongly seems to contradict it. The Lieutenant is unwilling to view the world in any other light. His rejection of Catholicism is not simply a reaction to his childhood suffering; it is in direct rebellion against it. And as a result, the Lieutenant is resolute in this rejection, thereby illustrating his lack of intellectual passivity as he closes himself to existence. His “complete certainty”¹⁸⁵ only heightens the extent in which the Lieutenant has come to rely on his own reasoning then, and he even asserts man in a position of ultimate authority: “They [Mexican children] deserved nothing less than the truth—a vacant universe and a cooling world, the right to be happy in any way they chose.”¹⁸⁶ The Lieutenant concludes that man’s only purpose is whatever he decides to make it, that man— not God— should determine the course of his life. As a result, without charity, the Lieutenant does not render his intellect passive and instead exhibits a level of unshaken confidence in his own perception of truth, in his own discernment of right and wrong.

Even in the challenge the whiskey priest presents to the Lieutenant’s ideology, the Lieutenant does not veer from his agenda, further illustrating his hardened intellect. During their journey back to the Capitol, the Lieutenant defends his ideology to the whiskey priest, claiming “I want to let my heart speak.”¹⁸⁷ The Lieutenant here places his own emotion as a sufficient measure for determining appropriate action taken towards the impoverished, revealing the confidence he has in his own perception and feelings. Though the whiskey priest highlights the error in this thinking, claiming that the “heart’s an untrustworthy beast,” the Lieutenant avoids this challenge and shifts the conversation to an inspection of the whiskey priest’s character,

¹⁸⁴ Ibid, 25.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid, 58.

¹⁸⁷ Ibid, 199.

questioning the whiskey priest's intentions and implying that the whiskey priest is intentionally deceiving and manipulating him. The Lieutenant appears to contemplate the whiskey priest's perspective periodically throughout their discussion though, and even relinquishes—at least minimally—his narrowed perception of the whiskey priest as he shows him compassion, allowing him the opportunity for Padre Jose to hear his confession and even illegally bringing him brandy the night before his execution. Yet despite this broadening of perspective, the Lieutenant's intellect remains hardened as he brings his agenda to rid Mexico of its last priest to completion. The Lieutenant himself administers the whiskey priest's execution at the end of the novel, flatly stating the completion of his agenda: "I have done what I have done."¹⁸⁸ And the Lieutenant shows no indication of abandoning his plans for social reform, repeating to himself the new world he will create now that he has eliminated Catholicism from Mexico. Despite the whiskey priest being humanized to the Lieutenant then, this seeming step towards intellectual passivity is insufficient as the Lieutenant, true to his lack of charity and intellectual passivity, remains consistent in his agenda.

Disjointed Existence: Inability to Develop Connatural Knowledge

This hardening of affection and intellect that the Lieutenant maintains has negative repercussions for his life, and his demise at the end of the novel indicates as much. The Lieutenant's childhood clearly leads him to establish an identity as protector of Mexico, and the Lieutenant even props this identity up against his chaotic world, attempting to use this sense of self as a means of reordering his tarnished society. His failure in doing so then aligns with Freudian ideology, but the reason for this failure is found primarily in the theological thought of Maritain and Aquinas. The Lieutenant's disjunction is not due to an irrevocable sense of fragmentation; rather, it is due to his lack of charity and intellectual passivity, deprivations that

¹⁸⁸Ibid, 220.

inhibit his cultivation of connaturality and thus a more unitive existence.

Though not adhering to a theistic faith, the Lieutenant clearly has cultivated many virtues, most of which are those virtues needed for the development of connaturality.¹⁸⁹ The Catechism labels these specific virtues—cardinal virtues— as temperance, fortitude, prudence, and justice,¹⁹⁰ which are subsets of human virtue or rather those attitudes, behaviors, and habitual actions and perceptions that govern human action and desire.¹⁹¹ Despite his clear rejection of Catholicism, the Lieutenant ironically provides the strongest depiction of these virtues out of all the characters in *The Power and the Glory*. The Lieutenant’s outrage against the disjunction of the wealthy priests and his impoverished people reveals his strong sense of justice, and he clearly believes his agenda to kill all Catholic priests in Mexico is right, revealing a form of prudence. Temperance and fortitude even characterize the Lieutenant’s disposition. With his polished gaiters and pistol-holster, his disciplined intention in keeping his garments untarnished, and his claimed lack of need for sexual indulgence, the Lieutenant indicates that he “ensures [his] will’s mastery over instincts and keeps desires within the limits of what [he believes] to be honorable.”¹⁹² Fortitude is perhaps the most prominent cardinal virtue that imbues the Lieutenant’s demeanor, though. Greene frequently references the Lieutenant as having an “inordinate ambition,”¹⁹³ and the Lieutenant never reverts from this ambition—his agenda to rid Mexico of Catholicism— throughout the novel, resolutely determining to see it to completion and adjusting his actions accordingly. The image of discipline and rigidity, the Lieutenant is

¹⁸⁹ Though Aquinas’s discussion of connaturality is limited, he references temperance and fortitude as the primary cardinal virtues that can aid in the development of connaturality.

¹⁹⁰ According to the *Catholic Catechism*, “Prudence is the virtue that disposes practical reason to discern our true good in every circumstance and to choose the right means of achieving it... Justice is the moral virtue that consists in the constant and firm will to give their due to God and neighbor... Fortitude is the moral virtue that ensures firmness in difficulties and constancy in the pursuit of the good,” and “Temperance is the moral virtue that moderates the attraction of pleasures and provides balance in the use of created goods.” N. pag.

¹⁹¹ Ibid, n. pag.

¹⁹² Ibid, n. pag.

¹⁹³ *P&G*, 20.

characterized then throughout the novel by what David Lodge states is an “austere devotion to duty.”¹⁹⁴ Though these virtues then are disconnected from faith, the Lieutenant certainly cultivates an intimate familiarity and practice with them all, indicating the immense potential he could have to develop connaturality.

However, these virtues are ultimately insufficient in assisting the Lieutenant’s development of connaturality as they are not motivated and guided by the primary virtue of charity, and as a result the Lieutenant’s existence becomes characterized by disjunction at the close of the novel. Without charity and thus intellectual passivity, the Lieutenant’s social reformist agenda ultimately become guided by irrational reasoning; as a result, an implicit disjunction surfaces between the Lieutenant’s affection for his people and his action. As the Lieutenant does not possess charity, his emotion—his affection for his people—cannot be guided by this right reason as love of God is the only virtue that can sufficiently direct it.¹⁹⁵ The Lieutenant then becomes guided by irrational reasoning instead as he justifies killing the people under his care for the sake of protecting them against Catholicism. Wanting to dissuade the villagers from protecting the whiskey priest, the Lieutenant proclaims, “I will take hostages from every village....and shoot as often it’s necessary.”¹⁹⁶ The Lieutenant then endeavors to kill the very ones his Catholic persecution is intended to protect if they attempt to hide the whiskey priest from the authorities. The Lieutenant’s reasoning is contradictory to his affection and concern for Mexico. And this irrational reasoning ultimately stems from his lack of charity. Motivated by bitterness against God and Catholicism and a resulting form of benevolence, the Lieutenant allows his hatred to determine his actions. This hostility against Catholicism cannot

¹⁹⁴ Lodge, 41.

¹⁹⁵ *Summa Theologica I*, q. 21, a.1. Upon the intellect becoming passive, connaturality then requires emotion to be “guided by right reason under the influence of virtue,” ultimately resulting in moral action. As connaturality joins the person to God, this reason, however, must be right; it must be in accordance with moral truth.

¹⁹⁶ *P&G*, 29.

be co-natured with his care and concern for his people as the two naturally oppose each other, and consequently leads to one dominating the other. And though the Lieutenant frequently expresses remorse over killing these people, he ultimately shifts the blame onto the whiskey priest,¹⁹⁷ only further illustrating the irrational quality of his action. Brock and Welsh as well notice this irrationality in the Lieutenant, labeling his ideology as “beyond the limits of reason and sanity.”¹⁹⁸ Without charity to reorder his affection to the right Object and guide his action according to good reason, the Lieutenant justifies his faulty reasoning, killing the citizens he loves for the sake of arresting the whiskey priest. His affection then is unfitting with his reasoning and resulting actions, illustrating his disjointed existence.

As connatural knowledge weds man’s nature, forming a sense of unity in his existence, the Lieutenant then reveals what a life looks like without this knowledge—fragmented, distorted, and contradictory—as this disjunction permeates even the occupation by which he once identified himself. The Lieutenant once fulfilled and upheld the demands of his office—protection of Mexico and insurance of its people’s well-being—and thereby lived, on the surface, a unitive existence. The Lieutenant’s name used throughout the novel indicates the extent of this unity between occupation and identity; having only the title of Lieutenant and not a personalized name, the Lieutenant fully embodies the requirements and ideals of his position, and therefore has no identity outside of it.¹⁹⁹ However, the Lieutenant’s lack of true charity and resulting irrational reasoning leads him to undermine this unity of his identity with his occupation as his iron agenda ultimately leads the Lieutenant to kill “three hostages”²⁰⁰ over the course of the

¹⁹⁷ The Lieutenant states to the whiskey priest, “I’ve shot three hostages because of you. Poor men. It made me hate you.” 198.

¹⁹⁸ Brock and Welsh. “Graham Greene and the Structure of Salvation.” 33.

¹⁹⁹ It’s clear that the Lieutenant is very intentional in establishing this identity, an identity that, in keeping with Greene’s Freudian ideology, the Lieutenant props up against his chaotic world and even attempts to use to reorder and reestablish this world according to his own standards.

²⁰⁰ *P&G*, 198.

novel.²⁰¹ As a result, the Lieutenant thus contradicts the very embodiment of his position he held at the beginning of the novel, as the protector becomes the persecutor. Brock and Welsh alludes to this distortion of the Lieutenant's occupation and identity: "[the Lieutenant's] humanitarianism has paradoxically led him to the cynical conclusion that the ends justifies the means....As a result, the suffering of the peasants—a consequence of the Lieutenant's abstract hatred of Catholicism—is compounded rather than alleviated."²⁰² Despite his intentions to unite Mexico under one ideology, to bring about social reform and forever prevent the pain he experienced in his childhood, the Lieutenant ends the novel a fragmented, disjointed man as he contradicts the very ideology he so vehemently pursued, the identity he once passionately embodied.

Further fragmentation in the Lieutenant can be seen through the subtle disillusionment he encounters following the fulfillment of his agenda. In contrast to his expectations, his social reform results only in the same lack of purpose he felt in the beginning of the novel. Now that the priest is gone, the purpose for the Lieutenant's pain and resulting goal to destroy Catholicism seems irrelevant: "He looked back on the weeks of hunting as a happy time which was over now forever. He felt without a purpose, as if life had drained out of the world."²⁰³ The very purpose the Lieutenant crafted from his suffering—to rid Mexico of its last priest and protect the children— returns void. Implicit in this passage, however, is the same lack of affection that rendered his duty dull in the beginning of the novel. Nothing has changed as a result of his social reform; his childhood is still lost. Consequently, the Lieutenant aligns with Pearson's allusion to

²⁰¹ Again, this fragmentation is not due to Freud's idea of man's inevitable failure to establish his sense of self amidst a fragmented, confusing world. Rather, the Lieutenant's disjunction comes about through his inability to develop connaturality. This distinction here is essential to recognize in order to see the complex thought of Greene brought about by his many influences, both secular and Catholic.

