The Union of Divine Reason and Human Passion

in The Heart of The Matter

— A Study of Graham Greene —

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CHAPTER I

INTRODUCTION

Graham Greene's first novel, The Man Within, appeared in 1929. It was followed by Stamboul Train, It's A Battlefield, England Made Me, Brighton Rock, etc., and then, he published quite a few works including The Lawless Roads, a travelogue deserving to be called an excellent geographical literature. It was The Power and the Glory in 1940 that proves him to be "the finest novelist of his generation."¹ After it, he has shown the maturity of his thoughts with The Heart of the Matter, The End of the Affair and A Burnt-Out Case written.

Greene classifies his own works into two categories—novels which he means by serious works and entertainments which may belong to the genre of detective stories. To the group of novels do Brighton Rock, The power and the Glory, The Heart of the Matter and The End of the Affair belong.

He unremittingly tries to find out what man is through religious themes, dealing with the conflict between God's com-

mandments and man's causes especially in his serious works.

most of the later novels are about religious -- and particularly Catholic -- experience.
In the four or five novels for which he is best known, the theme is always the same: man in conflict with God.\(^2\)

In *Brighton Rock*, he exposes the conflict by having Pinkie, a poor Catholic boy kill himself. *The End of the Affair* depicts a paradox that Sarah commits adultery with an illicit lover with the result that she happens to come back to God.
In *The Power and the Glory*, the whisky-priest committing almost every deadly sin dies a martyr. Most of the heroes in his novels shakes hands with a devil out of their human passion, believing firmly in God.

In *The Heart of the Matter*, his unremitting theme, man in conflict with God, is unfolded most dramatically or "best."\(^3\) And the fact that Scobie dies a death quite different from those of the others makes us more interested in the novel. We see a definite promise of redemption in their fates.
Taking the whisky-priest for instance, we are sure that God will not be able to ignore his martyrdom. On the other hand,

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3. The editor of Penguin Books says in the text of *The Heart of the Matter*: ... *The Heart of the Matter* ... is considered by many to be his finest book.
it does not seem that Scobie, committing suicide without penitance, does leave any hope of salvation behind his voluntary death.

Peculiarity of the death and poignancy of the conflict motivate us to study the novel, which is regarded as a short cut along which to understand Graham Greene. Death and conflict, however, are not looked upon as the novelist's final destination. As is already mentioned, his ultimate aim must lie in his attempt to grasp the real essence of human nature by questioning about such problems as love, duty, sin, condemnation, redemption, grace, God and so on as well as death and conflict.

Thus, the purpose of this thesis is to see what the man as Graham Greene grasps is like by keeping track of Scobie's tragedy.

In Chapter II, what commandments or duties God imposes upon Scobie shall be discussed. In Chapter III, the tension between God and man is brought about. Human passion leads Scobie to fail in his duties to God; on the other hand, it also help him not to turn routine but to keep on awaking to the existential sincerity. Scobie, a Prometheus bound, comes to a showdown with his Zeus. Chapter IV will see the tension
liquidated through his redemption. Chapter V will serve the conclusion.
CHAPTER II

GOD'S DEMANDS

Before inquiring into what God demands of Scobie or a man, it is considered proper and necessary to survey briefly how God can establish His existence, what God is like, and how the relationship between God and man is. For the answers to such questions would make God's demands of Scobie more cogent, just as it would entitle his damnation to reconsideration to understand what man is like.

First, we wonder how we can know that God exists. Aristotle wonders:

... When and how did that vast process of motion and formation begin which at last filled the wide universe with an infinity of shapes? Surely motion has a source, says Aristotle; and if we are not to plunge drearily into an infinite regress, putting back our problem step by step endlessly, we must posit a prime mover unmoved (primum mobile immotum), a being incorporeal, indivisible, spaceless, sexless, passionless, changeless, perfect and eternal.1

He cuts up the veil with a knife of causality to expose God's face to us. The Aristotelian God, however, has nothing to do

with our blood-and-flesh life, but rules the physical movement of the celestial bodies.

Unlike Aristotle who searches after ready-made god, Kant shows us a very contrasting face of God. He tries to carve a statue of God which is going to be put up not in the physical universe but on the stage of his ethical drama. Kantian God is a sort of rewarer for our moral act. He does not already exist to demand our moral act, but comes to appear on the stage by the order of the producer who thinks: 'We cannot help behaving morally according to the categorical imperative of morality; it will be logical that there must be a reward for the good and a punishment for the wicked.' In other words,

... The existence of God is postulated as necessary, because only the infinite, divine knower could ever encompass the whole sweep of our finite moral strivings and recognize (and validate) it as the human equivalent of holiness.\(^2\)

Christian God or Scobie's God exists in quite a different way -- different from such a hidden being in this wide universe as is caught by the tagger in a hide-and-seek play, and also from such an actor as is scouted by a producer. Christian God does only exist in such a way as to reveal His existence

to the creatures. The attempts to prove His existence in a logical way or to invite Him out of an ethical necessity have been made by more sophisticated philosophers in later days, whereas His self-evident existence was believed unconditionally by the early Christians. "Pascal raises his famous outcry: 'Not the God of the philosophers, but the God of Abraham, Isaac, and Jacob.' "3 The unconditional faith in Christian God is also described in The Power and the Glory.

'Renounce your faith,' she explained, using the words of her European History. 
He said, 'It's impossible. There's no way. I'm a priest. It's out of my power.'
The child listened intently. She said, 'Like a birthmark.'4

Their faith is no less innate than a birthmark.

Secondly, we are interested in what God is like. Christian God is by no means a mechanical mover hidden at the core of ever-present universe, nor is He an apathetic judge who passes sentence upon the dead solely in terms of whether they are entitled to paradise or hell. On the contrary, He is so personal a creator as to be active and lively, dialogue and love. The


whisky-priest preparing himself for his imminent execution
talks with God just like with a friend.

... Tears poured down his face; he was not at the moment 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. It seemed to him, at that moment, that it would have been quite easy to have been a saint. It would only have needed a little self-restraint and a little courage. He felt like someone who has missed happiness by seconds at an appointed place. He knew now that at the end there was only one thing that counted - to be a saint. 5

The priest is sorry to have to visit a friend without any gift.

