

## Bibliography

### Primary Texts

- Greene, Graham. *Brighton Rock*. 1938. Uniform Edition. London: Bodley Head,
- . *Monsignor Quixote*. London: Bodley Head, 1982.
- . *The End of the Affair*. 1951. Uniform Edition. London: Bodley Head, 1957.
- . *The Heart of the Matter*. 1948. Uniform Edition. London: Bodley Head, 1957.
- . *The Power and the Glory*. 1940. Uniform Edition. London: Bodley Head, 1955.

The introductions by the author are cited from the  
Collective Editions:

- Greene, Graham. *Brighton Rock*. 1938. London: Heinemann, 1970.
- . *The End of the Affair*. 1951. London: Heinemann, 1974.
- . *The Heart of the Matter*. 1948. London: Heinemann, 1971.
- . *The Power and the Glory*. 1940. London: Heinemann, 1971.

### Annotated Bibliography

### Secondary Texts

- Greene, Graham. *Collected Essays*. London: Bodley Head, 1969.

The essays collected by the author himself, from 1933 to

1968. Helpful for the examination of the author's Catholicism are his critiques about Henry James, François Mauriac, Georges Bernanos, Frederick Rolfe, and Simone Weil; for his political view, the essays about the Spanish Civil War, Fidel Castro, Ho Chi Min, and Kim Philby, the Chief of the Secret Service; and for the starting point in his literary career, the essays about the novels and the poems that oriented his writings.

---. *Journey Without Maps*. 1936. London: Heinemann, 1953.

A travelogue of West Africa. Its detailed reports are prosaic, but it mentions the author's Catholicism, view toward life and death, criticism of the English colonialism, imperialism, and white-centralism. It would be indispensable for the post-colonial reading of his work.

### **Biographies**

Durán, Leopoldo. *Graham Greene: Friend and Brother*. Trans. Euan Cameron. London: Harper Collins, 1994. pp. 352. Index included.

A memoir by Father Durán, one of the closest friends of Greene's. It helps the study of Greene's religious and theological views with its record of the discussions personally held between them. Their intimate friendship enables the author to write down what Greene would have told neither in public interview nor to his biographers. The author, who administered the sacraments at Greene's deathbed, depicts his dignified last moment.

Sheldon, Michael. *Graham Greene: Man Within*. London: Heinemann, 1994. pp. 537. Index and the list of Greene's works included.

A minute biography pursuing Greene's childhood, family, Oxford days, conversion to Catholicism, political commitment, and his entire career of letters. It refers even to trivial things such as his love-affairs with four women, and becomes often subjective somehow for the author's anti-Catholic viewpoint.

West, W. J.. *The Quest for Graham Greene*. London: Weidenfeld & Nicolson, 1997. pp. 286. Index and bibliography included.

A scrupulous biography uncovering the previously unknown letters, private archives and government papers. It enables another approach to the study of Greene's work by its discoveries of the influences on them by anonymous forgotten writers and of the hidden purpose behind his best-known prewar novels.

#### Interviews and Letters

Böll, Heinrich. "Art and Religion." Whitehouse 28-31.

An interview of Böll, a German Catholic writer, reprinted from *Erzählungen, Hörspiele, Aufsätze* [Stories, Radio Plays and Essays], Cologne and Berlin, Kiepenheuer & Witsch, 1961. He stresses on the novelist's privilege of being uncensored by the Church, while insisting on the Christian conscience entailed for the artistic freedom.

Bernanos, Georges. "Proust and the Catholic Writer." Whitehouse 27-8.

An interview of Bernanos, a French Catholic writer, reprinted from *Le Crepuscule des Vieux*, Paris, Gallimard, 1956. He admits Proust's introspection, while pointing to the absence of the notion of God and Devil from his work, which he emphasizes could collapse the whole argument. He expects moral theology to offer the novelist the inner view of reality.

---. "The Role of the Catholic Writer." Whitehouse 25-7.

An interview in 1943, reprinted from Jean-Loup Bernanos, (ed.), *La Vocation spirituelle de la France*, Paris, Plon, 1975. He explains the dilemma for the Catholic writer, who is supposed to be a writer depicting the fact as he sees and at the same time to be a Catholic working beneath the gaze of God. Also emphasized is the Catholic writer's task owed to God, not the Church.

Greene, Graham. "Table Talk with Graham Greene." Trans. Nancy D.

Hargrove. *Conversations with Graham Greene*. Ed. Henry J.