²⁰² Brock and Welsh, 33.

²⁰³ *P&G*, 237.

his stagnant existence at the end of the novel: “Greene draws him as staking his whole personal philosophy on this principle of destruction, or eradication, of any evidence of the ‘old corrupt, God-ridden world.’ And, inevitably, when the lieutenant tracks down and executes his long-time adversary, the fugitive priest, existence for him continues in a vacuum.”²⁰⁴ The Lieutenant’s emptiness then magnifies the failure of his ideals. The irony here, though, is that the Lieutenant has actually achieved his agenda. As far as he knows, he has successfully killed the last priest in Mexico, and thus laid the foundation for a godless state. And yet despite his success, the Lieutenant still feels the same emptiness, and is left only with a weighty sense of weariness, ironically lethargic from his triumph over the priest.²⁰⁵ Consequently, Benz rightfully concludes that “this purposelessness renders null the ideals of the revolution,”²⁰⁶ as the Lieutenant at the end of the novel is a disillusioned man, one who compromises his affection for an agenda that ultimately proves as void as the existence he experienced at the start of the novel.

And this disillusionment extends to his desired redemption of his childhood suffering and his affection for the children of Mexico. The children that once invigorated his dreams of social reform not only fail to conjure the same inspiration for the Lieutenant after his execution of the priest, but also reject him. Upon seeing Luis, the Lieutenant lethargically states to himself, “I would do much more for him and them, much more; life is never going to be again for them what it was for me.”²⁰⁷ The Lieutenant attempts to revitalize his determination, once again drawing from his childhood suffering for inspiration. However, this reassurance proves insufficient as “the dynamic love which used to move his trigger-finger felt flat and dead.”²⁰⁸ Though the

²⁰⁴ Pearson, 289.

²⁰⁵ Pryce, 54. Pryce connects this to the Lieutenant’s allegorical resemblance to Pilate.

²⁰⁶ Stephen Benz, in “Taking Sides: Graham Green and Latin America,” speaks of the Lieutenant’s felt vacancy, stating that “this purposelessness renders null the ideals of the revolution.” 124.

²⁰⁷ *P&G*, 220.

²⁰⁸ *Ibid*.

Lieutenant assures himself that this love will eventually come back, Luis's rejection of him indicates otherwise: "the boy crinkled up his face and spat through the window bars, accurately, so that a little blob of spittle lay on the revolver-butt."²⁰⁹ The Lieutenant then not only fails to feel the passion for these children that stimulated his agenda, but he also is rejected by them. The fulfillment of his political ideology has not won their affection, indicating the future failure of the ideal child world he had imagined. Ironically, this agenda instead has driven these children away from him, highlighting the disjunction in his expectations regarding the fulfillment of his social reform and his own political ideology. Without connatural knowledge, no redemption of his childhood suffering can occur for the Lieutenant upon the achievement of his agenda.

The Destructive Cycle Continued: Impact on Luis

Too hardened to love and make his intellect passive, the Lieutenant ends the novel then a disillusioned and fragmented man. But this suffering does not remain tethered to the Lieutenant alone; the Lieutenant greatly influences Luis throughout the course of the novel, and it is this very influence that implicates Luis's future in the same destructive cycle of suffering as the Lieutenant's. Though the Lieutenant intends to protect the Mexican children from harm, his aggressive social reform instead places Luis's own childhood and future in jeopardy then. Viewing Luis through Greene's Freudian ideology and theological alignment with Maritain and Aquinas reveals that since childhood irrevocably shapes adulthood, Luis's emulation of the Lieutenant suggests that he will replicate in his adulthood the same unintegrated patterns of this lieutenant's behavior, thus possibly even perpetuating the suffering brought about by the Lieutenant.

As Luis constantly expresses boredom with the fictional Juan, this boredom naturally floods into his perception of Mexico's nonfictional priests, as he recognizes that most of them do

²⁰⁹ Ibid.

not adhere to the idealistic, heroic presentation of Juan. Throughout their role playing games, Luis and his friends reenact the Cristero War, fashioning themselves after the soldiers and the martyred priests, and replaying their deaths. However, these priests are more characterized in these games by their frailty and cowardice rather than their bravery; the Lieutenant's army shoots Madero, Luis's character, in the plaza due to "the law of flight,"²¹⁰ and Huerta flees Vera Cruz to protect his own life. Luis and his friends' role playing games then only highlight for Luis the seemingly unheroic quality of these priests, who so starkly contrast with the fictional Juan. This weakness results in Luis's boredom regarding these priests, and his consequent proclamation of Luis as silly.²¹¹ Luis clearly does not see the priests of Mexico as heroes and instead views them only as irrelevant, boring figures.

As the priests in his reality do not adhere to their fictional presentation, Luis then greatly longs for a heroic alternative that does, leading him to admire the Lieutenant's army.²¹² Though Luis's mother most likely projects these soldiers as enemies, they are the only figures in her martyrdom stories that are consistent with Luis's reality; the fictional soldiers successfully kill Juan, and these nonfictional soldiers successfully kill the priests in Mexico. As a result, since Luis becomes bored with the figures that do not adhere to his reality, he naturally expresses great excitement in seeing these soldiers who do. Goldenberg alludes to this idea, claiming that Luis is "bored by religion, and more concerned with the soldiers' guns and with catching gringos."²¹³ Though he yawns with boredom in hearing Juan's tale, Luis watches the Lieutenant's army "with

²¹⁰ *P&G*, 51

²¹¹ Stratford, Philip. *Faith and Fiction: Creative Process in Greene and Mauriac*. Discussing Greene's childhood, Stratford comments that the Anglicanism of his youth was "irrelevant in his search for excitement to eliminate his boredom, for a hero amidst his unfavorable reality." 55. Clearly then, Luis mirrors Greene's childhood experience with religion. Stratford even later suggests that Greene infiltrated his fiction with his childhood experiences, thereby substantiating this comparison.

²¹² Stratford. Just as the "tepid Anglicanism" of his youth "could not supply potent enough symbols either to describe or counteract reality as he had begun to know it," thereby leading to young Greene's need of a "heroic alternative," so it is with Luis. 55.

²¹³ Goldenberg, 34.

excited and hopeful eyes.”²¹⁴ And though these soldiers “look undernourished” and “pass lethargically by in the dark street,”²¹⁵ Luis thus does not recognize their frailty; seeing in person the conquerors in the games he so often plays, the actual persecutors in his mother’s martyrdom stories, Luis can only respond in excitement as these figures so closely align with both his mother’s tales and the child-like fantasies he indulges with his friends.²¹⁶ As these soldiers adhere to the fiction he hears and plays out on a daily basis, they become the embodiment of excitement and action for Luis, enlivening his boredom and consequently leading him to fashion these soldiers into his heroic alternative to faith.

Already drawn to the Lieutenant then from his alignment with fiction, Luis comes to view this Lieutenant as the actual hero in these martyrdom tales, as the Lieutenant’s power so strongly contrasts with the seemingly weak priests of Luis’s reality and thus represents a quality of heroism to Luis. The Lieutenant’s aggressive, successful action so starkly contrasts the priests’ perceived cowardice that Luis, in his search for action and reprieve from his boredom, naturally views him as the actual hero in his reality. Lodge expounds on this idea, claiming that “[t]he sentimentality of the hagiographical account alienates the little Mexican boy, and throws him temporarily into allegiance to the atheistic Lieutenant of Police.”²¹⁷ Though Luis interacts with the Lieutenant minimally throughout the novel, Luis bonds with the Lieutenant upon meeting him, a bond formed primarily through Luis’s attraction to the quality of power and heroism the Lieutenant possesses. Upon Luis telling the Lieutenant that he was trying to bomb the gringo in his game, the Lieutenant, in attempts to “show these children that they were on the

²¹⁴ Ibid, 52.

²¹⁵ Ibid.

²¹⁶ As a result, Luis ironically mirrors the same idealization of reality that his mother perpetuates through her praise of Juan.

²¹⁷ Lodge, 25.

same side,”²¹⁸ states, “I suppose the gringo was one of the rich Yankees.” Here, the Lieutenant shows approval of Luis’s games, of his taking aggressive action against a common enemy. This simple interaction “surprised an expression of devotion in the boy’s face.”²¹⁹ And the Lieutenant further indulges this devotion as he, noticing Luis’s eyes fixed on his holster, shows Luis his gun. The Lieutenant and Luis’s entire ensuing conversation centers on discussing ammunition, and this conversation, unlike Juan, keeps Luis in “breathless interest.”²²⁰ This focus on aggression and the power it embodies for Luis then defines his interaction with the Lieutenant, leading Luis to fashion the Lieutenant into his alternative hero. Marginalized from the faith that appears irrelevant to his reality and desiring an alternative hero to this faith, Luis then fashions the Lieutenant as his primary model, as this lieutenant reflects the heroic quality that Luis cannot see in the priests.

This admiration, however, ultimately places Luis’s own childhood in jeopardy as his valorization of the Lieutenant could influence him to develop the same destructive patterns in this adulthood as the Lieutenant. Though Luis’s valorization of the Lieutenant could seem like a harmless, childish admiration, the Lieutenant’s aggression, one rooted in his hardened affection and intellect, results in Luis’s desire to pursue aggression in his reality, as he aligns heroism with power and aggression. After the Lieutenant implies that he will eventually kill someone, Luis desperately remarks, “‘Oh, I wish....I wish...’ as if his ambition were too vast for definition.”²²¹ The connection here between the Lieutenant’s aggression and Luis’s ambition reveals Luis’s longing to participate in the Lieutenant’s power, his implicit desire to achieve the same sense of heroism he sees in the Lieutenant through the same means by which he believes the Lieutenant

²¹⁸ Ibid, 57.

²¹⁹ Ibid.

²²⁰ Ibid, 58.

²²¹ *P&G*, 58.

achieves it. Luis's rejection of his mother's priests and his admiration for the Lieutenant then have serious implications for his future; just as the Lieutenant's lack of charity and intellectual passivity leads to his irrational aggression and consequent disintegrated existence, so could Luis's connection of heroism and power with aggression, if not altered immediately in his childhood.²²² If his admiration of the Lieutenant remains consistent then, Luis could further distance himself from true charity and even inflict pain on others, including himself, in this pursuit of heroism, thereby perpetuating the destructive cycle of suffering in his adulthood.

Even the Lieutenant's most well-intentioned attempts at eradicating suffering from Mexico, and somehow preventing his own childhood suffering from occurring again, are shown then to be futile if divorced from charity and connatural knowledge. Insistent in hating Catholicism, however, the Lieutenant cannot see this, and misses the opportunity given to him by his suffering to develop connaturality. Without this connaturality, the Lieutenant ends the novel as a disjointed and disillusioned man without the ambition that initially distinguished him from the rest of Mexico. As his childhood clearly inhibits his adulthood,²²³ the Lieutenant then foreshadows the future of Luis as his idealization of the Lieutenant could very well lead to him perpetuating suffering in both his life and the lives of others. Clearly then, Luis needs a model relevant to his reality who can help redirect his affection and intellect to the right Object, a model ultimately fulfilled in the whiskey priest and his own cultivation of connaturality in his suffering.

