THE RELIGIOUS CONCEPTS OF MIGUEL DE UNAMUNO
AND GRAHAM GREENE: A COMPARATIVE STUDY

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INTRODUCTION

Miguel de Unamuno and Graham Greene, a Spaniard and an Englishman, a non-Catholic and a Catholic, a man who continually questions and a man who has arrived at answers to his questions, are opposites in numerous ways. Yet there is a common ground on which they both stand, a basic factor which puts the two men on an even plane despite the differences which exist between them. This factor is an intellectual and emotional inquiry into themselves and into the religious concepts which present themselves as possible solutions to the questions raised about human individuals.

Each has devoted himself and his writing to the same single purpose. Of Graham Greene it has been said: "By presenting the mystery of suffering people, thus inviting the reader to meditate on his own destiny, he fulfills the function of a Christian novelist." Although Unamuno is not a Christian novelist, he too fulfills the function of "inviting the reader to meditate on his own destiny" through his writings. Both of these men are concerned with perhaps the most individually important questions that exist: What is God? What is religion? What are life and immortality?

1Francis Kunkel, The Labyrinthine Ways of Graham Greene, p. 102.
What are good and evil? These questions, which must occur to anyone who considers himself alive rather than merely existing might be a prelude to another great question: How do I react to the answers I find for myself? The first step in becoming a person is to find personal answers to the basic questions. But these answers are useless to the many people who stop at this point in the process. The answers have validity and worth only when they become the basis for a way of life for the person who has discovered them for himself, whether this way of life be embodied in an organized religion to which he can respond or be a set of concepts which he himself creates.

Unamuno says that he must leave the Roman Catholic Church, the religion of his childhood, because it has become stagnant and stifling. It no longer allows him to respond in the way he wishes to his basic hypotheses about religion and life. Greene, on the other hand, answers that he must join Christ's Mystical Body and become a member of the Roman Catholic Church in order to express his discoveries: "... in the forms of the Roman Catholic Church he found a measure of an answer to the problem that had vexed him as a child. The Catholic Church offered a reason for suffering and misery, for crime and brutality."2

The intense questioning, the endless searching which Miguel de Unamuno exhibits in his fiction as well as in his

2A. A. DeVitis, Graham Greene, p. 49.
philosophical writings has been the stimulus for this paper. Confronted with the fundamental questions posed by Unamuno, one is led to contemplate and re-evaluate his own ideas. Unless this process of re-evaluation occur, these ideas become increasingly inflexible and thus meaningless to the one who possesses them.

On reading Unamuno's *San Manuel Bueno, martir*, the common ground between Unamuno and Graham Greene becomes evident. In this story, Unamuno presents the inner conflicts and the basic questions which Greene presents in his fiction. Greene follows the same impulses of search for personal beliefs that Unamuno does, but the conclusions at which he arrives place him at the extreme polarity from Unamuno. It is the search for moral values in the work of the two men which I intend to discuss in this paper. There are a vast number of differences, as one would expect, but there are perhaps enough similarities to warrant our considering the two men together.
GOD AND HIS RELATIONSHIP TO MAN

Miguel de Unamuno grew up in a Roman Catholic family in late nineteenth century Spain: "The religious atmosphere of Unamuno's home was that of Catholicism whose traditions of simple and heartfelt piety bore a certain affinity to those of Anglo-Saxon Quakerism."¹ When he later attended the University of Salamanca, he began religious inquiries of his own as a result of which he broke away from the Church. On the other hand, Graham Greene was reared in Protestant England, in a Protestant home; at the age of 22, he was converted to Roman Catholicism. From these facts, it is obvious that the two men's opinions of and ideas about God will be quite different from each other's; however, they have both been influenced by the Catholic Church.

Both of these men have a strong desire, almost a compulsion, to believe—not in the ideas of God held by a formalized religion perhaps, but to believe. "Unamuno habla de Dios, no como del Creador y Conservador de los seres, sino cual si se tratara de un nombre de una palabra necesaria en el vocabulario humano."² Unamuno cannot believe in any god

¹Miguel de Unamuno, Essays and Soliloquies, p. 4.
²M. Ramis Alonso, Don Miguel de Unamuno, p. 72.
of a definite shape or form: "...he does not believe in a mechanical arrangement whereby a supernatural Power first breathes life into clay."3 His most concrete statement about his belief in God is that he does not and cannot know whether such a creature does exist. It does not burden him that he does not have an answer, however. "I do not know, that is certain; perhaps I can never know. But I want to know... and that is enough."4

For Unamuno the key is not to believe, not to have faith, not to know the way, but to struggle, to struggle constantly within himself between faith and reason, between the emotional and the scientific toward an answer. Specifically about the existence of God, he said:

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\text{Si me tratara de algo en que no me fuera la paz de la conciencia y el consuelo de haber nacido, no me cuidaría acaso del problema; pero como en él me va mi vida toda interior y el resorte de toda mi acción no puedo quietarme con decir: ni sé ni puedo saber... Y me pasaré la vida luchando con el misterio y aun sin esperanza de penetrarlo porque esa lucha es mi alimento y mi consuelo.} \]

Thus, Unamuno is struggling for a god, trying to create one from within himself; for him the process is to "crear lo que no vemos, si crearlo, y vivirlo, y consumirlo."6

Graham Greene, however, finds his God not from within

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4Unamuno, op. cit., p. 158.
5Edith Potter, Educational Philosophy of Unamuno, p. 43.
himself but from Holy Mother the Church. He accepts the Church and God as they are in the Catholic context, but with this clarification: it is God Who controls the Church and not the Church which controls God. Graham Greene's God cannot be controlled by regulations set up by the Church nor can He be subject to what man, either on his own as an individual or through the Church, thinks of Him. Thus when Scobie in The Heart of the Matter and the Boy in Brighton Rock have committed suicide, and have in so doing damned themselves in the sight of the Church, Greene implies in the consolation which the two priests offer the two wives that all is not lost. Father Rank says: "The Church knows all the rules, but she doesn't know what goes on in a single human heart."7; the priest in Brighton Rock says: "...hope and pray. The Church does not demand that we believe any soul is cut off from mercy."8 So Greene tells us that God controls Himself on His own with no restraints put upon Him by man's concept of Him.

Greene, as a Catholic, believes that God is a universal truth, omnipresent and with love for all His creatures. Unamuno, however, believes that each person must search inside himself for the "truth" or his own concepts of moral values.