Thirdly, as for the question how the relationship between God and man is, we can say that it is I-Thou relationship, owing to the fact that He is not a mechanism but a person. The concept of I-Thou relationship is originally conceived by Martin Buber:

... there is a basic difference between relating to a thing or to an object which I observe, and to a person or a "Thou" that addresses me and to whose address I respond. ... The "I-It" relationship is characterized by the fact that it is not a genuine relationship because it does not take place between the I and the It. When another person is an It to me, I am, first of all, perfectly alone, I gaze at him and view

him from every possible direction, ... All of this, however, takes place within me. ... It is otherwise in the "I-Thou" relation-
ship. Here the relationship is genuine because it is between me and the Thou that addresses,
me, ... the I-It relationship is maintained with only part of ourselves in it, ... In the
I-Thou relationship, on the other hand, our whole being must be involved. 6

The fact that He creates man after image dei is the very starting point from which I-Thou relationship develops. He creates man not as something like a person-less doll, but as a sort of equal partner in dialogue by giving him his own image, namely person or free will. With free will, man has come to act of his own accord, and then undertakes the responsibili-
ty for the consequences. Now, God can offer two choices of good or evil for man to choose and then reward or punish him.

God commands Scobie as well to observe His commandments, which is the very condition for their friendship.

'He loves'em so much,' Harris said, 'he sleeps with'em,'

'Is that the police uniform?'

'It is. Our great police force. A lost thing will they never find - you know the poem' 7


In this passage, we can find that to love the poor is one of His commandments and that Scobie is carrying it out satisfactorily. Harris, who looks down upon Scobie by putting 'great' before the word, 'police force,' and Wilson, the counterpart, in this dialogue are making his figure more conspicuous by playing the role of a typical philistine.

God's demand of loving the poor is not so simple. God drives him to so harsher a surrounding that his practice grows harder. The following passage shows us what his circumstances are like:

Scobie turned up James Street past the Secretariat. With its long balconies it had always reminded him of a hospital. For fifteen years he had watched the arrival of a succession of patients; periodically at the end of eighteen months certain patients were sent home, yellow and nery, and others took their place - Colonial Secretaries, Secretaries of Agriculture, Treasurers and Directors of Public Works. He watched their temperature charts every one - the first outbreak of unreasonable temper, the drink too many, the sudden stand for principle after a year of acquiescence. The black clerks carried their bedside manner like doctors down the corridors: cheerful and respectful they put up with any insult. The patient was always right. (pp. 14-5)

It is such a place as an ordinary English gentleman could not endure.

Another demand of God's is to live a poor and honest life. In the following passage, we can find him to observe also this command faithfully.
... Other men slowly build up the sense of home by accumulation—a new picture, more and more books, an odd-shaped paper-weight, the ash-tray bought for a forgotten reason on a forgotten holiday; Scobie built his home by a process of reduction. (p. 15)

Poverty, in fact, is one of the three virtues Catholic monks pursue—poverty, chastity, and obeisance. He does not reject the poor life any more than the monks do, because he can take pride in the friendship with the invisible God, saying to himself: "Women depended so much on pride, pride in themselves, their husbands, their surroundings. They were seldom proud, it seemed to him, of the invisible." (p. 21)

To love the poor in the harsh circumstances and to live a poor life himself is by no means so difficult a task as he is not equal to. A real test is his wife, Louise, who is snobbish enough to "depend so much on pride, pride in themselves, their husbands, their surroundings." (p. 21)

He is unfairly hindered by some political foul play from being promoted to commissionership, which has been expected as a due course. He can tolerate it, but she cannot. Gad wants him to go on living as upright a life as he used to do, whereas she wants him to tickle her secular vanity. The tension between God and her makes him lonely, and leads him to ruin in the long run. We can read his solitude in the passage below:
"That's why I'd like you to come," He lifted her hand and kissed it: it was a challenge, He proclaimed to the whole club that he was not to be pitied, that he loved his wife, that they were happy. But nobody that mattered saw - Mrs Halifax was busy with the books, Reith had gone long ago, Brigstock was in the bar, Fellowes talked too busily to Mrs Castle to notice anything - nobody saw except Wilson. (p. 32)

The conflict between God and her is found to have been described as the conflict out of pity.

Although Scobie, the leading character of The Heart of the Matter, should fairly deal with the criminals as a policeman who sees the criminal acts with his own eyes and treats them himself, he feels too much pity, the conflict owing to which leads to his suicide.8

Greene attributes one's tragedy to one's invincible inner character also in another novel, as he does Scobie's to the pity, something like an original sin.

... He said, 'Pride was what made the angels fall. Pride's the worst thing of all. I thought I was a fine fellow to have stayed when the others had gone. 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. ...'9


9. Greene, the Power and the Glory, p. 196.
Pride is to the whisky priest what pity is to Scobie.
Both of them have themselves defeated by their own inner character. Whatever the source of the conflict may be, it is true that the conflict brings about his catastrophe.

Anyway, to overcome the conflict is another severer commandment of God; that is to say, He demands that he should stay as unpromoted deputy commissioner, trying to convince his vain wife of the value of spiritual life by persuasion. We can see Scobie owe such a duty in the following dialogue.

'I'm retiring, Scobie,' the commissioner said, 'after this tour.'
'I know.'
'I suppose everyone knows.'
'I've heard the men talking about it.'
'And yet you are the second man I've told. Do they say who's taking my place?'
Scobie said, 'They know who isn't.'
'It's damned unfair,' the Commissioner said. 'I can do nothing more than I have done, Scobie. You are a wonderful man for picking up enemies. Like Aristides the Just.'
'I don't think I'm as just as all that.'
'The question is what do you want to do? They are sending a man called Baker from Gambia. He's younger than you are. Do you want to resign, retire, transfer, Scobie?'
'I want to stay,' Scobie said.
'Your wife won't like it.' (P. 17)

The commissioner is also concerned over Louise rather than Scobie.

But pity, his Mephistopheles, seduces him to try tickling her secular vanity, but God wants him to overcome the invin-
cible pity.

Once he shakes hands with the pity, his sticky shadow, by making up his mind to allow Louise to make a trip, he cannot help coming face to face with a living Mephistopheles, Yusef. He comes to take another demand of resisting Yusef's temptation. When he didn't have to ask for Yusef's aid, he showed his Christian love even to that devil of a Syrian. The following passage reveals how warm his affection is.

... Why, he wondered, swerving the car to avoid a dead pye-dog, do I love this place so much? Is it because here human nature hasn't had time to disguise itself? Nobody here could ever talk about a heaven on earth, Heaven remained rigidly in its proper place on the other side of death, and on this side flourished the injustices, the cruelties, the meanness that elsewhere people so cleverly hushed up. Here you could love human beings nearly as God loved them, knowing the worst: you didn't love a pose, a pretty dress, a sentiment artfully assumed, He felt a sudden affection for Yusef. (pp. 35 - 6)

His innocent affection for Yusef has nothing to do with the latter. All Yusef needs to do is merely to snare him.