²²² Though this conclusion might seem like a leap to some, it would not to Greene. Greene was heavily influenced by Freudian ideology, even undergoing Freudian psychology in his youth. As a result, Greene often expressed his belief that experiences in childhood forever cement adulthood, and consequently this ideology often surfaces in his fiction. In light of this Freudian ideology, Luis's attraction to aggression—his implicit belief that violence is excitement—would inevitably carry into his adulthood, thereby implicating himself and those around him in the same demise as the Lieutenant's

²²³ Pryce-Jones, 54. And this inhibition from the Lieutenant's childhood and the resulting fragmentation in the his sense of self unveils the Freudian ideology influencing Greene.

Chapter 4: The Whiskey Priest

*“If I had only one soul to offer, so that I could say, ‘Look what I’ve done.’”*²²⁴

Luis’s parents and the Lieutenant then are significant influences in directing and shaping the form of Luis’s adult life, a life that Luis is increasingly transitioning into throughout the novel. Luis’s parents unintentionally steer him away from charity, as both parents give little assistance to Luis in explaining his reality. A living manifestation of Luis’s role-playing games, the Lieutenant then easily gains Luis’s admiration as he is the embodiment of an excitement and reality that Luis believes to be largely absent both in the fictional martyr Juan and in the faith of his parents. As a result, Luis fashions this Lieutenant into an alternative to the idealistic martyrdom stories incongruent with his reality. Reading Luis through Greene’s pairing of Freudian ideology and the theological thought of Maritain and Aquinas, this influence on Luis’s childhood indicates grave implications for his future; just as the Lieutenant is without charity and intellectual passivity—thereby lacking connaturality and thus an integrated existence—so will Luis in his adulthood if his affection and intellect are not reordered to their appropriate Object in his childhood. Clearly, Luis is in need of a potent model relevant to his reality—an external stimulus—that can substantiate the value of religion and thus draw his attention away from the Lieutenant and redirect his affection, intellect, and will.

At the beginning of the novel, the whiskey priest clearly cannot qualify as this model. Without true charity, this whiskey priest is a paradox in name and deed as his ambition for wealth and prestige result in drunkenness and adultery. Unlike the Lieutenant though, the whiskey priest does not maintain this same degree of disjunction in his existence at the end of the novel. Seeing an analogical demonstration of charity in his suffering, the whiskey priest develops connatural knowledge and a more unitive existence as his intellect, affection, and will become

²²⁴*P&G*, 208.

more wedded to the pursuit of God. As a result, this development leads to his integrated moral action at the end of the novel and thus his more unitive existence. Because of his cultivation of connaturality and this integrated moral action demonstrated in his martyrdom, the whiskey priest then becomes the needed model for Luis, prompting Luis to redirect his affection away from the Lieutenant and thus break the destructive patterns he forms through this admiration.

Fragmentation: the Whiskey Priest at the Beginning of *The Power and the Glory*

Before detailing the whiskey priest's development of connaturality, it is essential that we first recognize the degree of disjunction inherent in his identity at the start of the novel, because this disjunction heightens the significance and power of the whiskey priest's later more unitive existence. Greene once again reveals his Freudian ideology as the whiskey priest epitomizes the fragmented, unintegrated quality of the human self formed in childhood, and the often unsuccessful attempts at projecting this sense of self to the external world. Reflecting Greene's Freudian ideology, the whiskey priest, due to the influence of his childhood, is an unintegrated person in his adulthood as his affection and action contradict his chosen occupation and subsequent identity.

Greene barely details the whiskey priest's childhood, but some textual clues indicate that the whiskey priest grew up in poverty, significantly shaping his adult life and sense of self. As his father was a storekeeper, the whiskey priest "knew the value of a balance of twenty-two pesos and how to manage mortgages."²²⁵ Though this passage does not explicitly detail in full the financial state of his parents, we can assume from it that the whiskey priest has indeed experienced at least a degree of poverty in his childhood. Through this experience, the whiskey priest then cultivates a hatred of this poverty in his youth: "It had been a happy childhood, except

²²⁵ Ibid, 95.

that he had been afraid of too many things, and had hated poverty like a crime.”²²⁶ And this fear even influences the whiskey priest’s occupation, as in his youth he saw priesthood as a possible escape from this financial distress: “he had believed that when he was a priest he would be rich and proud—that was called having a vocation.”²²⁷ Consequently, the whiskey priest in his adult life ambitiously pursues this material wealth, creating superfluous projects and ministries for his parish and asking his parishioners to fund them.²²⁸ Clearly, the whiskey priest’s childhood directly impacts and shapes his adult life, as he pursues priesthood as a means of material security.

However, this ambition is not without the whiskey priest’s recognition of the spiritual weight and significance of his priesthood, a weight so strong that it founds even his own identity. The priesthood is not simply an office; it is an identity. Andrei Gotia explains this principle prevalent in *The Power and the Glory*, claiming that “regardless of their actions, priests are throughout the novel identified by their office; their offices identify them, and they identify the Church.”²²⁹ The whiskey priest then, in his desire to avoid poverty, does not simply choose an occupation, but also a specific identity. The whiskey priest is certainly not oblivious to this fact, as he shows a clear awareness of this identity throughout the novel through his strong sense of obligation to his priestly duty. He even abandons his opportunity to escape Mexico and thus the religious war to hear the confession of Luis’s dying mother, though he does so in a slightly resentful and forlorn manner. Regardless, the whiskey priest clearly understands that he can “put

²²⁶ Ibid, 67.

²²⁷ Ibid, 67.

²²⁸ It is important to realize here though that the whiskey priest cannot be fully blamed for these actions; as the Church became the embodiment of wealth to him in his youth because of its own extortion, the whiskey priest is merely following actions deemed normal and justified by the more educated priests surrounding him. Regardless, he does demonstrate a slight awareness of his actions, one that his development of connaturality later fosters in more depth.

²²⁹ Gotia, Andrei. “God’s Image: The Betrayer and the Betrayed in Graham Greene’s *The Power and the Glory*,” 108.

God in the mouths of men,”²³⁰ and frequently tries to direct his steps accordingly. Though material comfort was the whiskey priest’s primary incentive for pursuing the priesthood, he still understands and accepts the inescapable identity and responsibility this priesthood demands of him.

Regardless, the whiskey priest’s demeanor reveals that he is largely without true charity at the beginning of the novel, indicating his initial inability to develop connatural knowledge. Despite the whiskey priest’s recognition and acceptance of this identity, his pursuit of materialism soon undermines most, if not all, true charity he possesses towards the members of his parish. It is expected of a priest that, as a primary representative of the Church and thus indirectly God, he will live life sacrificially in the service of those in his parish. But this purpose rarely connects with the whiskey priest before the religious war. Instead, materialism primarily motivates his action as he “saw no reason why one day he might not find himself in the state capital, attached to the cathedral, leaving another man to pay off the debts in Concepcion. An energetic priest was always known by his debts.”²³¹ A quality of pride ultimately manifests itself in this materialistic ambition. Financial security is not enough for the priest; as “[h]e wasn’t content to remain all his life the priest of a not very large parish,”²³² the whiskey priest must have an impressive parish, one carrying connotations of power and superiority. As a result, the whiskey priest engages in forms of deception to accomplish this purpose, practicing facial expressions and gestures in the mirror in order to win the allegiance of wealthy ladies in Concepcion, all the while “enjoying the sound of his voice”²³³ as he tells them of his next project. The whiskey priest then indicates his lack of true charity as he financially extorts the

²³⁰ Ibid, 60.

²³¹ Ibid, 93.

²³² Ibid, 95.

²³³ Ibid, 94.

people he is meant to lead and protect. And though the whiskey priest still attempts to fulfill his priestly duty at the start of the novel, he often performs this obligation without clearly feeling affection for those he serves; as his office defines his identity, the whiskey priest feels that he has no choice but to fulfill the duties of his office, and thus often hears the confession of others while bearing a resentful spirit towards them.²³⁴ As a result, the whiskey priest is, at least minimally, without true charity at the beginning of the novel, and thus without the foundation needed to cultivate connatural knowledge.

As a result, without the degree of charity needed to redirect his affection, intellect, and will to their appropriate Object, the whiskey priest becomes inherently conflicted. His affection and action become unfitting for his office, leading him to begin the novel as a fragmented man. As “pride was at work all the time [not] love of God,”²³⁵ the whiskey priest initially decides to stay in Mexico regardless of the religious war, thinking of himself “as a fine fellow to have stayed when the others had gone.”²³⁶ And yet this same pride leads to the external manifestation of his fragmented identity: “And then I thought I was so grand I could make my own rules. I gave up fasting, daily Mass. I neglected my prayers—and one day because I was drunk and lonely—well, you know how it was, I got a child. It was all pride. Just pride because I’d stayed.”²³⁷ Even the whiskey priest’s name demonstrates that this dissonance of action and affection permeates his identity; without another name to provide individuation, the whiskey

²³⁴ Referencing Luis, the whiskey priest “felt an unwilling hatred of the child ahead of him and the sick woman,” and even labels himself as “the slave of his people.” 19. And a villager housing the whiskey priest presses him to hear the villagers’ confessions, the whiskey priest says “Oh, Let them come. Let them all come” in a resentful tone, and bitterly reiterates that “I am your servant.” 45. We cannot fault the whiskey priest for this behavior, though. He is literally serving these people at the risk of his own life, and experiences much physical pain and exhaustion from his attempts at fleeing from the Lieutenant despite his desire to be caught. Regardless of this justification and his fulfillment of his duty despite his frustration, the whiskey priest still responds uncharitably, indicating at least the minimal lack of true charity he possesses at the beginning of the novel.

²³⁵ *P&G*, 196.

²³⁶ *Ibid*, 196.

²³⁷ *Ibid*, 196.

priest maintains an identity that is fundamentally conflicted and at odds with itself. Michael Torre references the disjunction inherent in the whiskey priest's existence before the war as he claims that the whiskey priest is "divided within and a scandal without,"²³⁸ and Gaston even heightens the magnitude of this disjunction, labeling the whiskey priest as "a grotesque parody of his vocation because he has a terrible weakness of the various sins of the flesh and he appears to be inept at performing his duties."²³⁹ The whiskey priest then, though his occupation demands him to be an exemplary model of the cardinal virtues, is instead their antithesis,²⁴⁰ and is thus a paradox in name and deed.

The whiskey priest recognizes this paradoxical nature to his identity, and this recognition leads to further disjunction as he experiences an ensuing tension between his experienced reality and the discursive rationality largely comprising his faith. Throughout the novel, Greene goes to great pains to demonstrate the internal conflict the whiskey priest experiences between the black and white tenets of his faith and the ambiguity his suffering reality presents to them. The whiskey priest reflects on this profound mystery: "a damned man putting God into the mouths of men...His mind was full of a simplified mythology."²⁴¹ The whiskey priest cannot reconcile the seeming dissociations of his identity, between what Gotia explains is his being "both an ordained man of God and an adulterer and drunk."²⁴² Implicit in this tension though is discursive rationality, as it is an intellectual knowledge without connection to the affection and will.²⁴³ The whiskey priest acknowledges tenets of his faith, but his emotion is largely disconnected from

²³⁸ Torre, Michael D. "Greene's Saints: The Whiskey Priest, Scobie, and Sarah."69.