Unamuno believed firmly that the truth is relative, and reality can be interpreted in many ways according to the interpreter...(he) stresses the importance

7Graham Greene, The Heart of the Matter, p. 333.
8Graham Greene, Brighton Rock, p. 357.
of everyone's defending his own truth, and declares that it is the faith and courage and passion with which a person defends his ideas which makes them true.\(^9\)

As he himself expresses the idea: "Son los mártires los que hacen la fe más que la fe a los mártires."\(^{10}\) He believes that the duty of man is to discover his own reality and uniqueness and to bring this to light.\(^{11}\) "Everyone must find his own truth for truth is not something immutable which can be transferred from one person to another."\(^{12}\) Greene presents God as being in control; Unamuno presents man as being in control.

Unamuno does, however, in some of his intellectual ramblings about the question of a superior being begin to convince himself of the existence of a God. Although he is against orthodoxy in itself, his belief in free inquiry in no way outlaws his investigation of previously established theories or religions as possible answers. Thus without committing himself to any belief, he flirts with the possibilities of a God similar to a Universalist idea:

Sólo cabe enamorarse de una idea personalizándola ...que el Universo es Persona también que tiene una conciencia, conciencia que a ser vez sugre, compadece y ama; y a esta Conciencia del Universo...es lo que llamamos Dios.\(^{13}\)

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\(^9\)Potter, op. cit., p. 45.  
\(^{10}\)Miguel de Unamuno, Del Sentimiento Trágico, p. 895.  
\(^{11}\)Miguel de Unamuno, Essays and Soliloquies, p. 26.  
\(^{12}\)Potter, op. cit., p. 44.  
\(^{13}\)Unamuno, Del Sentimiento Trágico, p. 784.
This is the type of unformalized concept which Unamuno almost grasps in his desire to fulfill his emotional hunger for a God. He almost grasps it—but he cannot quite do so.

Both Greene and Unamuno put tremendous emphasis on the individual and his soul. Obviously he is important to Unamuno—it is this individual who will crear a god. To Greene the individual is important because God has created this person, and even more important, He has created him in His image. There are many implications to be drawn from this. Unamuno goes from man to God while Greene goes from God to man. This partly explains perhaps why Unamuno cannot accept the concept of a God Whom he has not created and why Greene can do so. Unamuno can say that "El hombre es un fin, no es un medio...yo siento que yo, lo mismo que cada uno de mis hermanos, he venido a realizarme, a vivir."14 For him, the starting point is the yo; Greene says, however, that "the first step...(is) to forget the self and move toward the infinite."15 God is individually important for Greene because of the way He treats individuals; a god is individual
indifference in the matter of man's relationship to God is disastrous. For Unamuno this is true because indifference destroys the individual; for Greene because by being indifferent the individual will be destroying God. Unamuno believes that the person who does not confront the problem of the existence of God for himself is indeed lacking one of the basic parts of his life. For him, "it is a work of supreme mercy to awaken the sleeper and to shake the sluggard, and it is a work of supreme religious piety to seek truth in everything and to expose fraud, stupidity and ignorance."16

As Jose Ferrater Mora expresses Unamuno's one "formal principle" it is: "To be, is to be against oneself."17 Perhaps this principle partly explains why Unamuno treats San Manuel Bueno, a Catholic priest in rural Spain, with so much sympathy. It was the duty of this priest to bring the Catholic religion to his simple country parishioners. However, he himself could not believe many of the things that he preached as truth, particularly the doctrine of the bodily resurrection. Like Unamuno, he had a deep, profound desire to believe, even to be able to swallow the theology completely; but like Unamuno, he could not. His reason refused to be silenced as did his extreme desire to believe; but, he could not reconcile the two opposing forces. He was caught, as

16 Unamuno, Essays and Soliloquies, p. 162.

17 Jose Ferrater Mora, Unamuno: A Philosophy of Tragedy, p. 34.
was Unamuno, with a problem which he never quite managed to solve. Although Unamuno would not have approved of San Manuel's keeping the villagers in their ignorant stupor, he makes the priest a "saint" according to Unamuno's own definition of one; he is made a martyr because he is "one who suffers for his faith and bears a holy burden in his life." San Manuel is, rather ironically, exceptionally inspiring to his parishioners--perhaps this is because Unamuno believes that inner struggle is what creates real life and the priest's vitality imparts to his parishioners an even stronger faith in the religion he could not accept than they would have had without the stimulus of his life and vitality.

As Greene himself states, "Only indifference can destroy God." Greene's hatred of indifference is like Unamuno's but the two have a different idea of what the struggling is which should replace the indifference. For Unamuno, it is against dogma; for Greene it is within dogma. In Greene's fictional characters his somewhat unorthodox idea of struggling is clearly demonstrated. There are several examples in Greene's fiction in which Catholics who have inner conflicts and who are struggling with themselves have higher merit and are more alive than Catholics who are completely orthodox and self-satisfied: the whiskey priest in

18Miguel de Unamuno, Dos Novelas Cortas, introduction.

The Power and the Glory is an excellent example. He is a Catholic undergoing the most severe kind of inner conflict while at the same time fulfilling, in Greene's eyes, the requirements of a "good Catholic". This whiskey priest knows that because of the mortal sins he has committed, he is utterly damned and he longs for absolution and the Sacrament of Penance. Yet he cannot leave Mexico—as far as he knows, he is the only priest who remains in the country fulfilling the duties which his priesthood required, in spite of the fact that his religion had been outlawed. With complete selflessness he risks his life at every moment by bringing the sacraments to those Catholics in Mexico who have no other method of attaining them. However, he himself is completely unconscious of the great courage and unselfishness which is required of him in carrying out his priestly functions. With an attitude of profound humility, he believes himself to be unworthy of representing God to the people around him. In Greene's opinion, this Catholic who is in a state of mortal sin but who feels contrition is a better Catholic than one who is self-satisfied and who does not think about his soul.

Another example is Querry in A Burnt-Out Case. He has lost his faith and has given up a tremendously successful career in architecture to come to a leproserie in the heart of Africa with the purpose of freeing himself from all his entanglements so that he might "find himself" again. He does not believe in God any longer, yet he feels an
intense need for the God in Whom he once believed. The Father Superior of the group sympathizes with Querry and gives him credit for his efforts: "A man who starts looking for God has already found Him." The Father compares Querry's need for a God with a sore which he could not leave alone but must keep picking. Greene implies that this Catholic who is struggling within himself is more spiritually complete than M. Rycker who is very proud of the fact that he is a good Catholic but who uses the Sacraments of the Church as an appeasement to his own conscience rather than as a means of communication with God.

Greene's strong belief in the benefits of struggling to develop personal beliefs again shows up in the Potting Shed. Mrs. Callifer has been an atheist, as was her husband, and has refused to believe in a miracle which brought her son back to life. With her husband's death, however, she finds her stalwartness shaken and she begins to question the validity of her concepts.

It was alright to doubt the existence of God as your grandfather did in the time of Darwin. Doubt—that was human liberty. But my generation, we didn't doubt, we knew...We are none of us sure. When you aren't sure, you are alive. 21

Both Unamuno and Greene thought it expedient to give themselves and their fictional characters freedom of thought in their grappling with the problem of the existence of God.