Donaghy. *UPS of Mississippi*, 1992. 17-26.

An interview with Father Père Jouve, and Marcel Moré, in 1949. Greene talks about his preoccupation with the mystery of sin, and the necessity of his "most degraded" Catholic characters by which to convince the religiously non-committed reader of God's unlimited mercy. He also refers to the theme of God's mercy in *Brighton Rock* and of the corrupting force of pity in *The Heart of the Matter*.

---. "The Writer." Whitehouse 32-8.

Compiled and reprinted from *Why Do I Write? An exchange of views between Elizabeth Bowen, Graham Greene and V. S. Pritchett*, London, Perchival Marshall, 1948. In the letter to Bowen, Greene explains that the novelist's task of a devil's advocate permits him the privilege of the disloyalty to the group he belongs to, and his concern is given a more fuller explanation in the letter to Pritchett.

Whitehouse, J. C., ed.. *Catholics on Literature*. Dublin, Four Courts, 1997. pp. 186. Nominal index included.

#### **The Trend of Catholic Literature**

Butler, Lance St John. *Victorian Doubt*. Hertfordshire: Harvester Wheatsheaf, 1990. pp. 222. Index included.

Analyzes the religious discourse of Victorian writers, such as Carlyle, Dickens, George Eliot and Hardy, to observe the paradox that Victorian Christians could not find a language that was free of signs inimical faith, while agnostics were extraordinarily reliant on the language of the religion they rejected. It argues that the poets, novelists and sages of the period were structuring a discourse that simultaneously relied on religion and undermined it.

Glicksberg, Charles I.. *Modern Literature and the Death of God*. New York: Brooklyn College of the City University. 1966. pp. 161. Index included.

The central purpose to work out the implications of the Tillichian paradox that though God is dead, the quest for God continues. The author seeks to determine the various ways in which the body of modern literature was affected by the traumatic loss of the Absolute. As to Greene's work, he takes up the numinous element in fiction, gripping the complex question of the relation between religion and literature, and focusing on the manner in which the theme of Catholicism is handled in Greene's fiction.

Schmude, Karl G.. "The Changing Accent of Catholic Literature."

*Quadrant* 28:1-2 (1984): 54-9.

Studies the revival of Catholic literature from 1950s on in the countries where Catholicism is not dominant, such as the United States, Britain, and Australia. Referring to the Catholic revival among British intellectuals occurring early in the twentieth century and becoming remarkable in the 1980s, he explains as the counter-revolution to the modernized world.

Sherry, Patrick. "The End of the Catholic Novel?" *Literature and*

*Theology* 9:2 (1995): 165-78.

Argues against Bernard Bergonzi's *The Myth of Modernism and Twentieth-Century Literature* (1986), which asserts the end of the Catholic novel after the era of the eminent Catholic writers such as Graham Greene, Evelyn Waugh, Georges Bernanos and François Mauriac because since the Second Vatican Council, Catholicism has been replaced with the humanistic one.

Sherry observes the shifts of the major motifs of Catholic

literature before and after the Council to point to the two kinds of sensibility of Catholic writers.

Whitehouse, J. C.. "Catholic Writing: Some Basic Notions, Some Criticisms, and a Tentative Reply." *Catholics on Literature*. Ed. J. C. Whitehouse. Dublin: Four Courts, 1997. 156-65.

Reprinted from *Modern Language Review*, 73:2, 1978. He discusses the Catholic view-point shared among the writers who contributed the Catholic literary revival from the twenties to the fifties. He points out that their concern has shifted from justifying and expounding of a religious ideology to portraying of universal human experience, in which he observes the religious individualism.

#### **The Religio-Sociological Background**

Beckford, James A., and Thomas Luckmann, eds.. *The Changing Face of Religion*. International Sociological Association, 1989. pp. 178. Index included.

Cipriani, Roberto. "'Diffused Religion' and New Values in Italy." Beckford and Luckmann 49-63.

Proposes a new concept of "diffused religion" to the secularized Catholicism of Italy whose authority has declined acceleratedly after the Second Vatican Council. Objective data are given to show the invalidation of the Church's doctrine by the ideological new wave. Yet the Church, he argues, still has a powerful influence in the political and religious spheres in

Italy, even though not readily to notice, and indicates the way for Catholicism to survive as a personalized religion.

Hammond, Phillip E., ed.. *The Sacred in a Secular Age*.