²³⁹ Gaston, 28.

²⁴⁰ This characteristic of the whiskey priest starkly contrasts with the Lieutenant, who despite his atheism maintains a rigid cultivation of each of these cardinal virtues.

²⁴¹ *P&G*, 60.

²⁴² Gotia, 109.

²⁴³ This discursive rationality even exemplifies the whiskey priest's lack of connatural knowledge at the beginning of the novel, as connaturality though an act of the intellect, also includes the affection and will, ultimately providing an intuitive, fluid quality to the sufferer's action and beliefs.

these simplistic ideas: “He thought: if I go, I shall meet other priests: I shall go to confession: I shall feel contrition and be forgiven: eternal life will begin for me all over again...The simple ideas of hell and heaven moved in his brain; life without books, without contact with educated men, had peeled away from his memory everything but the simplest outline of the mystery.”²⁴⁴

The whiskey priest’s ideas of truth are simplistic and amendable to categorization, but these ideas do not connect with what he *feels* to be truth—that life in its very nature contains an unavoidable ambiguity and mystery that these tenets simply cannot explain. Without the dominant influence of books and the intellectual environment of his life before the war, the whiskey priest sees the reality he encounters daily— the mystery of being simultaneously damned and God’s chosen vehicle of forgiveness—and cannot reconcile the simplistic tenets comprising his faith with this experience. Consequently, the whiskey priest’s faith is also disjointed, torn between discursive rationality and his suffering reality.

The religious war in Mexico and the suffering the whiskey priest experiences because of it only further amplify this disjunction inherent in his personhood. The religious war incites much internal conflict in the whiskey priest, and he experiences this mental anguish throughout the novel. Now without a clear opportunity to confess his sins to a priest and receive absolution, the whiskey priest frequently despairs regarding the fate of his soul, mechanically reiterating confessions but without the emotional release of true contrition: “Literary phrases from what seemed now to be another life altogether—the strict quiet life of the seminary—became confused on his tongue: the names of precious stones: Jerusalem the Golden.”²⁴⁵ And this absence of priests brought about by the religious war adds a further layer of complexity to the whiskey priest’s internal conflict. Though he undoubtedly is a flawed example of the Church and true

²⁴⁴ *P&G*, 65.

²⁴⁵ *Ibid*, 69.

priesthood, the whiskey priest believes he is the last priest in Mexico, and therefore is the only source of absolution left available to his people. An ensuing tension between duty and survival then characterizes the whiskey priest's internal conflict: "If he left them, they would be safe, and they would be free from his example. He was the only priest the children could remember: it was from him they would take their ideas of faith. But it was from him too they took God—in their mouth....He was shaken with the enormity of the problem."²⁴⁶ As a result, the religious war and the complexities it presents to the whiskey priest's own salvation and that of others adds another layer of disjunction to the whiskey priest's already conflicted existence.

Analogical Demonstration: Development of Charity and Intellectual Passivity

The whiskey priest then is the epitome of paradox at the beginning of the novel, and like the Lieutenant demonstrates Greene's Freudian ideology as this priest's childhood irrevocably influences his fragmented adult life. Propelled by the hatred of poverty cultivated in his childhood, the whiskey priest unsuccessfully projects his desired identity as a superior priest, instead becoming the opposite of this identity through his very attempts at fashioning it. And yet unlike the Lieutenant, the whiskey priest does not remain, to the same degree, in this fragmented existence at the end of the novel. Shifting away from the secular influence of Freud and illustrating instead the influence of Maritain and Aquinas on his theological thought, Greene pairs these disparate ideologies as he shapes this whiskey priest into a more integrated person at the novel's end, a result due primarily to whiskey priest's increasing cultivation of connaturality.

Before furthering this analysis though, it is important that we recognize the complexity of the whiskey priest and endeavor to sustain it in any reading of his character. It would be a disservice to both Greene and the whiskey priest to remove the complications of this beautifully complex character through a simplistic presentation of his development. And even connaturality

²⁴⁶ Ibid, 65.

cannot be discussed as following a fixed mold, as it is inherently a complex, ambiguous process. However, in the nature of this project, we must attempt at least to disentangle the complications of the whiskey priest and hold them up to the light of connaturality, charting the whiskey priest's clear spiritual development, one that begins with him encountering an analogy of charity in his suffering. Recognizing a demonstration of God's love in his affection for Brigitta, the whiskey priest cultivates true charity,²⁴⁷ which in turn ultimately leads to his intellectual passivity in the midst of his suffering.

Though a product of his sin, Brigitta, the whiskey priest's bastard child, serves as a bridge between the whiskey priest's discursive rationality and charity as his instinctual love for her despite her apparent corruption parallels to him the quality of God's own love. On more than one occasion, Greene dresses Brigitta in an unnatural, disturbing maturity, one that ultimately signifies her as one of the many portraits of depravity in the novel. "Sharpened by hunger into an appearance of devilry and malice beyond her age," Brigitta is described as having "[a] young woman stare out of [her] eyes."²⁴⁸ But this maturity is far from being depicted as beneficial and positive; instead, it is indicative of her corruption: "The world was in her heart already, like the small spot of decay in a fruit. She was without protection—she had no grace, no charm to plead for her."²⁴⁹ Yet despite this corruption and her rejection of his affection, the whiskey priest experiences an instinctual, indissoluble love for Brigitta. In keeping with the shocking quality of an external stimulus that wakes a sufferer out of himself, Greene dresses this love in powerful,

²⁴⁷ In keeping with connaturality as a process, the whiskey priest's cultivation of charity occurs sporadically, rather than progressively, throughout the novel. Though this charity does clearly stem from his affection for Brigitta, the whiskey priest still struggles with being charitable towards others on a consistent basis. However, as connaturality is a process, consistency is not needed to prove the whiskey priest's development of this charity. What matters is that he has indeed cultivated charity to a greater degree than he previously possessed, not that he has arrived at a perfect, charitable demeanor.

²⁴⁸ *Ibid.*, 63.

²⁴⁹ *Ibid.*, 83.

even violent imagery, as the whiskey priest “watch[es] her, feeling the shock of human love.”²⁵⁰ The whiskey priest then demonstrates his immediate growth in charity upon meeting Brigitta, one that stimulates his paternal instincts: “[he had a] desire to save her from—everything... He was aware of an immense load of responsibility: it was indistinguishable from love.”²⁵¹ Despite her rejection of him, Brigitta undoubtedly awakens the whiskey priest to an awareness of love, provoking his affection and even his will in pursuit of protecting her.

This love that Brigitta provokes in the whiskey priest provides him an internal demonstration of God’s love, of the divine desire to save His children even at the cost of His own life. In a desperate plea to God, the whiskey priest prays, “O God, give me any kind of death—without contrition, in a state of sin—only save this child.”²⁵² This is not a weightless, romantic request given in the throes of emotion. Minimally mirroring the sacrificial attitude of Christ, the whiskey priest legitimately requests the salvation of his daughter at the expense of his own life, following through with this request throughout the rest of the novel as he avoids being caught by the Lieutenant in hopes of saving her. This proclamation, through its association with the sacrificial act of Christ, carries tainted, even seemingly blasphemous implications; the whiskey priest, in his own personal and sustained depravity, is far from similar to Christ, and yet Greene here seems to be indicating otherwise. However, this very difference serves to cast greater light not on the whiskey priest’s love, but the analogy this love provides of God’s own

²⁵⁰ Ibid, 65. Mark Bosco, in his “Seeing the Glory: Graham Greene’s *The Power and the Glory* through the Lens of Hans Urs von Balthasar’s Theological Aesthetics,” connects this violence to theological aesthetics: “There is the notion, then of an almost violent, visceral experience of God that leads to a revaluation of the form of Beauty, the hiddenness of love. The text implies that God’s love is dangerous, for it will shake up one’s life and de-center one’s ego, leading to a holy fear and trembling.” 51. Though Bosco gives this analysis in reference to the Lieutenant and the whiskey priest’s discussion regarding the nature of God’s love, its content applies to the whiskey priest’s experience of it as well.

²⁵¹ Ibid, 63. Hestenes explores the impact Brigitta has on the whiskey priest’s actions, claiming that “[t]he joy and pain of meeting his own daughter brings upon him a new consciousness of what it means to be an earthly and priestly ‘father.’ This experience of paternity leads him to a new insight into the kind of pastoral dedication really required of him.” 317.

²⁵² Ibid, 63.

affection. The whiskey priest's radical association with Christ amplifies not the whiskey priest's sin, but the miniscule, yet clearly shared parallel between the two, offering a powerful analogy of God's love through this very similarity in their extreme dissimilarity.²⁵³ If the whiskey priest, a clearly imperfect being, unconditionally loves his daughter and pursues her, then the love of a perfect Being must greatly surpass even the gravest of sin. The whiskey priest's love thus parallels Christ, providing a tainted portrait of divine affection.

Though the whiskey priest does not immediately recognize this love as an actual analogy of God's love, his cultivation of charity throughout the novel leads to his realization of the parallel it provides of Christ. After saying goodbye to Brigitta, the whiskey priest contemplates the implications of his love for Brigitta: "One mustn't have human affections—or rather one must love every soul as if it were one's own child. The passion to protect must extend itself over a world."²⁵⁴ The whiskey priest then recognizes the demand for action this love must entail, for the divine nature of a love that is not simply felt towards a single individual, but to the entire world.²⁵⁵ Any other love would be antithetical to divine affection. Though the priest's love initially remains "tethered and aching like a hobbled animal"²⁵⁶ to Brigitta, this love begins to extend to others throughout the novel, indicating his cultivation of charity. This development can

²⁵³ Bosco, in "Seeing the Glory: Graham Greene's *The Power and the Glory* through the Lens of Hans Urs von Balthasar's Theological Aesthetics," explores Balthasar's concept of similarity in dissimilarity, a key premise in his theological aesthetics. Discussing beauty, Balthasar asserts that fragmentation—a form of ugliness— and the apparent contradiction this fragmentation supplies in its association to God is what renders the beautiful as truly beautiful: "[i]t is only through being fragmented that the beautiful really reveals the meaning of the eschatological promise it contains...The basic form of 'ever-greater dissimilarity however great the similarity' is irrevocable...God 'appears' unreservedly and, therefore, even in his ever-greater incomprehensibility really comes into the foreground and into the form that appears." 7. Focusing on the seemingly erroneous association between the whiskey priest and Christ in this scene then detracts from its purpose, from the theological depth and richness this association gives. We are not to view the whiskey priest as Christ here; we are to recognize the parallel, to see a minimal, faint portrait of Christ through the whiskey priest's actions, and imagine how much greater this visual would be if seen in full.

²⁵⁴ *P&G*, 82.

²⁵⁵ In speaking of this passage, Gaston acknowledges the whiskey priest's seeming realization that his own love for Brigitta parallels Christ's, claiming that "[i]t is while he thinks of her in these sacrificial terms that he approaches the discovery of the nature of God's love." 31.