21 Graham Greene, A Potting Shed, p. 120.
and His relationship to man, but with this difference: while Greene expected that the Church would serve as a guide-post in discovery and the eventual probable answer to these problems, Unamuno had no such guide-post to use. "Unamuno constantly emphasized the need for greater tolerance and respect for ideas and points of view different from one's own", and he believed that "In the search of truth no one should be deterred whether by pressure toward conformity in thought or by the accusation of inconsistency." As he said: "...las ideas son para los hombres, y no los hombres para las ideas." He did not expect, nor indeed think it favorable, for men to arrive at similar conclusions about God--this could become a subjection of the yo to a formalized idea.

Greene also was an advocate of free thinking, but he expected that it would lead back to the inevitable conclusion of the Christian God and the Catholic Church. For him the paradox of life is the immense possibilities which life offers, coupled with the idea that "behind the chance their is a design."  

22 Potter, op. cit., p. 32.
23 Ibid., p. 32.
LIFE AND IMMORTALITY

Unamuno's inability to develop a god for himself is perhaps basically derived from his inability to commit himself to a definite belief about humanity's immortality. It seems that man's immortality is Unamuno's basic concern in all his probings: "The salvation of man, the central problem of all religion, is the axis about which his thought and emotion revolve...salvation not so much from sin as from death, from annihilation."¹

Raised as a Catholic, he was taught fundamentally that when man dies here on earth, his soul remains alive, and is joined with its body later either in Heaven or Hell or Purgatory, depending on the state of his soul when he died. If he were in a state of grace, he would go to Heaven; in mortal sin, he would go to Hell. Intermediary, that is, stained with venial sin, he would go to purgatory. His state of soul would not necessarily be known by those humans around him—a last-gasp "My Jesus, mercy" said privately may be an Act of Contrition meriting forgiveness; on the other hand, an apparent saint or a clergyman may be hiding a soul in deepest sin. But the important fact is that when one ended this life, he began another; more correctly,

¹Unamuno, Essays and Soliloquies, p. 22.
this life was considered a prelude to or a small preview of "the afterlife" as it is termed in English or the más allá in Spanish. This is basically the view of life and immortality which Graham Greene, as a Roman Catholic, holds.

This is the ideology which Unamuno, too, held. So deeply is it imbedded in him that when he loses his belief in God and is searching for a replacement for the concept, the question of immortality is the one which most preoccupies him. Thus he says that he "cannot be persuaded that he who has once in his life...cherished the belief in the immortality of the soul, will ever find peace without it."² So important is this to him that he devotes himself completely to the problem: "Quiero decir del único verdadero problema de nuestro destino individual y personal, de la inmortalidad del alma."³

Unamuno believes that this hunger for immortality is one of man's basic drives. He seems to believe that every man, whether aware of the fact or not, has an inborn urge to immortalize himself, particularly the characteristics that make him individual. This is the purpose for religion: "Lo que el hombre busca en la religión, en la fe religiosa, es salvar su propia individualidad, eternizarla."⁴ Unamuno believes that each person is different from every other;

²Ibid., p. 209.
³Unamuno, Del Sentimiento Trágico, p. 656.
⁴Ibid., p. 945.
this is the main reason why he must make himself eternal in any way he can: preserve himself, perpetuate himself so that he, his personality and his individuality, will not become lost. In one of his statements tinged with religiosity, Unamuno says, "Dios planta un secreto en el alma de cada uno de los hombres, y tanto más hondamente cuanto más quiera a cada hombre." Each individual is unique, unlike any other. Each individual tends to a very strong desire to keep this quality which makes him unique on a continuum, maintaining the status quo of the existence of his uniqueness as much as possible. "Ni a un hombre... se le puede exigir un cambio que rompa la unidad y la continuidad de su persona." Unamuno considered this quality highly desirous in people. To tangle with this problem was in some ways the essence of being for him. Along with a great emotional longing for immortality, he had also within him a strong intellectual force which made him believe that a plan of life after death was unfeasible. He is caught between his emotional despair and his reasoning scepticism; but he combined the two and evolved from this combination "a tragic, that is to say a profoundly loving, embrace, that the fountain of life will flow, a life earnest and terrible." 

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5 Ibid., p. 815.
6 Ibid., p. 661.
which became the driving force of his life. This was the key to the mystery of life and afterlife which Unamuno would present to those who would have it. This was the only tool which he could devise to work towards those things he could never hope to really know. This was for him the way a person could lead a worthwhile life: "No concibo a un hombre culto sin esta preocupación...Sólo espero de los que ignoran, pero no se resignan a ignorar, de los que luchan sin descanso por la verdad y ponen su vida en la lucha misma más que en la victoria." On the other hand, he believes that to know answers and to exist with the assurance of them actually amounts to the loss of life; "la desesperación, aunque resignada, es acaso el estado más alto del hombre."8

Unamuno fears nothingness after death, but he equally fears that life on earth can become little more than nothingness. And this is precisely what happens when individuals stop feeling "la lucha" within themselves. It would be a disappointment certainly not to have an afterlife, but it would be an unforgiveable crime not to use constructively what life we are sure we do have. However, this can be done either by becoming insensitive to the stimulus of thinking, by simply ignoring the questions of God and immortality, or by becoming stagnant once a conclusion has

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8Potter, op. cit., p. 38.

9Ibid., p. 40.
been reached—for any conclusion can be only tentative at best in our precarious predicament of frail humanity.

While man is "of flesh and bone", \textit{de carne y hueso}, he also has an element of the unreal, \textit{la indefinible} about him. Unamuno says that both of these elements make up his \textit{yo} and his reader's \textit{tu} which are concrete and should not be sacrificed on the altar of the abstract idea,\(^{10}\) yet which have harnessed to this ideas of concreteness a certain quality of the ideal, of the "unreal".

In his opinion, both these elements are necessary if a glimmer of hope in immortality can exist. He constantly expresses a scornful attitude about those philosophers who raise their theories above the human, individual level; philosophy must not, according to Unamuno, be abstract; it must "help men and their society, to help men in their attitude to life and in their consciousness."\(^{11}\)

Both man's physical and spiritual beings must be considered before any philosophy can be feasible. Unamuno can agree with St. Paul, St. Augustine, Pascal, and Kierkegaard in that "the soul they spoke of was not an impassive entity, but just the contrary: a purely personal, radically intimate being, capable of possessing experiences..."\(^{12}\) Yet he detests those who limit the meaning of concrete man


\(^{11}\)Arturo Barea, \textit{Unamuno}, p. 29.