Another commandment is given when a ship wrecks. While his wife is away to South Africa, they rescue some survivors from a ship hit by a torpedo of a German submarine. Helen, who is going to seal finally up his fate, is among the survivors. She looks too ugly by the time she is rescued to tit-
illate any healthy man's passion, and what is worse still, any lecher must try to avoid her, making a face.

His Mephistopheles, pity, sends him to her aid, this time too. It is found that his motive to help her is innocent in the following passage as well as from the general situation of the event.

... He took her in closely now: the young worn-out face, with the hair gone dead, ... The pyjamas she was wearing were too large for her: the body was lost in them: they fell in ugly folds. He looked to see whether the ring was still loose upon her finger, but it had gone altogether.

... 'Is there any danger?' she asked anxiously.
'Danger?'
'The sirens.'
'Oh, none at all. These are just alarms. We get about once a month. Nothing ever happens.' He took another long look at her. 'They oughtn't to have let you out of hospital so soon. It's not six weeks...'

... 'The noise is awful.'
'You get used to it in a few weeks. Like living beside a railway. But you won't have to. They'll be sending you home very soon. There's a boat in a fortnight. (pp. 135 - 6)

Indeed, there is neither beauty nor time enough for love affairs.

Though God does not like love affairs, the inevitable development calls his tragedy in, Another commandment is not to love Helen. According to Catholic doctrine, matrimony is
so arranged by the divine authority that its contract can never be nullified by any circumstances unless one of the spouses dies, so long as the ceremony has been performed without any legal fault. Besides, the sexual contact with another person but his or her own spouse is strictly condemned. This commandment is to be found in Bible.

But from the beginning of creation God made them male and female. This is why a man must leave father and mother, and the two become one body. They are no longer two, therefore, but one body. So then, what God has united, man must not divide. Back in the house the disciples questioned him about this, and he said to them, 'The man who divorces his wife and marries another is guilty of adultery against her. And if a woman divorces her husband and marries another she is guilty of adultery, too.'

10

Scobie ought not to have loved any other woman than Louise, but he is slowly sinking deep into Helen's breast.

To sum up this chapter, Scobie is given four commandments by God: to love the poor in the harsh circumstances, to live a humble and poor life himself, to overcome Louise's secular vanity, and to stand aloof from Helen. As for the former two, he is entitled to His friendship; as for the latter two he makes friends with Mephistopheles.

CHAPTER II

THE TENSION BETWEEN GOD AND SCOBIE

It is ironical that God who orders Adamites to love each other should condemn Scobie's love. Such an irony might be one of the interesting points in this novel.

Any Christian is aware that love is the one and all commandments in Christianity, but the trouble is that Christian love is not unconditional.

For example, suppose a debtor happens to come across a starving beggar who seems to be just on the point of dying, on his way to the creditor's for the payment. If he were a Christian to the core who tries to abide by the dogma verbatim, he would refrain from spending some of his money for the beggar. It is because clearing debt is his duty and helping the beggar is his charity. Duty first and charity afterwards is an unmovable precept in Christian ethics.

As far as Scobie is concerned, the order of the above precept is reversed: that is to say, he distributes charity first by yielding to his own humanitarian pity before he performs his duty of observing God's commandments. God must say
to Scobie, 'Love your wife. Before that, however, try not to stain the honour of an honest policeman by asking for Yusef's aid.' And as for his affair with Helen, He might say, 'Love Helen. But never fall into adultery.' Christianity never allows any charitable act with duty neglected.

It is just at this juncture that the tension between divine reason and human passion arises. The debtor could have so warm a heart as to be unable to turn his face away from the poor man even though he knows he will desert his duty to repay his debt. In the same way, Scobie's love could be also unconditional. His born passion makes him pour unconditional love into Louise, with the result that he comes to step into Yusef's snare. He does not avoid Helen by fearing that he may fall in illicit love with her. Concerning this, Neill says, "... the theme is the conflict in the soul between an illicit love and a religion that admits not compromise with the world of the flesh."¹

Such a conflict is to be seen almost everywhere in the novel:

'You'll never marry me.'
'I can't. You know that.'
'It's a wonderful excuse being a Catholic,' said she. 'It doesn't stop

you sleeping with me -- it only stops
you marrying me.' (p. 179)

From the above dialogue we seem to hear the heart-break-
ing cry of a Prometheus. The Prometheus bound cries out, 'It
must be more important to give my warm-blooded love to neigh-
bours than to carry out Your cold-blooded duties.' Scobie, a
Prometheus protests against his Zeus that he will give the
poor the flame of the sun, saying: "... Now I'm just putting
our love above - well, my safety. ..."(p. 211)

He prefers to be an uneasy existentialist struggling
against "a drift toward mass society, which means the death
of the individual as life becomes ever more collectivized and
externalized," rather than be a relaxed routineer resting un-
der the shelter of convention. To soothe his wife and help
Helen, or "to be a human being, one had to drink the cup."(p.
125) When he reaches out his helping hand to Helen, the possi-
bility that his charity will develop into a sort of love affair
also arises, be he conscious of it or not. That is to say, in
spite of his possible violation of commandments, he helps. He
rejects the comfort of the universal, but drinks the cup of

2. William Barrett, Irrational Man (New York: Doubleday
the individual. After all, his whole tragedy including his death comes from his will to be an existential being. Scobie can be said to prefer wandering on the rough field of humanism to being framed into the Christian dogma. His determination reminds us of Goethe's statement: "Gray is all theory, green is life's glowing tree." His pain of wandering is described in not a few pages of the novel.

... He said, O God, I am the only guilty one because I've known the answers all the time. I've preferred to give you pain rather than give pain to Helen or my wife because I can't observe your suffering I can only imagine it. But there are limits to what I can do to you - or them. I can't desert either of them while I'm alive, but I can die and remove myself from their blood stream. They are ill with me and can cure them. And you too, God - you are ill with me, I can't go on, month after month, insulting you, I can't face coming up to the altar at Christmas - your birthday feast - and taking your body and blood for the sake of a lie, I can't do that, You'll be better off if you lose me once and for all. I know what I'm doing. I'm not pleading for mercy, I am going to damn myself, whatever that means. I've longed for peace and I'm never going to know peace again, But you'll be at peace when I am out of your reach. It will be no use then sweeping the floor to find me or searching for me over the mountains. You'll be able to forget

3. Ibid., p. 128.
me, God, for eternity. One had clasped the package in his pocket like a promise. (p. 258)

He wanders because he was born in such a way as to be unable to come to an anchor in the general solution. He is suffering from the unique problem overwhelming the single individual, Scobie. "Where Plato and Aristotle has asked the question, What is man?, St. Augustine (in the Confessions) asked the question, Who am I? ..."4 Where the Christian church advertizes all the human beings of a dose of cure-all, Scobie is lamenting over a disease fallen to the single one.