²⁵⁶ *P&G*, 82.

be seen in the whiskey priest's more charitable actions towards the mestizo, but more explicitly in his interactions with prisoners. Though recognizing that the prison "was very like the world: overcrowded with lust and crime," the whiskey priest regardless becomes "moved by an irrational affection for the inhabitants of this prison."²⁵⁷ And when the pious woman in this prison tells him that "the sooner you are dead the better," whiskey priest admits that "[i]t was more difficult to feel pity for her," and yet still begins to feel "an overwhelming responsibility for [her]." As this sense of responsibility to the whiskey priest is "indistinguishable from love," then he has clearly developed affection towards not only the members of this prison, but specifically of the individual most difficult for him to love. As this affection begins to extend towards others, the whiskey priest realizes, at least minimally, the analogy in his love.²⁵⁸

Directly after the whiskey priest expresses his affection for the prisoners, "[a] phrase came to him: "God so loved the world..."²⁵⁹ The whiskey priest has come to realize the theological implications of his love, seeing it as a tainted reflection of the love of Christ. It is important to realize here that this affection is ultimately founded in his love for Brigitta. Gaston acknowledges this, claiming that "[i]t is while he thinks of [Brigitta] in these sacrificial terms that he approaches the discovery of the nature of God's love."²⁶⁰ As Brigitta has provoked the whiskey priest's affection, this charity grows in power as it extends to others,²⁶¹ even the inhabitants of this prison. The whiskey priest's love for Brigitta thus indirectly enables him to

²⁵⁷ *Ibid*, 125.

²⁵⁸ In discussing theological aesthetics, Bosco explains this process of actualizing the form of Christ through the finite: "[t]his supreme form of kenotic love is only tenuously and analogically related to modern, romantic notions of love, and therefore it takes time to proceed, learn and ascend to 'seeing the form.'" 8. Recognizing an analogical demonstration of charity then does not develop immediately, and therefore the whiskey priest's steady process in actualizing the form of Christ in his love is natural.

²⁵⁹ *P&G*, 127.

²⁶⁰ *Ibid*, 31.

²⁶¹ The whiskey priest also cultivates affection for the villagers, the very people he used to extort for money. Seeing them risk their lives for his protection, the whiskey priest prays, "Oh God, send them someone more worthwhile to suffer for. It seemed to him a damnable mockery that they should sacrifice themselves for a whisky priest with a bastard child."133. Clearly, the whiskey priest would not have prayed this prayer had he not cared for them.

internally demonstrate to himself the quality of God's own love as he recognizes that the affection he feels for others—an affection instigated by his love for Brigitta— mirrors the very affection of Christ.

The whiskey priest even proceeds to use his love for Brigitta as a measure and standard of true charity for God, illustrating his recognition of his affection as having rich theological implications. After encountering his affection for Brigitta, the whiskey priest uses this affection as a means of defining love: “Our words are made to describe what we know with our senses. We say ‘light,’ but we are thinking only of the sun, ‘love’... That means perhaps a child...”²⁶² The tentative quality of this relation as indicated by the ellipses unveils that this child he mentions can be none other but his illegitimate daughter Brigitta, who has now come to embody love to him. The whiskey priest even uses his love for Brigitta as a reference for how others should in turn love God: “Loving God isn't any different from loving a man—or a child. It's wanting to be with Him, to be near Him... It's wanting to protect Him from yourself.”²⁶³ Though Brigitta is not mentioned in this passage, the terms used in it directly relate to the whiskey priest's own paternal affection for Brigitta. Clearly then, Brigitta does not simply provoke the whiskey priest's own charity, but this new love he experiences towards her also becomes the embodiment of charity itself to him, as he uses this love not simply in reference to others, but specifically in reference to affection for God.

The whiskey priest then develops intellectual passivity from this newfound affection as he increasingly abandons a reductionist view of others and instead envisions them as images of God. Along with Brigitta, the mestizo provides another portrait of depravity for the whiskey

²⁶² *P&G*, 170.

²⁶³ *Ibid*, 173.

priest, and his gross, sickly physical exterior characterizes the state of his spirituality.²⁶⁴ Bent on turning in the whiskey priest to the Lieutenant for financial award, the mestizo tries to persuade the whiskey priest to admit his true identity, spewing out confessions and demanding absolution: “The awful jumble of the gross, the trivial, and the grotesque shot up between the two yellow fangs.”²⁶⁵ In the face of this grotesque show, none can truly blame the whiskey priest for his internal hostility towards this mestizo, and the whiskey priest even justifies his uncharitable demeanor upon viewing the mestizo as a Judas figure. And yet, the whiskey priest soon contemplates the nature of God’s love in light of this mestizo, concluding, “It was for this world that Christ had died...It was too easy to die for what was good or beautiful, for home or children or a civilization—it needed a God to die for the half-hearted and the corrupt.”²⁶⁶ This contemplation as a result leads to the whiskey priest’s intellectual passivity. Being himself one of the half-hearted and corrupt, the whiskey priest realizes that he is no different from the mestizo: “Christ had died for this man too: how could he pretend with his pride and lust and cowardice to be any more worthy of that death than the half-caste?”²⁶⁷ The whiskey priest even likens the mestizo to God’s image, clearly becoming open to existence as he recognizes that God’s form can surface in the unlikeliest of people. In referencing this scene with the mestizo, Bosco alludes to the whiskey priest’s development of intellectual passivity as he claims that “[t]he whiskey priest undergoes a *change of vision*,”²⁶⁸ as he begins to “open himself up to the interrelatedness

²⁶⁴ Greene’s description of the mestizo is the following: “He had only two teeth left, canines which stuck yellowy out at either end of his mouth like the teeth you find enclosed in clay which have belonged to long-extinct animals.” 84.

²⁶⁵ Ibid, 84.

²⁶⁶ Ibid, 97.

²⁶⁷ Ibid, 97.

²⁶⁸ Bosco. “From *The Power and the Glory* to *The Honorary Consul*: The Development of Graham Greene’s Catholic Imagination.” 62.

of being in all that surrounds him.”²⁶⁹ Recognizing his own similarity with the mestizo and God’s sustained imprint on even sinners, the whiskey priest’s spiritual vision clearly broadens, illustrating his openness to existence.

The whiskey priest even demonstrates this intellectual passivity towards the pious characters he encounters in the novel, though he still struggles with reductionism in his view of them. While in prison, the whiskey priest describes one member of the prison cell as having “[a] tiresome intense note of a pious woman.”²⁷⁰ The whiskey priest then immediately categorizes the pious woman, filtering any of her statements through this lens. And yet the whiskey priest, recognizing his uncharitable behavior towards this woman, attempts to redress his perception of her: “When you visualized a man or woman carefully, you could always begin to feel pity—that was a quality God’s image carried with it. When you saw the lines at the corners of the eyes, the shape of the mouth, how the hair grew, it was impossible to hate. Hate was just a failure of imagination.”²⁷¹ Instead of allowing his reductionist vision determine his perception of her, the whiskey priest softens this vision, endeavoring instead to imagine the pious woman as an image of God.²⁷² And as a result, the whiskey priest recognizes the complexity of this woman’s behavior, beginning to feel pity for her as he realizes that “[s]he had, after all, as many excuses as the half-caste.”²⁷³ The whiskey priest then comes to see people’s actions not through a simple categorization of sin and morality, but rather as images of God working their muddled way through a complicated and confusing world. This attempt at visualizing a person anew, this working against the impulses of reductionism and humanizing others despite their faults, is

²⁶⁹ Bosco. “Seeing the Glory: Graham Greene’s *The Power and the Glory* through the Lens of Hans Urs von Balthasar’s Theological Aesthetics.” 8.

²⁷⁰ *P&G*, 127.

²⁷¹ *Ibid*, 131.

²⁷² Hestenes implies that the whiskey priest instinctually loves her through this visualization, for “if a person is made in God’s image, then no human being, even the most ugly and depraved, can be rejected as being outside God’s extraordinary grace.”

²⁷³ *P&G*, 131.

undoubtedly the mark of an intellectually passive person. Being more open to existence, the whiskey priest works against his inclination to categorize others, and instead envisions them for who they truly are: images of God.

Through this intellectual passivity, the whiskey priest then cultivates a vision that penetrates through the external into the transcendent reality inevitably unveiled behind it. Even ugliness becomes beautiful to the whiskey priest, as he sees God's form through the unlikeliest of objects and actions. Encouraging the pious woman in the prison to view her fellow prisoners in a different light, the whiskey priest discusses the beauty he sees in their sin: "[O]ur sins have so much beauty...Saints talk about the beauty of suffering. Well, we are not saints, you and I. Suffering to us is just ugly. Stench and crowding and pain. That is beautiful in that corner—to them. It needs a lot of learning to see things with a saint's eye."²⁷⁴ It appears that the whiskey priest is equating beauty with sin here. However, the whiskey priest, now propelled by his intellectual passivity, instead sees beauty even in the ugliest of acts, as these acts are ultimately committed by God's image and thus in some fashion unveil His form. For even "God's image did its despairing act of rebellion with Maria in the hut among the rats."²⁷⁵ And it is this ability to see beauty in the ugly that epitomizes the whiskey priest's intellectual passivity, as he begins to see that "'beauty' is not to be seen in an aesthetic, but spiritual light."²⁷⁶ Jeffery Ames Kay explores this in his discussion of theological aesthetics, claiming that because of the Cross, beauty is not limited to specific qualitative forms, and can instead undoubtedly be revealed in the greatest ugliness. And Kay even goes so far as to claim that "[t]he criterion of the true splendor is the ability to express itself in such ugliness."²⁷⁷ Clearly then, the whiskey priest has cultivated

²⁷⁴ *P&G*, 130.

²⁷⁵ *Ibid*, 101.

²⁷⁶ Rene Gallet, n. pag.

²⁷⁷ Qtd. in *Bosco*, 9.

the ability to recognize this “true splendor,” illustrating his spiritual vision. As a result, his intellectual passivity is evident; the whiskey priest, through being open to existence, can now see God in the unlikeliest of acts and forms, and thus has cultivated a saint’s eye without even being aware of it.

Moral Action and a More Unitive Existence

Seeing an analogical demonstration of God’s love in his own affection for Brigitta, the whiskey priest as a result distinguishes himself from the Lieutenant as he develops charity and intellectual passivity. Because of his love for Brigitta, the whiskey priest now can not only extend this affection towards the seemingly most undeserving, but can also see past the external into transcendent reality. And this cultivation of charity and intellectual passivity make the most fragmented man at the start of *The Power and the Glory* become the most integrated person at its end. As a result of his intellectual passivity and charity, the whiskey priest develops connaturality and a more unitive existence, as this cultivation results in an increasing synthesis of his intellect, affection, and will.