\(^{12}\)Ferrater Mora, \textit{op. cit.}, p. 54.
and materialistic, practical definitions. He can accept not knowing or not believing, but he cannot accept or understand those who do not try to know or believe, those who ignore man's spiritual side. What he calls a "lack of ideality... poverty of inward life, which is implied by not longing for another and transcendental life" is dismaying to him. Thus when Unamuno talks of "el hombre de carne y hueso", he is using the term in a broad sense. This phrase to him seems to mean man as he appears physically plus all his spiritual possibilities of eternalization and perpetuation.

Added to the problem of man's immortality is Unamuno's inability to distinguish clearly between past, present, and future time. Unamuno regards the past, future, and to a certain extent the present as enveloped in a mist or a fog, with uncertain limits and uncertain existence. The past does not preoccupy Unamuno greatly except as its concepts of God and immortality influence us. Of course, it is the future with which he is greatly preoccupied but about which he can permit himself, out of consideration of both emotion and reason, to draw no conclusions.

It is the problem of the present which he considers a piece in the puzzle of the future. He is not sure even of its reality. For him "Lo que no es eterno tampoco es real." That is, this life for him cannot be real unless

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13 Unamuno, Essays and Soliloquies, p. 194.
14 Unamuno, Del Sentimiento Trágico, p. 690.
it is connected to something of which it is always a part, something eternal. He cannot resign himself to the possibility that with the end of this life, each one of us will be extinguished forever. The yo which he has nourished, developed, and maintained throughout his lifetime is much too valuable to him and to posterity to be merely discarded after so short a use as life on earth. Perhaps this love of himself, a positive type of self-esteem, of amor propio or conceit of one's merits, is the beginning point for all of his searching. He is too important to be set aside and lost forever!

Hay que creer en esa otra vida para poder vivir esta y soportarla y darle sentido y finalidad. Y hay que creer, acaso en esa otra vida para merecerla, para conseguir la, o tal vez ni la merece ni la consigue el que no la anhela sobre la razón y, si fuere menester, hasta contra ella.\textsuperscript{15}

This problem is dealt with at some length in Unamuno's novel \textit{Niebla}. The title itself, meaning fog or mist, is indicative of the theme. Augusto Pérez is a young man of leisure leading a directionless life, who is greatly disturbed by the haze of uncertainty which surrounds him. Plagued by his own worthlessness, he asks, "¿Qué es el mundo real sino el sueño que soñamos todos, el sueño común?"\textsuperscript{16} Without any religious belief as a directive, he finds himself floundering about searching for a truth, a purpose.

\textsuperscript{15}Ibid., p. 891.

\textsuperscript{16}Unamuno, \textit{Niebla}, p. 75.
Pérez never seems to find his way through the mist until he finds that Unamuno, as the author, is planning his death. Faced with this and the uncertainty of what is to follow, Pérez rebels and refuses to die. At this point he reminds Unamuno that there is the same sort of relationship between Unamuno and "God" as there is between Unamuno and himself. He concludes: "Así que le entre la menor duda de que no pueda menos de morir, está perdido" and "En fin, la cosa no tiene ya otro remedio" (i.e., dying).17

The feelings of longing for the unattainable answers and security are presented very vividly in Niebla. Actually, Unamuno believes that such feelings are the nearest to a perfect state humanity can reach. "Y el secreto de la vida humana, el general, el secreto raíz...es el ansia de más vida, es el furioso e insaciable anhelo de ser todo lo demás sin dejar ser nosotros mismos."18

In this context, the question of reality of the next life brings into question the reality of this life as well. Unamuno feels that our concept of time has limited our capacity to visualize the over-all scope of our existence. "Esclavos del tiempo, nos esforzamos por dar realidad de presente al porvenir y al pasado, y no intuimos lo eterno por buscarlo en el tiempo, en la Historia, y no dentro de él."19

17Ibid., p. 180.
18Unamuno, Del Sentimiento Trágico, p. 826.
When he says that "the future is one of the greatest deceptions. The real future is today," he is trying to break away from the chains of time, demonstrating instead the continual flow of humanity, of each individual in himself without division of different forms of existence in certain time periods. The divinity in man (if indeed God is our link with immortality) causes suffering which should "cause them to break all those paltry logical chains with which they seek to bind their paltry memories to their paltry hopes, the illusion of their past to the illusion of their future." Consistency in this idea, however, would necessitate the existence of a more formalized God, a belief which Unamuno cannot accept.

Thus, Unamuno has conceived of humanity with an unquenched, indeed unquenchable, thirst for immortality. How does one grapple with this problem? Joaquín, the main character in Unamuno's novel Abel Sánchez, has had his thirst thwarted into envy: a passion which completely and wholly dominates his person and his actions. Despite the immense resources in the forms of intelligence, money, and environment, which Joaquín has to practice his theory of immortality through fame which is one of Unamuno's ideas of perpetuating oneself, he cannot achieve his goal. By wanting to be outstanding so that something of himself could survive in the

20 Unamuno, Essays and Soliloquies, p. 84.
21 Ibid., pp. 84-5.
memory of others, his thirst for immortality turned to
vanity, greed and terrible envy. As Unamuno said, "La
envidia es mil veces más terrible que el hambre porque es
hambre espiritual."23

The idea of perpetuating oneself through offspring
appeared in Gertrudis in La tía tula. Although she herself
was too absorbed in religiosity to be able to lower herself
to sex and child bearing, she was so much in need of "spirit-
ual descendents" that she devoted her life to her sister's
family. Raquel in Dos Madres experiences the same longing
for offspring through which to perpetuate herself. Although
none come to her, she will accept those of her lover and
his wife because she wants them so desperately. She actually
forces her lover to marry a fertile woman rather than herself
so that she might have her offspring indirectly.

This, then, is Unamuno's dilemma concerning immor-
tality: Why does he spend his time philosophizing and wondering?

"Porque no quiero morirme del todo y quiero saber si
he de morirme o no definitivamente. Y si no muero,
cqué será de mí?; y si muero, ya nada tiene sentido.
Y hay tres soluciones: (a) o sé que me muero del todo,
y entonces la desesperación irremediable, o (b) sé que
no muero del todo, y entonces la resignación, o (c)
resignación en la desesperación o ésta en aquélla...
y la lucha." 24

Unamuno, struggling within this abyss, tries to reconstruct

22 Barea, op. cit., p. 30.
23 Unamuno, Del Sentimiento Trágico, p. 705.
24 Ibid., p. 683.
the whole scheme of existence as he sees it. He feels that there must be more to existence than what we can see and know. But since this is all we can know, we must start from here and discover what we can.