California UP, 1985. pp. 379. Index included.

Lambert, Yves. "From Parish to Transcendent Humanism in France."

Beckford and Luckmann 49-63.

Observes the inactivation in a parish in Limerzel, South Brittany, to suggest the religious secularization in the entire France. Yet he foresees the role of the Catholic Church in domains cognitive, material, ethical, social, political, and spiritual, which is applied not only to France but also to other Christendoms.

Roof, Wade Clark. "The Study of Social Change in Religion."

Hammond 75-89.

Unfolds the "secularization paradigm" by surveying from the Great Awakening of the early eighteenth century to the "religious depression" of the 1930s. Yet the secularization from 1950s on, he argues, reveals complicated phenomena such as becoming more religious and *simultaneous* becoming more secular, from which he suggests that the recent religious climate is no more to be framed in the term of secularization.

Smith, Wilfred Cantwell. *The Meaning and End of Religion*.

Minneapolis: Fortress, 1991. pp. 340. Detailed notes and index included.



Inquires the nature of religious reality that underlies the diverse religious traditions of the world, examining historical and philosophical particulars with large scope in the range of data. He presents an approach to both religious tradition and human faith with full references to the phenomena of the world's religions evolving in the recent changing phases.

Wilson, Bryan. "Secularization: the Inherited Model." Hammond 9-20.

Re-defines the term "secularization" both phenomenologically and philosophically to distinguish it from a confounding term "secularism." He argues that the recent religious secularization especially observed in the operation of the social system is not an undesirable phenomenon because it helps to purify the essence of religion with no intervention of the institutional authority.

### **Criticism**

#### **General**

Antor, Heinz. "Graham Greene as a Catholic Novelist." Erlebach and Stein 91-117.

Traces the controversy brought by Greene's Catholic four novels, especially by *The Power and the Glory*, all of which are characterized by the author's anti-authoritarianism. Antor discusses Greene's disloyalty to the Church because of his being a double-outsider, in the Anglican country for his Catholic

faith, and in the Catholic Church for his occupation of letters. Antor analyzes the "Catholic language" employed in Greene's four novels, which he argues gives them the moral and theological dimensions to the human observation.

Bawer, Bruce. "Graham Greene: the Catholic Novels." *The New Criterion* 8:2 (1989): 24-32.

Scrutinizes the uniqueness of Greene's Catholicism that Bawer argues has similarity with the primitive Christianity in essence and also with Protestantism in faith-centralism. He unfolds these peculiarities referring to Greene's five Catholic novels.

Couto, Maria. *Graham Greene: On the Frontier: Politics and Religion in the Novels*. London: Macmillan, 1988. pp. 249. Bibliography and index included.

Scrutinizes the themes of Greene's major novels chronologically to trace the achievement of the author who integrates with his imagination and masterly skill the personal realities of his characters and the social realities of the settings they are placed on, emphasizing their religious experience involved with these political situations.

Erlebach, Peter. "Major Themes and Structural Ways of Arguing Meaning in Graham Greene's Novels of the 1940s and 1950s." Erlebach and Stein 17-30.

Analyzes the structural techniques in *The Power and the Glory*, *The Heart of the Matter*, *The End of the Affair*, and *The*

*Quiet American*, employed to avoid the direct authorial control. Erlebach points in them to dream allegory, parallelism and antithesis, cinematographic techniques, location setting, and sub-textuality.

---, and Thomas Michael Stein, eds.. *Graham Greene in Perspective*. New York: Peter Lang, 1991. pp. 202. No index.

Friedman, Alan Warren. "'The Dangerous Edge': Beginning with Death." Meyers 131-55.

Analyzes Greene's thanatophobia from his adolescent attempt of suicide, Pinkie Brown's pessimistic world-view in *Brighton Rock*, the priest's death-oriented life in *The Power and the Glory*, and from Scobie's world-weariness in *The Heart of the Matter*, in which Friedman points to the Jansenist strain of Catholicism with its doctrine of moral predeterminism, denial of free will, belittlement of human nature and action.

Gaston, Georg M. A.. *The Pursuit of Salvation: A Critical Guide to the Novels of Graham Greene*. New York: Whitston, 1984. pp. 164. Selected bibliography and index included.

Surveys Greene's career with his major novels categorized chronologically and thematically to study the interrelationships among them, indicating how the works have developed in theme and skill. A minute analysis is given to the characters of Greene's Catholic novels to make clear his complicated view towards salvation and eschatology. The conclusion summarizes Greene's achievements in terms of his contemporary reputation.