The whiskey priest first demonstrates this increasing fusion of his intellect, affection, and will primarily through his interaction with the mestizo. Immediately after his recognition of the mestizo as an image of God, the whiskey priest feels affection towards this mestizo, and his will responds accordingly: “He said, ‘Do you feel better now? Not so cold, eh? Or so hot?’ and pressed his hand with a kind of driven tenderness upon the shoulders of God’s image.”²⁷⁸

Though the mestizo undoubtedly plans on turning the whiskey priest into the Lieutenant, the whiskey priest, motivated by his profound realization that the mestizo is as an image of God, does not simply feel affection for the mestizo, but responds in action accordingly. The description of this willful act as tender illustrates the quality of charity in it, and its joint

²⁷⁸ P&G, 101.

description as “driven” further indicates its intentionality and fervency. But the whiskey priest does not lay his hand on the back of the mestizo; he lays his hand on “God’s image.” The whiskey priest’s intellectual passivity then and his resulting charity are at the heart of his action, of his affectionate touch and expressed concern towards the mestizo. The whiskey priest, now intellectually passive, recognizes the image of God in the mestizo, spurring his affection and motivating his will to act accordingly. Though this action is minimal and seemingly insignificant, costing the whiskey priest very little sacrifice, it still marks an important development in his connaturality. The whiskey priest then demonstrates the minimal fusion of his intellect with his affection and will in his interaction with the mestizo, a fusion that is the mark of connatural knowledge.

However, the culmination of the whiskey priest’s more unitive existence—of the increasing unification of his intellect, affection, and will—occurs during his stay at the Lehrs. True development cannot be tested without temptation, and the whiskey priest encounters this temptation in full at the Lehrs, initially resulting in a lapse in his development of connatural knowledge. Here, he experiences what Bosco calls a “false resurrection”²⁷⁹ as the Lehrs save him from impending death, taking him to their village that is largely unaffected by the religious war. Bosco elaborates on this utopic quality of the village: “the text in this section is filled with a lush detail for the environment, an Edenic paradise where the whiskey priest is returned to health.”²⁸⁰ And yet, this return to health ultimately jeopardizes the whiskey priest’s development of connaturality, his cultivation of a more unitive existence, as he soon reverts back to the same patterns of behavior that resulted in his disjointed identity: “He felt respect all the way up the street: men took off their hats as he passed: it was as if he had went back to the days before the

²⁷⁹ “Seeing the Glory: Graham Greene’s *The Power and the Glory* through the Lens of Hans Urs von Balthasar’s Theological Aesthetics.” 8.

²⁸⁰ *Ibid.*, 8.

persecution. He could feel the old life hardening round him like a habit, a stony cast which held his head high and dictated the way he walked, and even formed his words.”²⁸¹ This reversion, though, is unsettling to the whiskey priest, as “[i]t was appalling how easily one forgot and went back ... God might forgive cowardice and passion, but was it possible to forgive the habit of piety?”²⁸² Greene’s Freudian ideology once again surfaces in this passage, as it appears that the whiskey priest cannot break the patterns of behavior established in his childhood, the very patterns that resulted in his unintegrated existence. A stilted, uncharitable quality as a result characterizes the whiskey priest’s actions at the Lehrs, illustrating his lapse in connaturality as “he gave out the penance, quickly, harshly, mechanically.”²⁸³ Reverting back to the destructive patterns of his past behavior, the whiskey priest then temporarily replicates the same fragmented life he experienced before his suffering.

However, the whiskey priest soon demonstrates Greene’s alignment with Maritain and Aquinas’ theological ideology as the whiskey priest breaks, at least minimally, these established patterns and behaviors, profoundly demonstrating the increasing unification between his intellect, affection, and will. The mestizo soon discovers the whiskey priest’s location, and plans to trap the whiskey priest through convincing him to give the gringo absolution for his sins, thereby delaying the whiskey priest’s journey to Las Casas and providing time for the Lieutenant to capture him. The Edenic paradise quickly vanishes once the whiskey priest hears this: “He had forgotten Miss Lehr completely; the other world had stretched a hand across the border, and he was again in the atmosphere of flight.” And yet, though he references fleeing in this passage, the whiskey priest endeavors to delay his journey to Las Casas and follow the mestizo, despite his full awareness of the mestizo leading him into a trap. This decision mirrors the beginning of the

²⁸¹ Ibid, 167.

²⁸² Ibid, 169.

²⁸³ Ibid, 172.

novel, when the priest was given another opportunity to flee Mexico and save his life, and also abandoned this opportunity due to his priestly duty. Yet the quality of this past rejection differs from this new decision. When Luis persuaded the whiskey priest to stay in Mexico for his mother, the priest regretfully, almost resentfully, complied. Now, confronted with an even graver request for him to stay, the whiskey priest decides to travel to the gringo, and even does so with lightness of heart: “the oddest thing of all was that he felt quite cheerful.”²⁸⁴ The whiskey priest then no longer appears to consider himself a slave to his people; instead, he is at peace with his duty, illustrating the subtle fusion of his intellect, affection, and will.²⁸⁵ Bosco indirectly connects the whiskey priest’s decision to his development of connaturality, stating, “It will mean certain death for him, but going back now seems to be the good, the true, and the beautiful.”²⁸⁶ Ironically then, the whiskey priest does indeed indirectly break the “habit of piety” he cultivated from the influence of his childhood; though he could ensure his safety by refusing to give the gringo confession, the whiskey priest instead chooses to help the gringo, illustrating his cultivation of connaturality.

As a result of this action, the whiskey priest becomes a true martyr at the end of the novel, exemplifying his more unitive existence. The whiskey priest by no means experiences a glorious death, as he remains fearful and doubtful of his own salvation till the very end of the novel. Now loving the product of his sin, the whiskey priest is without true contrition, and thus

²⁸⁴ Ibid, 180. We must pause here to recognize that the whiskey priest, despite this action and his cheerful demeanor, cannot be likened to the fictional, idealized Juan. Indeed, this cheerfulness is not entirely related to the expectancy of his death, but rather his own despair: “he had never really believed in this peace. He had dreamed of it so often on the other side that now it meant no more to him than a dream.” 180. The whiskey priest, unlike Juan, still fully believes that he is damned, though his clear development of connaturality deems otherwise, and thus contains a human complexity that largely differentiates him from Juan.

²⁸⁵ His intellectual passivity is clear in that he no longer views his desired pietistic comfort as valuable, which provides incentive for him to abandon temporarily his stay at the Lehrs and his journey to Las Casas. And his affection does seem to be prevalent in this decision as well, as his tone in contemplating the gringo’s spiritual state indicates a degree of concern for him. As a result, his decision to comply with the mestizo does significantly depart from his earlier decision to stay in Mexico, indicating the connatural knowledge involved in this act.

²⁸⁶ Bosco “Theological Aesthetics,” 5.

faces an eternity of damnation. His final thoughts add a further difficulty to his conflicted state before his death: “perhaps after all he was not at the moment of afraid of damnation—even the fear of pain was in the background. He felt only an immense disappointment because he had to go to God empty-handed, with nothing done at all.”²⁸⁷ The whiskey priest even experiences a “tinge of bitterness”²⁸⁸ that God had not sent the Mexicans an actual saint. Still internally conflicted about his own fate and his faith in God, the whiskey priest then fully believes that he has been a disappointment to God, and the narration of his death indicates as much. Trembling up until the Lieutenant’s shot, the whiskey priest is described as “a routine heap beside the wall—something unimportant which had to be cleared away.”²⁸⁹ Fearful of damnation and convinced of his inadequacy, the whiskey priest in his death seemingly carries little to no glory, and his life appears to pass without any recognition and impact.

Yet the texture of the story suggests otherwise. Gaston attest to this idea, claiming that “[a]t the conclusion of this novel, we are left with the peculiar feeling that we have been following the progress of a saint...”²⁹⁰ This is not to say that the whiskey priest is morally perfect or no longer fragmented; he still longs for brandy, and try that he may, he cannot feel contrition for his sin. But his moral development as revealed through his cultivation of connaturality shows us that he is an actual martyr, as his sustained flaws cannot expunge the definite progress he has made throughout the novel. As connaturality is itself a process, it would be unfair and theologically incorrect to suggest otherwise. The whiskey priest’s moral development and progression, not his moral completion, then redeems his fragmented existence. His cultivated affection and intellectual passivity has wedded, though minimally, his will to its

²⁸⁷ *P&G*, 210.

²⁸⁸ *Ibid*, 208.

²⁸⁹ *Ibid*, 216.

²⁹⁰ Gaston, 28.

right Object in a greater degree than they were at the beginning of the novel. Now able to feel genuine affection for others, the whiskey priest sees the imprint of God even in the seemingly undeserving and immoral, prompting him to discard the pursuit of his own material comfort for the sake of saving a soul. Though he cannot see otherwise, the whiskey priest as a result can no longer be considered the paradox he was at the beginning of the novel; his moral action has disentangled, at least to a degree, the dissimilarity in his name. And despite the novel's complexity, countless of critics have found common ground regarding the whiskey priest's sainthood,²⁹¹ with Robert Wichert even suggesting that his very humanity is what makes his saintliness all the more evident²⁹²: "His final moments are, again, heroic only in this strange, self-effacing, self-deprecatory, very human way."²⁹³ The whiskey priest achieves a more unitive existence through his martyrdom, through his moral action promulgated by his connaturality; still fragmented and internally conflicted, the whiskey priest regardless acts in accordance with his reordered intellect and affection, resulting in his sacrificial act that decenters the anomaly in his previous identity.

As a result, the whiskey priest is ideologically the same as Juan, and the dissimilarity in these martyrs' presentations ultimately serves to highlight the whiskey priest as the more impactful martyr because of his humanity. The whiskey priest is clearly not the fully integrated person that Juan portrays, or rather the ideal saint.²⁹⁴ However, it is this very humanity in the

²⁹¹ Gaston, Saroha, and Lodge are a few of these critics. Richard Griffiths even claims the following about the whiskey priest: "Greene brings us, the readers, to feel that despite his apparent personal unworthiness (his drunkenness, his relations with women, his fear), he must, through his readiness to take up the burden of a priest despite dangers and through his ignominious end, be acceptable to God."170.

²⁹² Consequently, the whiskey priest's proclamation that "[h]e knew now that at the end there was only one thing that counted—to be a saint," though providing a tragic irony to his death, does not undermine his redemption, but rather enhances the quality of his saintliness as the readers are fully aware that it is his humility, rather than his immorality, that deters him from seeing himself in any other fashion than one unworthy of eternity.

²⁹³ Wichert, 101.

²⁹⁴ Luis's mother details Juan's martyrdom: "When the Chief of Police came to Juan's cell he found him on his knees, praying. He had not slept at all, but had spent his last night preparing for martyrdom. He was quite calm and

whiskey priest's martyrdom that makes him all the more provoking as he provides a foil to Juan, and thus a more realistic, constructive model of suffering and connaturality. The whiskey priest's death unveils Juan's romantic idealism, and the cleanliness of Juan's death then only serves as disturbing invention rather than inspiration in light of the deeper depth and significance of the other. Lodge explains this parallel: "The picaresque progress of the whiskey priest is deliberately contrasted with the conventional saint's life that a Mexican mother reads to her son and daughters; but it is the former that has the breath of life—and more in common with the passion of Christ."²⁹⁵ It is the whiskey priest, in his very humanity, that reveals to us that the power and the glory lie not in the perfection of moral character, but rather the painful, steady process of being wedded to Christ. For without this process the union wouldn't be as glorious: "the more evil you saw and heard about you, the greater glory lay around [Christ's] death."²⁹⁶ Brock and Welsh rightfully conclude then that through the whiskey priest, the novel "might well be considered a credible exercise in naturalistic hagiography."²⁹⁷ The whiskey priest's more realistic portrayal, his internal conflictedness yet sustained moral action, provides us with a better incentive than Juan for the pursuit of godliness—for the cultivation of connaturality—through the very plausibility it offers even to those deemed morally reprehensible. Though its presentation differs from Juan's, the whiskey priest's death then still clearly makes him a true martyr, and a more impactful one at best.