Individuality might well be considered as one of the original conditions of a human being. The chances are that human beings are uniquely individual beyond defining them. The lack of common elements does not allow essence to be formed. Thus may Sartre say: "existence precedes essence," and Barrett dilates upon this phrase: "Man does not have a fixed essence that is handed down to him ready-made; rather, he makes his own nature out of his freedom and the historical conditions in which is he placed."5

The singleness of man is supported genetically, too.

4. Ibid., p. 95.
5. Ibid., p. 102.
If the parents have 5 pairs of genes, then there are 32 possible recombinations. If they have 20 pairs, then the possibilities amount to 1,048,576. If they have 32 pairs, then over two billion new opportunities confront the offspring. Yet the simplest of animals has genes in the hundreds, and the human being has far over ten thousand. We have no comprehensible mathematics to describe the chances against recombination producing two identical human beings.

... The accident of the night, which determines in such large part what you or I will be, prohibits identicality. ...

Every being conceived by sexual recombination is a genetic accident, ... the strategy of sex denies the prison of identicality. If you were not created equal, you were yet created free.6

If we exchange the word identicality with essence, it will be difficult to tell Ardrey's phrases from Sartre's. What we are talking about may be more or less far from the biological point of view, but Ardrey helps us to understand how unique, single and concrete the human existence is.

Scobie could be said at once to be thrown away out of the shelter of universality and to deny it of his own accord, according to his monologue:

The truth, he thought, has never been of any real value to any human being - it is a symbol for mathematicians and philosophers to

pursue. In human relations kindness and lies are worth a thousand truths. (p. 58)

However, it would be more reasonable to say that he is thrown away by pity, his born condition or one of his original sins, when the whole context of the story is considered. Others can easily believe they are doing all their duties by fulfilling superficial requirements such as temperance and chastity. On the contrary,

He didn't drink, he didn't fornicate, he didn't even lie, but he never regarded this absence of sin as virtue. When he thought about it at all, he regarded himself as a man in the rank, the member of an awkward squad, who had no opportunity to break the more serious military rules. (p. 115)

And the existential single man born with pity as his condition goes on wandering, crying and writhing.

The lights inside would have given an extraordinary impression of peace if one hadn't known, just as the stars on this clear night gave also an impression of remoteness, security, freedom. If one knew, he wondered, the facts, would one have to feel pity even for the planets? if one reached what they called the heart of the matter? (p. 124)

Objective truths, knowledge come by through I-It relationship, generalized dogma and the like may well be unable to reach the heart of the matter, only to give us easy solutions, ready answers to our personal problems. They are only too ready to ad-
mire or condemn us. If we do not take into consideration the heart of the matter, the heart of Scobie or the core of his existence, he will never fail to sift through the sieve of generalization into the prison of ordinary sinners. So he cannot help murmuring, "... no human being can really understand another, and no one can arrange another's happiness." (p. 85) Thus arises an individual's solitude. His incessant vexations are given birth to between the individual problem and the general answer.

... Could I shift my burden there, he wondered: could I tell him that I love two women: that I don't know what to do? What would be the use? I know the answer as well as he does. One should look after one's own soul at whatever cost to another, and that's what I can't do, what I shall never be able to do. It wasn't he who required the magic word, it was the priest, and he couldn't give it. (p. 184)

In short it can be said that his wandering is his coming to a showdown with a giant who is not concerned about his blood-and-flesh singleness. His tragic wandering deserves sympathy in the sense that he will, of his own accord, or cannot but, due to his born condition, love a human being in blood-and-flesh manner; what is more than sympathy, Scobie may well be supported in favour of his behaviours even by logical validity, which inevitably has a showdown with the divine logic. In
the human point of view, he is a martyr in the cause of humanitarian love, that is to say, a saint entitled to the eternal happiness in heaven, whereas in the divine dimension he is definitely a sinner condemned to the flames of hell.

Some Catholics may bluntly say that it is natural his falling to hell, because he killed himself. It is true that suicide is a sin leading a man to hell for certain, and it is evident that he commits suicide in the story. If the heart of the matter in his suicide were ignored, it would be unnecessary that the showdown between divine reason and human passion is watched with interest. If only the superficial fact of his suicide as such is called into question, however sincerely he has tried to be an existential being or to be a martyr in the cause of humanitarian love, the decisive blunder allows God to secure victory. We shall more closely inquire into the heart of his death: whether his death is a suicide or a murder, and why he kills himself.

It should be reminded that as mentioned before, he prefers to stand as a single one rather than rest as a routinier. In other words, he prefers to be an existential being, and that all through his life.

Existentialism, however, must be a sort of gateway through which we pass so as to enable ourselves to start afresh; it
can not be something like a shelter in which we may stay
long.

Nobody can constantly stand by existential
philosophy, and the fact that it can't be
elucidated for the whole philosophy unless
it is passed over lies in its very essence.7

If we constantly stand by the philosophy, we will grow
tense. And the tension, in turn, makes us tired. Scobie must
also be extremely tired to such a degree as to be unable to
keep up himself, because he is too existentialistic. To be
existential may be considered as something like an astronaut's
walking on nothing in space. It would be necessary to go out of
the capsule of routine life and stand alone for a while in space
if he would confirm his existence of the solitary individual.
But he cannot survive without returning to his capsule.

Ardrey says:

The solitary life, if indeed it can be said
to exist, is a rare sort of blossom on nature's
bush. The leopard is such a being. Perfectly
armed with fangs and cunning, he needs no as-
sittance on the hunt. Perfectly organized with
strength and agility, he needs no partners to
protect his kill. When rarely you glimpse him
in the African bush, he will usually be sleeping
in the fork of a tree with the remains of a
carcass as large as himself draped on the
limb beside him. No lion or hyena can reach
him to make off with his larder; he is as self-
sufficient as any creature you will ever see.

Choe Tong Hee, *Sijjoncholhak iran muosin'ga?* (Seoul: Yang Moon
The relaxation of a spotted foreleg dangling from the fever tree's sulfur-green embrace testifies to leopard freedom; and we may envy him. Yet when the female comes into heat, then he must seek her. And though his social life be limited to a few occasional hours of copulation, still no leopard can afford to live too far away from other leopards.8

Much less can the human beings weaker than leopards afford to live too far away from society.