Greene, Donald. "Graham Greene and Evelyn Waugh: 'Catholic Novelists.'" Meyers 5-37.

Compares Greene and Waugh, the eminent British Catholic novelists. Donald Greene approaches them from three aspects: "The Human Factor" presents their biographical information; "The Religious Aspect" traces their conversion to Catholicism and contrasts Greene's anti-dogmatism and pessimistic religious view with Waugh's optimistic one; and "The Political Aspect" points to their sharing of a belief in the effect of faith on political action.

Kurismootil, K. C. Joseph. *Heaven and Hell on Earth: An*

*Appreciation of Five Novels of Graham Greene.* Chicago:

Loyola UP, 1982. pp. 242. No index. Bibliography included.

Deals with Greene's Catholic four novels and *Burnt-Out Case* in analysis of the characters, themes, plots, and constructions, through which he observes the author's religious obsessions that work on the private worlds of the protagonists, ultimately to give them a sense of spiritual dimensions.

Meyers, Jeffrey, ed.. *Graham Greene: Revolution.* London:

Macmillan, 1990. pp. 205. Index included.

O'Prey, Paul. "'Taking Sides': Faith, Action and Indifference in the Novels of Graham Greene." Erlebach and Stein 149-159.

Analyzes Greene's reluctance to commit publicly in political matters. O'Prey traces from various sources how Greene persisted in his neutral attitude towards the Spanish Civil War,

in which many British writers involved themselves for the Popular Front while the Catholic Church supported General Franco. O'Prey attributes his neutrality to his doubt in binationalism.

Smith, Grahame. *The Achievement of Graham Greene*. Sussex:

Harvester, 1986. pp. 228. Bibliography and index included.

Examines all stages and aspects of Greene's career, giving a close study to his individual works for a critical evaluation, development, and achievement. All the major themes of Greene's works are analyzed to assess his artistic success in the twentieth-century literature, surveying the whole ranges of the writings from travelogues, short stories, essays, plays, to the novels, with emphasis on his long involvement with the cinema.

Updike, John. "The Passion of Graham Greene." *The New York Review of Books* 37:13 (1990): 16-7.

A review by John Updike of Greene's Catholic four novels with especially *The Power and the Glory* stressed upon. The analysis given is neither minute nor unique, but he points sharply to Greene's ideal lying in another world from these protagonists' refusal of the world around them.

### **Brighton Rock**

Higdon, David Leon. "'I Try To Be Accurate': The Text of Greene's *Brighton Rock*." *Essays in Graham Greene*.

Penkevill: Greenwood, 1987. 169-86.

Helpful for the textual study of the novel, which has been

revised three times, for the first English edition in 1938, the Uniform Edition in 1947, and the Collected Edition in 1969. He compares and explains the variants minor and crucial to the interpretation.

Malamet, Elliot. "Graham Greene and the Hounds of *Brighton Rock*." *Modern Fiction Studies* 37:4 (1991): 689-703.

Gives another thematic approach to the novel whose critical studies have focused on the theological opposition between the protagonist and the antagonist, by unfolding to the metaphoric terminology of detection, containment and capture, namely, a series of "hounds," Colleoni, the police, the protagonist's childhood, his girlfriend, and God.

Williams, Trevor L.. "History over Theology: The Case for Pinkie in Greene's *Brighton Rock*." *Studies in the Novel* 24:1 (1992): 67-77.

Approaches the novel with Marxist reading concerned with the novel's setting of 1930s England's slam. He also criticizes severely the author's employments of the environmental explanation and the dogmatic paradox which function as an excuse for the evil protagonist's release unpunished. It may be a rare approach among many theological readings.

### **The Power and the Glory**

Caro, Frank De. "Proverbs in Graham Greene's 'The Power and the Glory': Framing Thematic Concerns in a Modern Novel."

*Proverbium: Yearbook of International Proverb Scholarship* 6 (1989): 1-7.

Approaches the novel's themes and ideas by a symbolical interpretation of the characters' actions and names, while by analyzing the sayings, the clichés and the proverbial phrases, employed to amplify the novel's concerns.

Diephouse, Daniel. "The Sense of Ends in Graham Greene and *The Power and the Glory*." *Journal of Narrative Technique* 20:1 (1990): 22-41.