A Potent Model: Luis's Redirection

As a result, the whiskey priest's death does indeed carry impact, despite his belief in his own inferiority and inadequacy—the last section of the novel indicates as much. Through its

happy, and smiling at the chief of Police, he asked him if he had come to lead him to the banquet." 213. Juan even prays to God to forgive his persecutors, and dies with a "happy smile" on his face.

²⁹⁵ Lodge, 25.

²⁹⁶ *P&G*, 97.

²⁹⁷ Brock and Welsh, 33.

cyclical structure, the characters introduced at the beginning of *The Power and the Glory* remember their encounters with the whiskey priest, proving the influence, though minimal, the whiskey priest has made on their lives. Yet this impact does seemingly little to stimulate their action, except for one character: Luis. As Luis is the only character to be transitioning into his adulthood in the novel, this impact then has significant implications for his future, as it redirects his affection towards more productive, beneficial means.²⁹⁸ Just as he did for the whiskey priest, Greene once again pairs Freudian ideology with the theological thought of Maritain and Aquinas, revealing that a person, though inherently unintegrated, can indeed achieve a more unitive existence in suffering if prompted by love of God. In hearing about the whiskey priest's martyrdom, Luis realizes that genuine, authentic martyrs do indeed exist, leading to his turn of faith and thus providing the potential for him to develop a more unitive existence later in his life.

Luis clearly experiences a rejuvenation of his religious sensitivity in light of the whiskey priest's death. After his mother's completed reading of Juan's tale, Luis fervently questions her regarding the possible similarities the whiskey priest shares with Juan: "And that one they shot today was he a hero too?" "Yes. He was one of the martyrs of the Church..." "Did he call 'Viva El Cristo Rey'?" "Yes. He was one of the heroes of the faith."²⁹⁹ Through this alignment of Juan with the whiskey priest's death, Luis now realizes that a martyr can actually exist in his reality; what he once considered as boring and silly tales now possess life: "It brought it home to him—to have had a hero in the house, though it had only been for twenty-four hours. And he was the last."³⁰⁰ Though he had previously viewed priests as cowardly and weak, Luis now has an actual

²⁹⁸ As the action that indicates this redirection—Luis's acceptance of the new priest— occurs in the last pages of the novel, not much can be truly known regarding its full significance in Luis's life. However, this act clearly bears much weight, as it is the final scene of the novel. Consequently, it must be taken into consideration, regardless of the limitations it presents. Textually-founded, speculative analysis will then have to serve as the best tools in unveiling the theological implications inherent in this act.

²⁹⁹ *P&G*, 219.

³⁰⁰ *Ibid*, 220.

priest who appears to align with his mother's martyrdom stories, and thus realizes that actual heroes—actual martyrs—can indeed exist in his reality. No longer does Luis view dying for the faith as inconsequential and useless then. Driven by his perception of the whiskey priest, martyrdom now is an act of a hero. Luis is so impacted by this realization that he rejects the Lieutenant, and even invites the new priest into his home. His rejection of the Lieutenant and acceptance of this new priest then clearly indicate that he has experienced some sort of spiritual awakening upon the whiskey priest's death,³⁰¹ illustrating a critical and significant change in his previous behavior.

Though this change in Luis's previous behavior can be attributed to his acceptance of his mother's religious idealism, many textual clues suggest that this behavior instead indicates an authentically redemptive turn of faith. In light of his mother's idealism, an implicit irony does underlie Luis's turn of faith, yet this irony serves more so to propel Greene's definition of true martyrdom rather than undermine the validity of Luis's redemption. Greene knows that we hold the whiskey priest to be a hero, and yet we've likely made this conclusion for entirely different reasons than Luis, as the basis for Luis's belief in the whiskey priest's martyrdom appears to be in the whiskey priest's similarity to the idealistic Juan. And yet regardless, our conclusions are the same; the whiskey priest is indeed a hero, and a genuine, authentic martyr of the faith. Despite the contradiction inherent in our perception of the whiskey priest's death and Luis's, martyrdom then still prevails, driving Greene's point that the value of the sacrificial act is not found in the form, but in the act itself.

As a result, this conclusion that Luis clearly supports does not entirely rest on false premises, but rather on the fact that martyrs are not just the subject of fiction, but occur as well in

³⁰¹ Saroha claims that "it seems that religious faith is unquenchable and indestructible. The boy Luis opening the door at the end of the novel to a new priest...symbolizes this fact." 5.

reality. The presentation of the martyrdom story is not the only thing that persuades Luis to accept Catholicism. Luis did not view his mother's martyrdom stories as silly only because of their idealistic presentation, but rather because these stories as a whole—both in form and in content—did not conform to his own reality as he never witnessed an actual martyrdom, only knowing priests who were either shot trying to escape the police or ran away entirely. Luis's possible turn of faith then, though prompted by a false similarity between Juan and the whiskey priest, is primarily provoked by his realization that martyrdom itself can actually occur in his reality. As a result, it cannot be read conclusively that Luis accepts the whiskey priest as a hero solely because of his false presentation, as the whiskey priest's death and the contrasts it presents to his previous perception of martyrdom is enough to persuade him. The whiskey priest's clear alignment with Juan in content proves that, despite the whiskey priest's beliefs, the form doesn't take away the value from the sacrificial act as it is primarily the content of this act, not its form, that qualifies the whiskey priest as a hero to Luis.

Luis's dream directly after the whiskey priest's death gives helpful insight into this analysis. Luis does not refashion the whiskey priest into a glorious, idealistic martyr during this dream, but instead demonstrates a clear awareness of the priest's death, as the priest was "laid out stiffly for burial" while "somebody was hammering nails into a coffin in the passage."³⁰² Luis's behavior in this dream even mimics the demeanor he held during his mother's reading of her martyrdom stories, as "[h]e was very bored and very tired,"³⁰³ and thus represents his previous apathy and frustration with religion. Suddenly though, the priest is no longer lifeless to Luis as he "wink[s] at him—an unmistakable flicker of the eyelid, just like that."³⁰⁴ And it is this very brief flicker of the eyelid—this seemingly insignificant act—that indicates Luis's

³⁰² *P&G*, 221.

³⁰³ *Ibid*, 221.

³⁰⁴ *Ibid*, 221.

realization of the priest's martyrdom, as the impact of this act is founded not on the whiskey priest's idealistic portrayal, but rather on his very death. Brock and Welsh also place Luis's recognition of the whiskey priest as an authentic martyr in the context of this dream: "But actually what Luis senses in his own curious dream after the unheroic death of the priest is the mysterious way in which true witness for the faith—true martyrdom—makes its presence felt in 'ordinary life,' not in acts of glory and artificial heroism, but in such small actions as the 'unmistakable flicker of the eyelid.'"³⁰⁵ It is in his death, his martyrdom, that the whiskey priest becomes lifelike to Luis. The whiskey priest's life-in-death in this dream then metaphorically represents the life breathed into Luis's perception of faith, a life that is precisely due to the gritty reality he finds in the priest's death. The whiskey priest's martyrdom, not his idealistic presentation, is thus what ultimately grips Luis, as he had previously viewed martyrdom as the subject of fiction, not reality.

Whether Luis's changed behavior rests on his mother's idealization or realism though, his acceptance of the new priest can still be considered an authentic turn of faith due to the whiskey priest's role as a vicarious sufferer in Luis's life. In detailing the evolution of this doctrine in French Catholic Revivalist literature, Richard Griffiths references vicarious suffering as "a miraculous intervention" in which an individual can atone for the sins of others through his suffering.³⁰⁶ Offering his own soul in return for Brigitta's, the whiskey priest clearly desires to be this vicarious sufferer, and even implies the doctrine's veracity: "But he wasn't ready yet for the final surrender—every small surrender had to be paid for in a further endurance, and now he felt

³⁰⁵ Brock and Welsh, 37.

³⁰⁶ As Greene was heavily influenced by this movement, he frequently incorporated this doctrine into his fiction, and the whiskey priest can be read accordingly. Despite his combative tendencies, Greene greatly adhered and replicated the ideology of the French Catholic Revival in his fiction, rarely utilizing the doctrine of vicarious suffering as a means of mockery. As a result, we can safely assume that Greene would not be using this doctrine half-heartedly or sardonically with the whiskey priest.

the need of somehow ransoming his child.”³⁰⁷ Both Pryce and Griffiths have noticed this alignment of the whiskey priest with the role of a vicarious sufferer, speculating that because the whiskey priest has clearly fulfilled “his half of the bargain,”³⁰⁸ then we can safely propose that Brigitta’s soul has indeed been saved, despite the lack of textual evidence. And yet, Luis’s change in behavior at the end of the novel can indicate that he, rather than Brigitta, is the true recipient of the whiskey priest’s vicarious suffering.³⁰⁹ The whiskey priest does not just simply desire to save Brigitta, though this desire does predominately shape his action and consume his internal dialogue; he desires to save a single soul. The whiskey priest’s final thoughts do not only focus on Brigitta, but rather on his regret about being a disappointment to God, of being useless as he is without one soul to present to Him: “If I had only one soul to offer, so that I could say, ‘Look what I’ve done.’”³¹⁰ This woe is enough to qualify as a wish of a vicarious sufferer. And the whiskey priest earlier in the novel even recognizes that his continued protection from the Lieutenant and thus prolonged suffering must be for the salvation of a soul: “But God was merciful. There was only one reason, surely, which would make Him refuse His peace—if there was any peace—that he could still be of use in saving a soul, his own or another’s.”³¹¹ As Luis is the only character in the novel who has indicated an obvious and significant change of religious sensitivity after the whiskey priest’s death, the whiskey priest can be read then as a vicarious sufferer for Luis, thereby substantiating Luis’s changed behavior at the end of the novel as an authentic, redemptive turn of faith.

³⁰⁷ *P&G*, 83.

³⁰⁸ Griffiths, 170. Pryce also references this idea, stating, “We do not know whether the second part of the prayer (‘only save this child’) is answered, but the condition of his death in a state of mortal sin certainly occurs, and it is perhaps the means of redemption for this illegitimate child.” 53.

³⁰⁹ Bosco takes this analysis even further, claiming that “the priest participated in a ‘mystical substitution,’ a theological form of scapegoat in which the priest takes upon his shoulders all the sins not only of the world, but of the Church—its corrupt leaders, its superstitions—rightly pointed out to the priest by the Lieutenant.” 61

³¹⁰ *P&G*, 208.

³¹¹ *Ibid*, 139.