Basically, his tragic destiny should be ascribed, it is true, to his existentialistic character, and it is a series of the events after Louise left for South Africa that impose the unbearable tension on him. Borrowing money from Yusef and exposing a diamond-smuggling by means of his information, Scobie feels that Yusef begins to tell on him:

... Had sausages for breakfast. Fine day. Walk in the morning. Riding lesson in afternoon. Chicken for lunch. Treacle roll. almost imperceptibly his record had changed into Louise left. Y. called in the evening. First typhoon 2 a.m. His pen was powerless to convey the importance of any entry: only he himself, if he had cared to read back, could have seen is the last phrase but one the enormous breach pity had blasted through his integrity. Y. not Yusef. (p. 115)

He feels discouraged, while Yusef elated. His feeling discour-

aged is slowly leading him to the final ruin. It seems highly improbable that no more than discouragement can be the cause of death. We shall ask Ardrey.

The relation of rank to stress has its grim side. The overdominated animal may with small ado lie down and die. It has happened to cockroaches that the badly beaten animal, unwounded, has died apparently of nothing but discouragement. Rats introduced to established groups suffer persecution and may die within days. In a Glasgow laboratory a rat died after ninety minutes of persecution. He had not significant wound nor had he suffered the least internal injury. He died of stress.9

Solitude is often called the disease to death, and discouragement, which itself is another disease to death, will in turn be attended with solitude.

His frustration is still more increased while he is falling in love with Helen. His message of love to Helen is lost in a mysterious way, and then he receives a telegram from Louise to the effect that she is coming home. Now there begins to be formed the event which will seal his fate up. When he read the telegram,

He sat down, His head swam with nausea. He thought: if I had never written that other letter, if I had taken Helen at her word and gone away, how easily then life would

9. Ibid., p. 202
have been arranged again. But he remembered his words in the last ten minutes, 'I'll always be here if you need me as long as I'm alive' - that constituted an oath as ineffaceable as the vow by the Ealing altar. ... - why me, he thought, why do they need me, a dull middle-aged police officer who had failed for promotion? I've got nothing to give them that they can't get elsewhere: why can't they leave me in peace? Elsewhere there was a younger and better love, more security. It sometimes seemed to him that all he could share with them was his despair. (p. 189)

Now his discouragement is far advanced into despair. The despair, on the one hand, might be something which reminds one of one's existence as Scobie's monologue:

Despair is the price one pays for setting oneself an impossible aim. It is, one is told, the unforgivable sin, but it is a sin the corrupt or evil man never practises. He always has hope. He never reaches the freezing-point of knowing absolute failure. Only the man of good-will carries always in his heart this capacity for damnation. (p. 60)

Despair may be an honour awarded only to the courageous sinner, but it is also true that despair is very likely to be attended with death:

Despair is an ultimate or "boundary-line" situation. One cannot go beyond it. Its nature is indicated in the etymology of word despair: without hope. No way out into the future appears. Nonbeing is felt as absolutely victorious. But there is a limit to its victory; non-being is felt victorious, and feeling presupposes being. Enough being is left to feel the irresistible power of nonbeing, and this is the
despair within the despair. The pain of despair is that a being is aware of itself as unable to affirm itself because of the power of nonbeing. Consequently it wants to surrender this awareness and its presupposition, the being which is aware. It wants to get rid of itself—and it can not. Despair appears in the form of reduplication, as the desperate attempt to escape despair. If anxiety were only the anxiety of fate and death, voluntary death would be the way out of despair. 10

His despair goes deeper and deeper, until voluntary death shows its grim figure over the horizon of his life. Louise's telegram informing him of her coming back home drives him into the corner of voluntary death.

'I don't want to plan any more,' he said suddenly aloud. 'They wouldn't need me if I were dead. No one needs the dead. The dead can be forgotten. O God, give me death before I give them unhappiness.' But the words sounded melodramatically in his own ears. He told himself that he mustn't get hysterical: there was far too much planning to do for an hysterical man, and going downstairs again he thought three aspirins or perhaps four were what he required in this situation—this banal situation. He took a bottle of filtered water out of the ice-box and dissolved the aspirin. He wondered how it would feel to drain death as simply as these aspirins which now stuck sourly in his throat. (p. 189)

The aroma of death already begins to beckon him. As Paul

Tillich says, the way out of despair stretches to suicide.
The severer discouragement or despair becomes, the stronger
the fragrance of death grows. Yusef deprives him of the very
pride that he is an honest policeman by forcing him to help
with the diamond-smuggling, and what is worse still, he is
now no better than an accomplice. Besides, Louise compels him
to be a liar at once to himself and to God, insisting on his
having Communion. The pillars supporting his existence are
falling down one by one.

'I oughtn't to have dragged you up,
but I wanted us to have communion together.'
'I'm afraid I've ruined that - with
the brandy.'
'Never mind, Ticki.' Carelessly she sen-
tenced him to eternal death. 'We can go any
day.' (p. 213)

Brandy cannot be a lasting excuse. What excuse will work for
the next Mass is another anxiety of his.

Not a few thinkers regard despair as an affirmative
situation, because the existential consciousness that one ex-
ists helpless as a single one completely different from the
others is aroused when one stands face to face with despair.

W. Barrett says:

August 1941 shattered the foundation of that
human world. It revealed that the apparent
stability, security, and material progress of
society had rested like everything human, upon
void. European man came face to face with him-
self as a stranger. When he ceased to be contained and sheltered within a stable social and political environment, he saw that his rational and enlightened philosophy could not longer console him with the assurance that it satisfactorily answered the question what is man? 11

It is void, anxiety or despair that awakens one to one's existence. So it is usually said that the two world wars have bloomed the trend of thought called existentialism. It is also true of the situation concerned with Scobie.

Human beings never ceases to surprise: so it was the death sentence that had cured Robinson of his imaginary ailments, his medical books, his daily walk from wall to wall, I suppose, Scobie thought, that is what comes of knowing the worst - one is left alone with the worst and it's like peace. (pp, 228 - 9)

But the kind of despair for Scobie is to the contrary. The stimulus to arouse this consciousness must be like something sparkling, and if the stimulus remains lasting, it must make one exhausted. In the same way, the incessant blows of despair may well drive him groggy. He is already apt to be tired because of his sincere character. Louise's another insistence on his going to communion makes him to be more desperate and to wander in the gap between theory and practice.