Concerns with the novel's structure designed to mislead the reader purposefully into the narrative maze by holding its unexpected end. He points to a structural similarity to fable in the novel's circular narrative represented with the protagonist's death and the succeeding re-opening scene suggested by another priest's arrival.

Vila, Hector J.. "Crisis in the Church: The Element of Irony in *The Power and the Glory*." *Journal of Evolutionary Psychology* 8:3-4 (1987): 195-200.

Probes the ironies employed in the novel that he argues synthesize modernistically materialism and spirituality. He mentions the etymology of "whisky," the parallelism between the protagonist and the antagonist, and the sub-textuality, to examine the conflict between the mundane and the transcendent view-points.

**The Heart of the Matter**

Bordinat, Philip. "The Heart of the Matter and The Idiot: The Irony of Sacrifice." *West Virginia Philosophical Papers* 33 (1987): 16-21.

Compares Scobie of Greene's *The Heart of the Matter* with Myshkin of Dostoevsky's *The Idiot*, both of whom are sometimes compared to Christ for their self-sacrifice in hope of others' happiness. He points out that Myshkin's pity is characterized by self-forgetfulness, while Scobie's is marked by the opposite quality, namely, pride, and also that Myskin's self-sacrifice is a spontaneous action, while Scobie's is an action out of reason.

Endo, Shusaku. 「中年の哀歌 [An Elegy of a Middle-Aged Man]」.

*Kirisutokyo Bungaku no Sekai [The World of Christian Literature]: G. Greene and Maugham*. Tokyo: Shufu no Tomo sha, 1977. 5-18. In Japanese.

A foreword by Shusaku Endo, a Japanese Catholic writer who wrote some works under Greene's influence. Endo appreciates the novel for its depiction of the pathos of the middle-aged, while pointing to the original sin in it. Noteworthy is that he explains the difference between pity and love in a theological context.

Freis, Richard. "Scobie's World." *Religion and Literature* 24:3 (1992): 57-78.

Questions the protagonist's sense of responsibility and pity for others, the central terms of his moral code, which drives him to a disastrous end. Freis compares him with Christ in terms of self-sacrifice referring to Genesis, to make clear



the difference between pity and compassion. He also points to the absence of the author's voice relevant to the point of view problem, which is supposed to allow the reader the interpretational judgment.

### The End of the Affair

Manabe, Makoto. 「*The End of the Affair* 試論 "An Essay on *The End of the Affair*" ]」. *Studies in English Language and Literature* 27:1-2 (1986): 1-21. In Japanese.

Discusses the novel's achievement of appointing an unreligious novelist as its narrator. Manabe points to the narrator's struggles to take an initiative as a subject by narrating arbitrarily, for which he comes astray in a larger framework designed by Greene, the omnipotent author. This meta-textual reading is not so unique among the critiques of the novel, but helpful for the study of the novel's major theme.

Middleton, Darren J. N.. "Graham Greene's *The End of the Affair*: Toward an Ironic God." *Notes on Contemporary Literature* 29: 3 (1999): 8-10.

Discusses the novel's God as a Jealous Lover, which can be traced back to the Moses epic whose Lord desires to murder the very man he has chosen to liberate His people. The reviewer has not come to any definite conclusion about the employment of the biblical image.

**Monsignor Quixote**

Henry, Patrick. "Cervantes, Unamuno, and Graham Greene's *Monsignor Quixote*." *Comparative Literature Studies* 23:1 (1986): 12-23.

Unfolds structural, thematic and incidental similarities between Greene's *Monsignor Quixote* and Cervantes's *Don Quixote*. He also explains Greene's/Sancho's repeated mentions to Unamuno, an agnostic Catholic novelist, who deals in *The Tragic Sense of life in Men and Nations* with the conflict between reason and feeling, while thematizes in *Saint Manuel Bueno, Martyr* the interactive relationship between an atheist priest and a converted socialist.

Holderness, Graham. "'Knight-Errant of Faith'?: *Monsignor Quixote* as 'Catholic Fiction.'" *Journal of Literature and Theology* 7:3 (1993): 259-83.

Examines the ecumenical quality represented in the novel by the dialogic conversation between Father Quixote and Communist Sancho, in which he points to a new religious wave after the Second Vatican Council. He also highlights the novel's theological and philosophical quality exemplified by the three representative characters of Jesuit discipline, Cartesian scepticism and Marxist atheism, while unfolding Sancho's mention of the heretical Catholic existentialist philosopher Miguel de Unamuno.