The individuality with which Unamuno is preoccupied may be regarded as belonging to three stages that merge imperceptibly with each other: pre-existence, existence, and post-existence... he tries to breathe life into the two nebulous horizons of the individuality span by joining them with the middle or existential section, where he feels the throb of life.\textsuperscript{35}

Since he does not accept any formalized belief, he cannot renounce the world because he is not sure what it is. His advice is: "En vez de renunciar al mundo para dominarlo... lo que habria que hacer es dominar al mundo para poder renunciar a él."\textsuperscript{26}

Thus while Unamuno wants eternity, Greene believes in it with certainty. He agrees with Unamuno that this life is a struggle, \textit{una lucha}, but he believes that one can look forward to a certain prospect, a certain promise kept; Heaven or Hell based on one's own particular case. Because of this Madaule says of Greene, "Nous sommes des nomades, en route vers la Jérusalem céleste. L'immense mérite de Graham Greene est de nous avoir rappelé de la condition humaine, et que la paix harmonieuse n'est pas l'ordre du temps, mais de celui de l'éternité."\textsuperscript{27}

\textsuperscript{25}Eoff, op. cit., p. 189.
\textsuperscript{26}Unamuno, \textit{Bel Sentimiento Trágico}, p. 919.
\textsuperscript{27}Jacques Madaule, \textit{Graham Greene}, p. 386.
In view of this, we have Unamuno struggling with life, struggling in life, struggling about life: "(e)sta lucha por la vida es la vida misma." Greene, on the other hand, finds life as a "testing ground" for the next life which he firmly believes will come. Unamuno's fictional characters are struggling to fit into the plan presented to them by the Church which they know determines the possibilities of their immortality. Even though they choose Hell as does Rose in Brighton Rock rather than give up what they have here on earth, they are aware, at every moment and during every movement, of what the plan is and where their steps are taking them.

Greene's frame of reference in matters of immortality is always within the Church while Unamuno's questioning is more basic, more fundamental. Greene has found the answer to his inquires about immortality, but Unamuno has not found the answers. Instead he keeps asking questions—he has nothing through which he can work in terms of a future after death as Greene has.

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28 Miguel de Unamuno, La agonía del cristianismo, p. 17.
ROMAN CATHOLICISM

It is apparent from Unamuno's views concerning God and immortality that he is no longer a Catholic. Greene is an adherent of the faith. Unamuno has definite objections which lead to his rejection of Catholicism. Although Greene opposes him on most of these objections, even in the area of Catholicism the two men may not be as diametrically opposed as it may seem on the surface.

Of course, Unamuno's conception of God is not compatible with that of Catholicism. Unamuno is not willing to admit that a definable God exists; at best, he will commit himself to no more than a definite longing for a God or a conception of a universal type of being which can be drawn from this longing. However, the idea of the Christian God does intrigue him. He has what he describes as "a strong bent towards Christianity, but without adhering to the special dogmas of this or that Christian confession."1

Approximately the same relationship is true between Unamuno and his conception of immortality: "...there is at least one concept of immortality near which he seems to linger: the Christian one...he often tackled the problem of immortality

1Unamuno, Essays and Soliloquies, p. 157.
and the problem of Christianity simultaneously."\(^2\)

As a matter of fact, the figure of Christ holds a certain attraction for Unamuno. Never stating that he believes in Christ as a deity, he nevertheless regards Him one time as an historic person of high quality and character, and another time as a religious figure vaguely connected with a God, but not necessarily in the representation of the Trinity. As he envisions Christ, He is a teacher: " Jesús, no bautizó, no confirmó, no celebró misa, no casó, no ungíó moribundo, sino que administró siempre el santo sacramento de la palabra."\(^3\) Christ and His teachings and preachings are acceptable to Unamuno on face value without Christian interpretation; actually he agrees with many of Christ's conceptions. "La agonía es lucha. Y el Cristo vino a traernos agonía, lucha, y no paz."\(^4\) What Christ teaches can be of direct benefit to people searching for beliefs and values as Unamuno is as well as to Christians: "...la palabra, cuando es palabra de verdad, es la fuerza creadora que eleva al hombre sobre la Naturaleza inhumana y brutal."\(^5\) Perhaps the reason he can maintain this much concession toward the person of Christ is the fact that he is influenced by both spiritual hunger and reason: "I bear the doubt in my


innermost spirit; I have since I began to think; but I carry faith in the ground of my soul."\(^6\)

These feelings, however, do not commit him to any certain way of thinking. He has accepted Christ only to the extent of admiring Him and accepting certain of His ideas. His attitude toward Christ calls for clarification, however, when Christ is put in the context of Catholicism. "Fe cristiana consiste en el Cristo del Evangelio, y no en el de teología."\(^7\) The Church, in Unamuno's opinion, has delegated Christ to play the role which is convenient for the institution and not necessarily in accordance with Christ or His ideas. The Church has merely "used" Christ because He does have such merit by virtue of His life and deeds. In Unamuno's eyes, the Church has taken over the good in Christ to fit into its scheme: "Fué el sentir a Dios como Padre lo que trajo consigo la fe en la Trinidad, y de aquí para completa con la imaginación la necesidad sentimental de un Dios hombre perfecto...el culto al niño Jesús."\(^8\)

This constant incorporation of what is meaningful, as "la palabra" is, into the institution leads to another of Unamuno's complaints about Catholicism. This trend seems to affect a deadening environment on those whom it touches; its demand for orthodoxy destroys the uncertainty and la lucha

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\(^6\)Unamuno, La agonía del cristianismo, p. 135.


\(^8\)Unamuno, Del Sentimiento Trágico, p. 812.
to which Unamuno attaches himself so strongly. In the average individual, this orthodoxy causes results such as the hypothetical conversation Unamuno poses: "--Creo lo que cree la Santa Madre Iglesia--y luego al preguntarle qué cree ésta, replica:--Lo que yo creo."\(^9\) This type of situation utterly suffocates the questioning which is the keystone of Unamuno’s life.

Another fault of Catholicism according to Unamuno is that the extremely strict regulation of its members engulfs them so completely that they can never again really think for themselves. Even if the hold of the Church were broken, the person might not be able to replace it with something better. The stifling of his thinking had been so that he could not effectually take part in la lucha which Unamuno recommends. "He noted that people brought up in the Roman Catholic faith were prone to accept the shallowest tenets of materialism.\(^10\) He came face to face, when exploring this possible outcome, with what he considered the end result of Catholicism: "Minds formed by the legacy of centuries of 'ritualistic, authoritarian religion' were in danger of falling 'from the ridiculous infantile Heaven and Hell of superstition into gross superstition of the Here and Now.\(^11\)

While he does not consider Christianity, in the form

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\(^{10}\)Barea, op. cit., p. 26.  
\(^{11}\)ibid., p. 26.
much more meaningful to him away from his soft life than they had been before. He also grew to know more about people, and to be able to deal with them more understandingly and more beneficially because he himself had experienced sin, despair, hope—the gamut of human feelings. The Church could also work through him because no matter how dirty and stained with sin the priest's hands may be, he still can put God, the Holy Eucharist, in the mouths of those whom he can also absolve with Christ's forgiveness.