11. William Barrett, op. cit., p. 34.
... I am too tired to think; this ought to be worked out on paper like a problem in mathematics, ... The trouble is, he thought, we know the answers — we Catholics are damned by our knowledge. There's no need for me to work anything out — there is only one answer: to kneel down in the confessional and say, 'Since my last confession I have committed adultery so many times etcetera etcetera'; to hear Father Rank telling me to avoid the occasion: never see the woman alone, ... And I to make my act of contrition, the promise 'never more to offend thee', and then tomorrow the communion: taking God in my mouth in what they call the state of grace. That's the right answer — there is other answer: to save my own soul and abandon her to Bagster and despair. (p. 219)

He is wandering desperately between the single problem and the general answer, between blood-and-flesh and soul-and-intellect. He is, step by step, approaching his final destination, bleeding the blood of sincerity. Only if he follows the routine convention of confession, his bleeding will immediately be stopped. But his original sin of sincerity tries to drive him into the final defeat. He seems like the rat in the Glasgow laboratory dying without any wound or any internal injury.

He tries giving a punch to his devil by refusing a false confession; afterwards, gets a strong counter-blow by receiving the eucharist with sins unsolved. Now definitely he gives his hand to Mephistopheles.

Father Rank came down the steps from the altar,
broken his own laws, and was it less possible for him to put out a hand of forgiveness into the suicidal darkness than to have woken himself in the tomb, behind the stone? Christ had not been murdered — you couldn't murder God, Christ had killed himself: he had hung himself on the Cross as surely as Pemberton from the picture-rail. (p. 190)

In short, he can be said to be still attached to the grace with which to be redeemed, while he is inclined to committing suicide. Besides the hope for grace, he does not lose or abandon his faith in God.

'I've given up the future. I've damned myself.'
'Don't be so melodramatic,' she said.
'I don't know what you are talking about. Anyway, you've just told me about the future - commissionship.'
'I mean the real future — the future that goes on.'

She said, 'If there's one thing I hate it's your Catholicism. I suppose it comes of having a pious wife. It's so bogus. If you really believed you wouldn't be here.'

'But I do believe and I am here.' He said with bewilderment, 'can't explain it, but there it is. My eyes are open. I know what I'm doing. When Father Rank came down to the rail carrying the sacrament.
...
' (p. 232)

While he is preparing himself for voluntary death, the attachment to life is not to be cut so easily. He visits Yusef in order to ask for his help, as he does not like the detection of his private life by Wilson and their boys. Yusef helps him to the degree more than necessary and kills Scobie's
boy. This murder facilitate his final journey. The sympathy with Helen who has said good-bye for his welfare, the sense of guilt for murdered Ali, and the disappointment at Louise's excessive worldliness make the execution date advanced.

He looked up at her with momentary hatred as she sat so cheerfully there, so smugly, it seemed to him, arranging his further damnation. He was going to be Commissioner. She had what she wanted - her sort of success, everything was all right with her now. He thought: it was the hysterical woman who felt the world laughing behind her back that I loved, I can't love success. And how successful she looks, sifting there, one of the saved, and he saw laid across that wide face like a news-screen the body of Ali under the black drums, the exhausted eyes of Helen, and all the faces of the lost, his companions in exile, the unrepentant thief, the soldier with the sponge. Thinking of what he had done and was going to do, he thought, even God is a failure. (pp. 253 - 4)

So far, we have surveyed the process of his suicide. The process gives us the impression that he has been dragged to a scaffold by a third hand.

He does not lose faith and hope up to the end of the matter, much less pity or compassion, namely love, -- he might be considered to have been equipped with those three virtues with which to be a saint.

But the guy named despair which is given birth to by Soobie's pity or his sincerity drives him to the scaffold. It
may be that he doesn't commit suicide but is murdered by pity. He is accused of the sin that he prefers to be an existential being and that he prefers to love people rather than try to conform formally to theory. And the Despair volunteers to execute him.

To make a long story short, not only in terms of his practice of love but also in terms of the heart of the suicide, Scobie may well deserve the titles such as a Prometheus or a martyr in the cause of humanitarian affection, or a courageous existentialist defeated by despair.
CHAPTER IV

UNION

God announces to Scobie that he should love in soul-and-intellect, that love should be as transparent as soul is, and that he should love out of duty. On the contrary, Scobie protests to God that he cannot but love in blood-and-flesh, that love should be as red as blood is, and that he will love out of pity. This is just the duel between divine reason and human passion. Alberes also takes notice of the tension as follows:

Authors such as F. Mauriac, G. Bernanos and G. Greene consider man as the battle-field where God and devil are confronted, ... In earlier days when Pharisaism prevailed, they protested loudly why God allows evil and pain. But in the contemporary days when freedom is preferred to happiness in every respect Christianity answers: 'The greatest gift granted by God is not the immediate, immaculate happiness but freedom.' 1

Then, we cannot but wonder if God will really drag and chain him to the mountain where a vulture devours his liver. We wish to see the possibility of reconciliation between the

parties — namely, the possibility of his redemption. Now we shall try to search for the very union or the liquidation of the contradiction. The author tries to express God's judgement through Father Rank's voice. Father Rank talks with Louise as follows:

'Do you know all that I know about him?'
'Of course I don't, Mrs Scobie. You've been his wife, haven't you, for fifteen years. A priest only knows the unimportant things.'
'Unimportant?'
'Oh, I mean sins, 'he said impatiently.
'A man doesn't come to us and confess his virtues.' (p. 271)

We can understand that God looks upon Scobie's sins as unimportant things; in other words, He also wants to grasp the heart of the matter. As a matter of fact, Jesus, God Himself in Christian faith, rebukes with great energy Pharisaic formalism.

He had just finished speaking when a Pharisee invited Him to dine at his house. He went in and sat down at the table. The pharisee saw this and was surprised that he had not first washed before the meal. But the Lord said to him, 'Oh, you Pharisees! You clean the outside of cup and plate while inside yourselves you are filled with extortion and wickedness. Fools! Did not he who made the outside make the inside too? Instead, give alms from what you have and then indeed everything will be clean for you. But alas! You who pay our tithe of mint and rue and all sorts of garden herbs and overlook justico and the love of God!' 2

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God Himself has a disregard for external observance of commandments such as paying tithe of mint and rue and all sorts of garden herbs.

It is only the pharisees such as Wilson, Louise or Padre Jose who tenaciously dig out such unimportant things as Father Rank puts.

'Would you mind if I looked at it?'
'If you want,' she said, 'poor Ticki, he hasn't any secrets left.'

'His secrets were never very secret,' he turned a page and read and turned a page. He said, 'Had he suffered from sleeplessness very long?'