Though Greene is not conclusive regarding the authenticity of Luis's turn of faith, other clues given in the text indicate that even if Luis ends up following the same pattern of idealizing religion as his mother, this pattern will likely manifest this idealization in a less disjointed, more redemptive fashion in his adulthood. Luis's rejection of the Lieutenant enables him to avoid becoming prey to the Lieutenant's same unintegrated existence, allowing the potential for him to become a more integrated person in the future.³¹² Now realizing through the whiskey priest's sacrificial act that true martyrs do exist in reality, Luis regrets that he had not taken advantage of being in a hero's presence while he could. As a result, Luis realizes that his infatuation with the Lieutenant was ultimately misleading: "He listened resentfully to the sound of booted feet coming up the pavement. Ordinary life pressed round him....He felt deceived."³¹³ And Luis acts according to this feeling. Seeing the Lieutenant through his window, Luis "crinkled up his face and spat through the window bars, accurately, so that a little blob of spittle lay on the revolver-butt."³¹⁴ Though the Lieutenant displays his revolver to Luis in attempts at reestablishing their past bond, Luis no longer sees value in the heroism and excitement the Lieutenant once embodied; instead, he sees just the opposite, and rejects the Lieutenant entirely. Gallet relates this action to the stimulation of Luis's spiritual conscience, labeling it as "an act of rebellion" that "defies the Godless state."³¹⁵ In rejecting this lieutenant then, Luis breaks the destructive patterns he formed through his emulation of the Lieutenant as this influence no longer holds sway over him, enabling Luis to avoid mirroring the unintegrated actions of the Lieutenant in his adult life and thus have more potential to develop an integrated existence in the future.

³¹² Following Greene's Freudian ideology, whatever significant events in Luis's youth will determine the course and shape of his future. As a result, his rejection of the Lieutenant qualifies as one of these significant events as Luis's affection becomes directed away from the destructive patterns he was forming through his emulation of the Lieutenant.

³¹³ *P&G*, 220.

³¹⁴ *Ibid*, 220.

³¹⁵ Gallet, n. pag.

But Luis does not simply direct his affection away from the Lieutenant; he redirects it towards the new priest, the very symbol of the appropriate Object to which people's intellect, affection, and will should be reordered. Luis does not half-heartedly allow the new priest entrance into his home; instead, before the priest even has time to give his name, Luis "had already swung the door open and put his lips to his hand."³¹⁶ Luis's fervent acceptance of this nameless priest is very intentional of Greene here. In not giving the new priest a name, Greene eliminates the possibility of this priest's individuation. And as a result, his simple title as "priest" takes on greater significance and symbolism, as this lack of individuation makes him representative of the Catholic Church,³¹⁷ and thus by association, even God. Luis's acceptance of this priest then could bear larger implications concerning not only his possible turn of faith, but also concerning the possibility of him cultivating connatural knowledge in the future. In embracing this nameless priest, Luis could very well be embracing the representative and symbol of God himself, thereby reordering his affection, intellect, and will to their appropriate Object. As a result, Luis can very likely cultivate connaturality in his adult life, leading to his more unitive existence.

The imagery prevalent in Luis's action at the end of the novel, in its cyclical reference to the beginning of the novel, even suggests the impact of this act on Luis's future. In discussing Mr. Tench's childhood, Greene states, "There is always one moment in childhood when the door opens and lets the future in."³¹⁸ In true Greene style, this statement bears much similarity with Freudian ideology, as it is childhood and the events experienced in it that shape identity, ultimately molding adult life. Though this statement is clearly metaphorical in reference to Mr.

³¹⁶ *P&G*, 222.

³¹⁷ Gotia references this idea, claiming that "regardless of their actions, priests are throughout the novel identified by their office; their offices identify them, and they identify the Church."168

³¹⁸ *P&G*, 12.

Tench, Greene utilizes this exact image with Luis at the end of the novel, when he opens the door and lets the new priest in. Clearly then, this act is incredibly significant for Luis in his transition to adulthood that has been on-going since the beginning of the novel. This act represents the pinnacle moment in his childhood that ends this transitional period as it determines and shapes the rest of his adult life. And this new priest, this representative of the Catholic Church, will likely assist in this redirection of Luis's adult life as he is the metaphorical future to which Luis opens the door. Some textual clues even indicate that this new priest will not replicate the destructive patterns of the past priesthood as this new priest could very well be the fulfillment of the whiskey priest's periodic requests for God to send a more worthy priest, someone from whom his people can obtain a more accurate perception of God.³¹⁹ Bosco alludes to this idea, claiming that this new priest represents the whiskey priest's developed ideology regarding the personal worth of each individual.³²⁰ As this new priest undoubtedly has significant influence over the development of Luis's future, the alignment of the whiskey priest's wish with this new priest's timely arrival at the end of the novel suggests that this influence will be largely beneficial in Luis's adult life, in his possible cultivation of connatural knowledge.

In light of the clear change in Luis's religious sensitivity, his affectionate and intuitive embrace of the new priest even bears a resemblance to connaturality, thus further meriting the possibility of him cultivating true charity and a more unitive existence in the future. In order to see Luis's acceptance of the new priest as an act that signifies his potential development of connatural knowledge, it's imperative that we recognize the progression leading up to this incident. Regardless of whether or not he has truly experienced a turn of faith, his intellect has

³¹⁹ Though this relation can appear insubstantial, it's important that we recognize how intentional Greene was as an author. An intentionally ambiguous writer, coincidence rarely exists in Greene's fiction, and thus must be read accordingly.

³²⁰ Bosco, 65.

clearly become passive as he realizes, through the whiskey priest's sacrificial act, that true martyrs do exist, a realization that starkly contrasts with the definitive, narrowed perception of martyrs and religious faith he demonstrates earlier. Motivated by this new openness to existence, Luis does not simply receive this new priest, but does so with clear, even fervent affection, indicated by his affectionate kiss of the new priest's hand and the immediacy of this action. Though it is the only act of affection Luis demonstrates in the novel, its minimal presence only serves to heighten its significance, as it provides a starker contrast to Luis's previous emulation of the Lieutenant's aggression. Undoubtedly, a fluid, intuitive quality characterizes this young boy's action at the end of the novel, suggesting the possible alignment of his intellect, affection, and will.³²¹ As a result, Luis's acceptance of this new priest bears significant implications for his future; as his intellect and affection have likely been reordered to their appropriate Object, Luis's immediate acceptance of the new priest could very well represent the first step in Luis's development of connatural knowledge and thus a more unitive existence.

Though Greene frequently laces the characters in *The Power and the Glory* with his Freudian ideology regarding childhood, he clearly pairs this ideology with the theological thought of Maritain and Aquinas through the whiskey priest, revealing that through witnessing an act that parallels the love of God, a sufferer can paradoxically achieve a more integrated existence. It is through this analogical act that a sufferer can be shocked out of his suffering, prompting his affection, intellect, and will to become increasingly reordered to their appropriate

³²¹ Though Luis could be accepting the same ritualistic faith of his mother, he largely differentiates himself then from her through this integrated action. Luis's mother does engage in moral action as she protects priests from the authorities, there still remains clear indications that she primarily relies on discursive rationality as the basis of her faith. As her limited appearance in the novel renders us incapable of knowing for sure, we can still speculate that there might be a disjointed quality to her moral action, or at least a quality that is not as fluid as Luis's. Furthermore, Luis does not need to be conscious of the reasoning behind his action to validate his development of connaturality. Connatural knowledge is intuitive, and as a result those who develop it are largely unaware of its existence. There is no need then to have an explicit proclamation of faith from Luis, a clear demonstration of his cultivated charity, intellectual passivity, and moral action. What matters is that his action clearly indicates the progression of his faith, a progression that bears a significant resemblance to the cultivation of connaturality.

Object. And the destructive, unintegrated patterns formed in childhood also can be redeemed through the sufferer then cultivating new integrated habits, even leading to a redemptive cycle as these habits in turn provide the external stimulus needed to shock other sufferers out of their suffering. As the whiskey priest mirrors this process, he becomes this external stimulus for Luis, resulting in the redirection of Luis's affection and the potential for him to develop connaturality, and thus a more unitive existence, in his adult life.

Conclusion

As Greene in *The Power and the Glory* situates Luis amidst suffering and the resulting tension between faith and reality, it is imperative to seat any discussion of this novel in view of Greene's major influences: Freud, Maritain, and Aquinas. Through Greene's alignment with Freudian ideology, we can see that the quality of Luis's impending adult life is unintentionally placed in jeopardy by his parents and the Lieutenant. As both these parents and the Lieutenant are without a visual parallel of God's love in their suffering, they have no incentive to cultivate charity and make their intellects passive, ultimately resulting in their lack of connatural knowledge and unintegrated existences. Luis then, seeing their behavior, in turn increasingly distances himself from true charity, implicating his adulthood in the same unintegrated quality as those around him. And yet, Greene reroutes Luis's adulthood through the theological thought of Maritain and Aquinas; as the whiskey priest, motivated by a love of his daughter that parallels Christ, empties his intellect, cultivates love, and thus becomes a more integrated person, he supplies Luis with a model of true sainthood, resulting in Luis's potential turn of faith at the end of the novel. Reading Luis and those who influence his life through Greene's alignment of these disparate ideologies, we can see then that *The Power and the Glory* provides a compelling discussion regarding the nature of faith in the midst of a chaotic and muddled world, poignantly illustrating that suffering can bring us in touch with the real and paradoxically make us more integrated people.

Suffering holds the potential to make us more integrated people as it enables us to both accurately see and love the world in front of us. Psychologically, suffering operates in contradiction. Rarely any other experience of human life juxtaposes expectation against reality more severely than suffering. Suffering then is often experienced as a deeply felt sense of

internal disjointedness. Yet this very quality can be inherently redemptive. Through the contradiction it presents to ideologies, suffering can break the hold of delineated, narrowed perceptions, fostering an incentive for sufferers to empty themselves of erroneous reasoning in the midst of this challenge and receive a higher, spiritual reality. Suffering thus breaks the blinders of our routinized perceptions, enabling us to see more accurately the inevitable presence of Christ in the midst of disrepair; just as beauty is magnified in the ugly, so can Christ's love be magnified in suffering, and our own experience of suffering can as a result shock us into seeing this reality. Bringing us in touch with spiritual reality, suffering can then prompt us to respond in love to the muddled world around us. Emptied of the self through intellectual passivity, sufferers no longer have a self-serving, defensive filter between themselves and the world, enabling them to love others accordingly. As a result, though suffering leads to a heightened sense of internal disjunction, it also can foster a more unitive existence through this very fragmentation, turning sufferers away from replicating destructive patterns, reconciling to a degree their disunion and drawing them closer to their original purpose: greater union with God.

The redemptive nature of suffering in *The Power and the Glory* though cannot be sufficiently explored in this single project. Greene's alignment of the disparate ideologies of Freud, Maritain, and Aquinas in this novel necessitates a more in-depth discussion of how these ideologies relate to suffering. As Freud often explores the inherently conflicted nature of man, extending our focus towards reading other characters and their suffering in *The Power and the Glory* in a Freudian context could unveil all the more the tangled interior of this novel, and the unflinching complexity in Greene's presentation of the human psyche when encountering suffering. Viewing *The Power and the Glory* through a Marxist definition of ideology could also provide imperative insights into the nature of suffering. As demonstrated through the whiskey

priest, suffering challenges the religious ideology of the Church in Mexico, tearing down social divisions and bringing the whiskey priest into community with others. For now, the suffering in *The Power and the Glory* rests as a reminder of the seemingly paradoxical nature of a redemptive God who transforms the conflicted through affliction, awakening us to Truth and revitalizing our faith with the breath and freshness of Christ.

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