Greene does not need proof of the power of the Church; he has been given "the gift of faith" and does not need to employ reason as a criterion for judging his religion. This, however, is Unamuno's main complaint against the Church. His charge of the incompatibility of faith and reason is twofold: first, he cannot logically accept the religious tenets of Catholicism and second, in a contradictory mood, he disapproves of the Church's attempt to bolster her claims by the use of reason. While he cannot accept religion because it is not provable or reasonable, he condemns the Church for its efforts in trying to use reason to back up her claims. He would like to compromise faith and reason, but he does not like the Church to do do.

Greene does not object to the Church's attempt at reconciling faith and reason, but rather sees it as an attempt on her behalf at "struggling". Since he agrees with Unamuno that "God...is reborn only in who questions
Him,"\(^{14}\) he does not object to the Church's attitude. Nor, however, is he dismayed if the results were not perfectly co-ordinated: "Any substantial conclusions are apparently outside the area allowed to man; only God can answer by extending His mercy and salvation..."\(^{15}\)

Although Unamuno wishes at times that he could, like Pascal, simply accept faith and quiet his reason, he could not allow persuasion to take the place of conviction, nor could he wait for a "fruit-bearing" faith which would deliver him from his reason.\(^{16}\) He resents the Church's crushing what good it could have as a faith under the burdensome weight of proof. He can accept "in the beginning was the word", but when "la letra" was added to the "palabra", the true word was buried under the written word: "Y con la letra nació el dogma...la agonía fué dentro del dogma y por el dogma mismo."\(^{17}\) In his opinion, the Church has ruined herself. "La fe de ustedes está muriendo ahogada en silogismo. El cáncer de su Iglesia de usted es el racionalismo...cada uno de esos desdichados sermones es un nuevo golpe asestado a la verdadera fe."\(^{18}\)

In all truthfulness, the labels "Catholic" and

\(^{14}\)Ibid., p. 90.
\(^{15}\)Ibid., p. 94.
\(^{16}\)Unamuno, La agonía del cristianismo, p. 109.
\(^{17}\)Ibid., p. 47.
\(^{18}\)Unamuno, Del Sentimiento Trágico, p. 787.
"non-Catholic" cannot be applied to Greene and Unamuno without a few special reservations. Many orthodox Catholics feel strongly that Greene has overstepped the boundaries of belief and conviction which the Church has set up. Greene has said: "...the personal morality of an individual is seldom identical with the morality of the group to which he belongs."\textsuperscript{19} Greene believes further that: "While the Church may demand conformity of behavior and belief according to fixed dogma, God, like the devil, operates apart, if necessary, from the Church's body of dogma."\textsuperscript{20}

Greene, who believes in God, can put the mysteries which cannot be proven, and which he believes should not be proven, in the category entitled "unsolvable by human standards", bundle them neatly, and address them to God—for He alone knows the answers. But Unamuno cannot do this for he has no one to whom he can refer the unsolvable mysteries.

However, Unamuno does not ever completely reject the idea of Christianity. While Greene's orthodoxy includes giving God a free reign, Unamuno's unorthodox attitude is the rejection of the reasoning used by both the Church and the dogmas of the Church. These two ideas actually complement each other and place Greene and Unamuno closer together in their conceptions of Catholicism as the institution of the Christian God.

\textsuperscript{19}DeVitis, \textit{op. cit.}, p. 44.

\textsuperscript{20}Karl, \textit{op. cit.}, p. 92.
The religious environment in which Greene and Unamuno were raised has much to do with the final outcome of the two men. Greene, raised in the sin-conscious, strict Protestant England, turned to Catholicism as a form for his personal beliefs. Catholicism offered to him an escape from stifling morality, offered him a direct connection to the afterlife. For him, Catholicism is a religion for individuals. Perhaps in this atmosphere Unamuno would have been able to accept Catholicism, for in Spain Catholicism was different. To Unamuno Catholicism was of the type "satisfied with a rigid and correct fulfillment of Church laws and regulations... as a result the Spaniard knew no other alternative than submission or violence." 

In Unamuno's poem "Dios de mi España contrita" he expresses the dilemma which this condition presented to him: he says to Christ: "Tu eres la verdad", but he cannot accept Him as He is presented by the Church in Spain.

The Christ to Whom Unamuno feels close is the One he calls "the Spanish Christ". His concept of the true Spanish Christ, the one too often hidden by the decadent Church, closely resembles Greene's basic feeling for Christ. Madaule says about Greene: "Son christianisme à lui est un christianisme tragique et réaliste comme celui des

21 DeVitis, op. cit., p. 49.
22 Oscar Fasel, "Unamuno and Spain", Hispania, p.33.
23 Fredrico de Onis, Antología de la Poesía, p. 17.
It is this same 'christianisme espagnole' with which Unamuno feels his closest link to orthodoxy. This 'Spanish Christ' is the crucified one, in agony, in suffering, which is found in images in every Catholic Church in Spain. It is the image which relates to Unamuno the Christ Whom he can understand, Whom he can pity:

For here and now, in this bull-ring of the world, in this life which is nothing but the tragic bull fighting, the other Christ, the livid, the purple, the bleeding and sanguineous, is a picture for Unamuno of Christianity's immediate contact with the soul; "the other Christ, the One of the Ascension, is reserved for when we triumph."  

Greene places tremendous emphasis on the importance of sacraments in Catholicism. It is the Sacraments which give the Catholics spiritual life. The majority of his Catholic characters who have gone astray have done so after giving up the sacraments: Pinkie in *Brighton Rock* and Querry in *A Burnt-Out Case* are examples. In "A Visit to Morin" Greene portrays a man much like Unamuno--one who has lost his belief, who cannot accept the inadequate attempts at reason by the Church. He blames this loss of faith on his neglect of the sacraments. Morin had been a Catholic writer who wrote in defense of religion, but who had somehow lost his faith. An admirer finds him at Midnight Mass--his

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now only annual attendance of Mass--sitting in his pew while the people around him go forward to receive Christ in the Eucharist. His attitude was much like Unamuno's: "A man can accept anything to do with God until scholars begin to go into the details and the implications. A man can accept the Trinity, but the arguments which follow..."26 Yet he too feels the hunger which is Unamuno's drive: "I indicated the brandy bottle. 'I told you just now--people are not only hungry and thirsty in that way'."27 But unlike Unamuno, Morin finds his salvation in believing in the Church--he had cut himself off from the sacraments twenty years before and his faith had gradually withered away. "The water must be more than wafer,"28 but he cannot return to grace for fear that his belief would not return with it. Morin is much like Unamuno's doubting priest, San Manuel Bueno, in that he too is a "carrier of the disease (religious zeal)"; others draw religion and inspiration from him while he himself doubts the very things he is instrumental in making them believe, but neither can he rob them of their faith.29

Thus while Unamuno's principle objection to Catholicism is its regulations and forms, Greene searches for regulations and forms by which to live. While Unamuno must satisfy his

27 Ibid., p. 78.
28 Ibid., p. 79.
29 Ibid., p. 77.
reason as well as his emotion in the matter of religion, Greene maintains that God's ways cannot be fathomed by human, finite intelligence, and faith alone, in the final analysis, is the sole salvation on the road to belief.