'I always thought that he slept like a log whatever happened.'

Wilson said, 'Have you noticed that he's written in pieces about sleeplessness - afterwards?'

'How do you know?'

'You've only to compare the colour of the ink. And all these records of taking his Ewipan - it's very studied, very careful. But above all the colour of the ink.' He said, 'It makes one think.'(pp. 268 - 9)

In this passage, we can understand that Wilson tries to confirm his guilt and that Louise is surprised at the exposure. All they are concerned over is whether the outside of cup and plate is clean or dirty.

On the contrary, God sees the heart of the matter.

Father Rank clapped the cover of the

3. Padre Jose is a priest in The Power and the Glory, who gives up his faith, obeying the orders of the authorities.
diary to and said furiously, 'For goodness' sake, Mrs Scobie, don't imagine you - or I - know a thing about God's mercy.'

'The Church says ...'

'I know the Church says, The Church knows all the rules. But it doesn't know what goes on in a single human heart.'

(p. 272)

'Only God knows what goes on in a single one's heart.' might as well be added to the end of the last phrase.

In fact, Christian God is regarded as not so much the One of judgement but the One of Grace. Where a man-made law fails to see the pity in the core of the single one and judges only by the external evidences, the divine grace pulls up the alleged sinner by the hand. Unable to perceive the grace, Mephistopheles could be pleased with the contract as if he won Faust decisively.

The scribes and Pharisees brought a woman along who had been caught committing adultery; and making her stand there in full view of everybody, they said to Jesus, 'Master, this woman was caught in the very act of committing adultery, and Moses has ordered us in the Law to condemn women like this to death by stoning. What have you to say? ... As they persisted with their questions, he looked up and said, 'If there is one of you who has not sinned, let him be the first to throw a stone at her.' ... When they heard this they went away one by one, beginning with the eldest, until Jesus was left alone with the woman, who remained standing there. He looked up and said, 'Woman, where are they? Has no one condemned
you?' 'No one, sir' she replied. 'Neither do I condemn you,' said Jesus. 4

This story unfolds the wide horizon of redemption through grace for the alleged sinners.

The possibility of Scobie's redemption also leaks up from the crevice that God Himself contains a contradiction in the sense that God at once prohibits Adamites from sinning and tolerates the sinners. Carrying this property of God to an extreme, Luther proclaims the unconditional redemption through grace.

Three stages may be distinguished in Luther's theological development. Between 1512 and 1517, ... his Biblical studies led to a theological reorientation, at the center of which was an interpretation of the justice of God in Romans 1. 17, not as a divine attribute expressed in punishment and reward, but as the activity by which God makes men just ("justifies" them). This justice of God is identical with His Grace: it is not conditional upon human merit, but is received by faith alone. 5

Whether Scobie may ascend up to heaven or fall down to hell, it is certain that he is described as a man who incessantly thirsts for grace even in the act of sinning. Facing

4. John, 8: 3-11, op. cit.

up to his imminent death, he prays:

... O God, I am the only guilty one because I've the answers all the time, I've preferred to give you pain rather than give pain to Helen or my wife because I can't observe your suffering, I can only imagine it. But there are limits to what I can do to you - or them, I can't desert either of them while I'm alive, but I can die and remove myself from their blood stream, ... You'll be better off if you lose me once and for all, I know what I'm doing. I'm not pleading for mercy. ... (p. 258)

In the above passage, Scobie is thirsting after mercy very ironically by saying, 'I'm not pleading for mercy.'

Besides, it also comes to light that the author himself intends to send back Scobie safely to God's bosom. At the end of the story, Father Rank tells Louise who persists in Pharisaic rules that Christian God is that of grace, that of reconciliation.

'You think there's some hope then?' she wearily asked.
'Are you so bitter against him?'
'I haven't any bitterness left.'
'And do you think God's likely to be more bitter than a woman!' he said with harsh insistence, but she winced away from the arguments of hope.
'Oh, why, why, did he have to make such a mess of things?'

Father Rank said, 'It may seem an odd thing to say - when a man's as wrong as he was - but I think, from what I saw of him, that he really loved God.' (p. 272)

Father Rank announces that the man who betrays God with the worst sin loves Him really, -- just as Jesus does not condemn
the woman accused of adultery.

Graham Greene makes clear his intention for Scobie, by saying that the aim of Catholic novels is "to show again and again the infinite mercy of God for the repentant sinner at the final hour and, as to the suicide motif, "Of course, suicide is a mortal sin. But who is to say that a person committing suicide is in a state of mortal sin, just because he dies without having confessed his mortal sin?"6

We feel, closing the last page of the novel, that Scobie must be rewarded for his blood-and-flesh love out of pity owing to the intrinsic value of love as such and that the unimportant things resulting incidentally from the process of loving may well be forgiven in the grace of God.

Those who thinks that God should, rewarding the good, punish the wicked if He is to be fair, will frown where there is no logos, not knowing that pathos is the other side of truth. A Pharisee of a man who persists in the literal observance does not know the heart of truth.

The possibility dawns upon us, — the possibility of union or liquidation. The once-invincible iceberg of conflict frozen between divine reason and human passion begins at last to melt

down, once God unveils another face of His, that is, the God of Grace. We shall look up the blue sky and see the eagle of grace soaring above the vulture of justice.
CHAPTER V

CONCLUSION

We have kept track of Graham Greene's exploration along his way to the understanding of man. He tries to find out what man is through surveying or creating the life of a sample man, Scobie. Greene might be said to catch the image of the whole of man reflected in Scobie, a part of man.

Scobie's life begins to arouse the interest among those seeking to recognize the human nature in the realm of Christianity. Scobie's God is so personal that He wants to associate with him on an equal status; that is to say, an Adamite is created after imago dei so that he can be responsible for his own behaviours in keeping company with God. So God can suggest to Scobie that he should fulfill several duties as a condition for their friendship: to love the poor in the harsh circumstances, to live a humble and poor life himself, to overcome Louise's secular vanity, and to stand aloof from Helen. He succeeds as for the former two, but as far as the latter two are concerned, he has no choice but to repent of his free will.
Here arises the tension between divine reason and human passion. God decides the priority order in our performing duty and charity. Our love with duty neglected can by no means meet with the approval of God. And the Pharisaism of such characters as prefer hypocritical safety by framing themselves into a set of dogmata are more often than not concretized in the novel. On the contrary, Greene casts Scobie for a part of a Prometheus who keeps tense with existentialistic sincerity and resists falling a Pharisee etherized on the table of routine. We see two contrasting situations that Scobie wanders on the wasteland of individuality while God builds the castle of universality. Scobie comes to a showdown with God by committing various sins such as adultery, blasphemy, and suicide, which might well be regarded as a manifesto of existentialistic honesty. And his death, where the possibility of redemption can never be discovered providing the Catholic doctrine is construed verbatim, might be said to be a murder by the Despair rather than a suicide if we paid attention to the heart of his death.