Greene can agree with much of Unamuno's criticism and rejection and Unamuno can agree with many of Greene's basic, Catholic impulses and emotions. Perhaps the difference is that for Unamuno the faults overshadow the good and for Greene the good overshadows the faults. In Unamuno's view the Catholic faith is a vice, an opium, a deadener, while in Greene's opinion it is the element which instills life and purpose into people.
GOOD AND EVIL

Graham Greene is extremely preoccupied with the ideas of the forces of good and evil in the world as they affect individuals; this preoccupation shows up in much of his fiction. Of course, for him good and evil are found within the context of morality and religion, particularly the Roman Catholic religion. Unamuno, however, does not place as much emphasis on good and evil, nor does he see them within a religious context.

As far as Unamuno is concerned, morality, that is, the way people conduct themselves according to their recognition of good and evil, is not concerned with or under the direction of religion, especially any type of formalized or organized religion. He cannot believe that belief in a religion or faith in a superior being can actually make a person "moral", but he does believe that goodness can make one create a God in whom he can place his trust. Unamuno says: "...no es tanto que el creer en Dios le haga bueno, cuanto que el ser bueno, gracias a Dios, le hace creer en El. La bondad es la mejor fuente de clarividencia espiritual."¹ For him, God is certainly not the cause or foundation of a moral

¹Unamuno, Del Sentimiento Trágico, p. 678.
code. If there exists a connection between the two it is that He is a result of morality. Unamuno presents the relationship between God and morality as an enigma: "La ley de la necesidad está sobre El o es El mismo. Y en el orden moral se pregunta si la mentira, o el homicidio, o el adulterio son malos porque así lo estableció, o si lo estableció así porque ello es malo."²

"La diferencia que he visto siempre entre la moral y la religión es la de que aquélla nos enseña a hacer el bien, y ésta a ser buenos"³; thus Unamuno differentiates between doing good and being good. At the same time, however, he asserts that people are not good simply for goodness' sake itself, but for an ulterior motive, often an underlying one, which may be hidden even from themselves: "Fue el tonto de pecado...de su generosa empresa; la de buscar nombre y fama en ella, la de emprenderla por la gloria...No creáis os digan que buscan el bien por el bien mismo, sin esperanza de recompensa."⁴ While he says that morality is not based on religion, he nevertheless says that people conform to ideas and standards of goodness only to gain a reward. This is precisely the set-up religion uses to base its demand for moral living: a rewarding afterlife. This contradiction is probably a result of Unamuno's lack of belief in a God

²Ibid., p. 804.
⁴Unamuno, La vida de don Quijote y Sancho, p. 14.
coupled with his immense desire for a God.

Since Unamuno does not believe in a God, perhaps he is too cynical in his attitude toward those who do believe in a God. He cannot believe that people will obey moral laws unless they can benefit from doing so; those who say they have no ulterior motive are charged with being hypocrites by Unamuno. An anonymous Spanish sonnet refutes him beautifully and explicitly presents the views of a person who is good only because of his love for God:

No me mueve, mi Dios, para quererte
El cielo que me tienes premiado,
Ni me mueve el infierno tan temido
Para dejar por eso de ofenderte.
   Tá me mueves, Señor; muéveme el verte
Clavado en una cruz y escarnecido;
Muéveme ver tu cuerpo tan herido;
Muéveme, tus afrontas y tu muerte.
   Muéveme, al fin, tu amor, y en tal manera,
Que aunque no hubiera infierno, te temiera,
Y aunque no hubiera infierno, te temiera.
   No me tienes que dar porque te quiera;
Pues aunque lo que espero no esperaba,
Lo mismo que te quiero te quisiera.5

Perhaps Unamuno feels that he must have an ulterior motive for morality, but perhaps he judges others too arbitrarily by his own standards.

This "hunger for immortality" with which he is obsessed is sometimes given by him as a reason for morality. As he is searching for immortality itself without finding it, he is also searching for a basis for good action and he comes up with nothing more concrete for a basis than the immortality

5Don de Menéndez y Pelayo, Cien Mejores Poesías, p. 67.
which he hopes is true. "Mi conducta ha de ser la mejor prueba, la prueba moral de mi anhelo supremo...no se basa, pues, la virtud en el dogma, sino éste en aquélla."6 To him, the desire for God and for the possibility of an afterlife is strong enough to serve as a mold for his life's course: "De este anhelo o hambre de divinidad surge la esperanza, la caridad; de ese anhelo arrancan los sentimientos de belleza, de finalidad, de bondad."7 Thus from this hunger and the struggle which results from it spring the capacity for virtues and a reason, at least a partially-formed reason, for trying to maintain virtuous action.

He is against a morality which consists of a negative attitude; this is again the rules, the domination of ideas which he abhors and against which he fights continuously. In his opinion, the trend of negations should be reversed: "El progreso de la vida espiritual consiste en pasar de los preceptos negativos a los positivos."8 This reversal would make the process of "being moral" more attractive to Unamuno because it would be an aggressive effort rather than merely a criticism. This idea of positive movement is very inviting to him: "Los hombres andan inventando teorías para explicarse eso que llaman el origen del mal. Y ¿por qué no el origen del bien?...Lo bueno es bueno para algo, conducente a

6 Unamuno, Del Sentimiento Trágico, p. 895.
7 Ibid., p. 824.
un fin, y decir que todo es bueno, vale decir que todo va a un fin."  

It is Protestantism which to Unamuno seems particularly unreasonable in its attitude toward sin. To him it seems that Protestantism is indeed rather a type of morality than a religion, carrying the preoccupation with sin to an extreme. He does believe, however, that Catholicism has developed a good method of dealing with morality and sin. Confession offers the individual an opportunity to free himself from feelings of guilt and the religion can spend most of its time involved with the more basic questions of true religion: immortality and God. "Lo específico religioso católico es la inmortalización y no la justificación al modo protestante ...(en protestantismo) la religión depende de la moral."  