The love affair on the divine stage is conditional and bound by duties. On the contrary, that of the human drama is so unconditional as to spring of its own accord out of passion.
This is just the duel between divine reason and human passion, and the angry face of God looms large. We wonder if God will really drag and chain him to the mountain where a vulture will devour his liver. We wish to see the possibility of reconciliation between the two parties, namely that of his redemption. To our relief, the author informs us of his redemption through Father Rank's voice. Greene urges God to unveil another face of His, the God of Grace. It is the very grace that brings about the union or the liquidation of the contradiction between divine reason and human passion. Grace beats justice so that such a beautiful denouement is achieved.

Greene's aim of surveying Scobie's life like the storm and stress must consist in the intention to grasp what man is. We can say that he finds the real mask of man in a slum inhabited by sinners rather then in a clean cloister.

Scobie sins by adultery, by deceit, by false confession. No man can escape the contamination of sin, but there is, for Greene, a virtue greater than purity, and that is compassion and love. 1

The sinner, as we mean here, are the ones who violate God's commandments in the cause of compassion and love. So they are sinners particularly from the viewpoint of Pharisees. Greene

feels strong contempt for Pharisees, who boast of or rest
themselves in the shelter of hypocrisy and routine by virtue
of the letter of God's law. He is anxious to ring an alarm
bell so that we may always awake to the heart of the matter
by finding out the very essence of human nature in Scobie's
existentialistic showdown.
하늘의 이성과 인간적 정열의 응화

한국말 초록

그림은 그림이 쓰는 문학작품들은 스스로 진지한 작품인 소설과 탐정소설의 범주에 들어갈 만한 요락물로 분류하고 있다. 그는 특히 그의 진지한 소설 속에서 하늘의 계율과 인간 주장 사이의 갈등을 다루면서 종교적 주제를 통한 인간 인식을 집요하게 추구하고 있다. '브라이튼 은'에서 시작하여 '예정의 종말'에 이르는 일련의 소설에는 그는 연계나 그의 빈결없는 주제인 '하늘과 대결화는 인간'을 연계나 다른 곳에 있다. 특히 '사건의 핵심'에서는 그 대령이 가장 심판하게 묘사되고 있으며 스코비가 다른 주인공들과는 다르게 구원이 불가능한 것같은 죽음은 죽고 있어서 그 작가는 이해하는 점점으로서 이 소설을 선정하게 되었다. 작가의 궁극적인 목표는 죽음과 갈등을 살피면서 인간의 참 모습을 불견하는 데에 있다고 여겨진다. 따라서 이 논문의 목적도 작가가 인식한 인간의 모습이 무엇인지지를 알아보자는 의도에 있다.

제2장에서는 '사건의 핵심'의 주인공인 스코비에게 하늘의 내리는 계율이 어떤 것인지에 관한 것으로 하였다. 기독교의 신 주 스코비의 신은 여타의 신과는 달리 인간신임으로 맡은 약의 우정의 조건으로서 계율을 계시할 수 있겠다는 논리가 먼저 개건되고 나서 계율의 명세를 일관하였다. -- 고등학생 상황 속에서도 불안한 사람들을 사랑하나. 청빈한 생활을 하다. 아내의 허영심을 극복하라.
그리고 정부의 사례를 들어다. 전자의 두 가지 계층에 관해서는 주인공이 하논의 진구로서 손색이 없으나 후자의 두 가지에서는 그 반대의 입장이 되고 있다.

제 3장에서는 하논의 이성과 인간적 정열 사이에 약가되는 긴장을 다루었다. 하논은 의무와 자선을 신문임에 있어서 우선 순위를 배진다. 의무를 소홀히 하면서 베풀어지는 사랑은 승인을 받을 수 없는 것이다. 또한 신조의 액자 속에 스스로 표장되어 들어가 위선적인 안정을 향하는 바리세 정신도 이 소설 속에서 자주 구상된다. 이와 대조적으로 스클비는 일상성 속에 매혹된 바리세인으로 전락하는 것을 저항하면서 실존주의적 긴장을 유지를 하고 있는 '프로메테우스'와 같은 인물로서 설정되고 있다. 하논은 보편성의 성을 쌓고 스클비는 단독자의 황무지를 방장한다는 대조적인 상황을 우리는 주목하게 되는 것이다. 스클비는 하논이 계층으로서 급하고 있는 여러가지 직 -- 간음, 독성, 자살 --을 범함으로써 하논과 배경하게 되는데 그 직은 오히려 인간의 입장에서 보면 정직성의 선언으로서 지지를 받아야 하지 않겠느냐 하는 주장이 본 장의 주요성이 되고 있다. 그리고 교리를 축어적으로 해석하는 화물의 가능성을 전혀 찾아볼 수가 없는 그의 축음도 그 핵심을 살피면 자살이라기 보다는 절망에 의한 피살이라고 간주할 수 있겠는가 주장도 개진되고 있다.

제 4장에서는 하논과 스클비 사이의 화해의 가능성에 대해 언급하면서 운동에 의한 대립의 해결을 확인하였다. 하논은 심판의 열
볼 만큼 특히 바리새인들에게 보여주지만 사건의 핵심을 보는 정치적 사람들이들에서는 그의 또 하나의 열풍인 운동의 그것을 드러내 보이기도 하는 것이다. 하늘은 랑크 신부의 입을 빌어 스코비의 구원을 선언하고 있다.

제5장은 결론이다. 앞 장에서 다룬 내용을 간추리면서 작가가 파악한 인간의 참 모습이 어떤 것인지를 살펴보았다. 절정 노도같은 스코비의 일생을 개관 또는 창작작 가의 의도는 극적으론 인간인식을 알코자 하는 데에 있을 것이기 때문이다. 작가는 제6의 충격적 해석을 좋아하고 위선을 과시하여 일상으로의 생명을 마련시키는 바리새 정신을 경험하고 있다. 이와는 대조적으로 스코비의 실존주의적 삶과의 진정 속에서 인간의 진정한 열풍을 발견하면서 우리가 향상 사건의 표면이 아니라 그 이면에 숨어있는 본 정신을 파악하도록 자신을 충구하고 있는 것이다.
BIBLIOGRAPHY