Unamuno considers a moral code not only as having an uncertain, vague basis and source but also as being uncertain and vague itself. It is obvious that no two people and certainly no two groups of people draw upon exactly the same rules and divisions of right and wrong; nor is any code devoid of a good deal of flexibility in interpretation and in application. Added to this are the imperfect reasoning and actions of even scrupulously careful individuals, as well as the actions of those who act carelessly without any thought of a set code. This situation prompts Unamuno to say: "...es

9 Unamuno, Del Sentimiento Trágico, p. 880.
10 Ibid., p. 715.
raro el que sabe por qué hace el bien o el mal que hace, ni aun de ordinario, si es bien o mal."

Both Unamuno and Greene believe that men are capable of good and evil. As far as Greene is concerned, evil is a natural force—one which is present in our world and with which all we inhabitants of the world must contend. According to DeVitis, Greene's idea sees evil as a complement to God: "...aware of the fact that, to render the highest justice to God, the force of evil must be appreciated—even if, at times, appreciating the beauty of evil seems a questioning of the orthodox preachings of the Church," Greene can justify his concern with evil. Because of the relatively important position Greene does attribute to evil, he has been accused of Manichean tendencies in his treatment of man at the mercy of the equal forces of Heaven and Hell, God and Satan in a war too balanced to be concluded; however, he redeems himself from this labelling through his "repeated emphasis on the bottomless plenitude of God's mercy and the endless flow of His restorative grace." Indeed, in his search for innocence, from this taint of evil which inebriates this world, Greene must go back to the very beginning of a human's life. Pinkie in his novel Brighton Rock can find innocence only one place in his world: "...you had to go back a long way

11 Unamuno, *La vida de don Quijote y Sancho*, p. 240.
12 DeVitis, *op. cit.* , p. 140.
further before you got innocence; innocence was a slobbering mouth, a toothless gun pulling at the teats, perhaps not even that; innocence was the ugly cry of birth.\footnote{14}

Since this natural force of evil is in the world, Greene tries to present to his readers a force which they can use to combat the evil: the Church is available to relieve the individual from his battle with the force of evil. This force is in reality that which gives the Church its greatest value--as the supporter and maintainer of good and the defender against the evil. Greene places help for the individual in the hands of God and His Church. This gives each person, who has been made in the image of God, an opportunity to show this spark of gold which resides in him regardless of how tarnished it has been or has appeared to be to finite vision. The Father Superior in \textit{A Burnt-Out Case} expresses the idea that every individual has something of God in him: "There is no man so wicked he never once in his life shows in his heart something that God made." \footnote{15}

When Mrs. Callifer of the \textit{Potting Shed} tells her son James that it is a cruel God he believes in, his reply is: "God is conditioned, isn't He? If He's all powerful, He can't weaken. If He knows everything, He can't forget. If He's love, He can't hate. Perhaps if someone asks with enough love, He has to give." \footnote{16} This answer implies the

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\begin{itemize}
\item \footnotetext[14]{Greene, \textit{Brighton Rock}, p. 205.}
\item \footnotetext[15]{Greene, \textit{A Burnt-Out Case}, p. 98.}
\item \footnotetext[16]{Greene, \textit{Potting Shed}, p. 119.}
\end{itemize}
tremendous importance which Greene ascribes to contrition in the scheme of overpowering the evil force. When Rose in *Brighton Rock* is repulsed by Ida's sureness of exactly what is right or wrong and declares that she would "rather burn than be like Her", she cuts herself off from God by her lack of contrition. When Rose comes face to face with right and wrong in the form of Ida Arnold, they are not very difficult to distinguish although they live very closely together: "Good and evil lived in the same country, spoke the same language, came together like old friends, feeling the same completion, touching hands beside the bedstead." Yet because of her love for Pinkie she trespassed her moral code many times. But Rose did know right from wrong and in the end, she refused to carry out a suicide pact knowing that this act would be irreparable. From this point on, she feels sincere contrition for her earlier trespasses and she is again at peace with her conscience. Concerning the effect of contrition, Greene might agree with John Donne's statement that "Thou knowest this man's fall, but thou knowest not his wrastling; which perchance was such that almost his very fall is justified and accepted of God." The whiskey priest in the *Power and the Glory* was certainly a tarnished image of God; this was doubly important

18Ibid., p. 180.
because he was not only human but also a priest. His contrition at the end of his life makes up for turning his back on God's commandments earlier in his life. In spite of his grievous sins, almost because of them, he could feel true contrition and thus, by implication, be saved from damnation. With the character of the priest, Greene seems to be heeding Mauriac's advice: "...to show the element which holds out against God in the highest and noblest characters--the innermost evils and dissimulations; and also to light up the secret source of sanctity in creatures who seem to us to have failed."20 Perhaps it is on a similar basis that Greene has the priest in The Living Room say: "I used to notice, in the old days, it was often the sinners who had the biggest trust--in mercy."21 Thus the frail human being is in a position of utter dependence on the Church as a stalwart defender from evil and as a merciful, forgiving mother.

Unamuno, of course, does not have a patent answer to the question of defense from evil or forgiveness from evil. However, he agrees with Greene about the capacity of man for good or evil: "Es que todo hombre lleva dentro de sí las siete virtudes y sus siete opuestos vicios capitales."22 From this position, Unamuno believes that in seeking for

20 DeVitis, op. cit., p. 140.
21 Cottrell, op. cit., p. 250.
22 Miguel de Unamuno, Tres Novelas Ejemplares, p. 21.
a basis for morality, man feels the burden of centuries of humanity's failures. This influence often plays a dominant role in the lives of individuals and may lead to their destruction. The weakness in Unamuno's belief is that the individual's answer to the question must come from within himself. Greene entrusts the fate of an individual in the hands of God; Unamuno puts the individual in his own hands and expects him to strike his own course of action.

In Unamuno's fiction, most of the characters cannot do this because of the powerful hold from an outside force. The complete domination of tía Tula in La tía Tula by the Church and Spanish custom, is an example. Joaquín in Abel Sánchez is incapable of changing his soul which has inherited from our ancestor Cain a hatred which consumes him entirely. Alejandro Gómez in "Nada menos que todo un hombre" places so much confidence in himself that he is driven to suicide when he finds his own strength is not enough to sustain him after his wife's death. In some cases, a person is led astray by following the wrong "passion", in others because they lack the "will", the "voluntad", to form a personal moral code. Unamuno takes this into account, however; "...el criterio estrictamente moral debe juzgarlo por su causa y no por su efecto." He admits of himself:

"...no hago el bien que quiero, sino el mal que no quiero hago...el ángel en nosotros duerme suele

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23 Unamuno, La vida de don Quijote y Sancho, p. 234.
The particular questions in reference to evil and sin which recur in the writings of Greene and Unamuno are sex and suicide. The suicides in Unamuno usually are people who could not find within themselves the strength to initiate or to continue the struggle which to Unamuno is the essence of life. San Manuel Bueno has a desire to commit suicide and free himself from his doubts. But he cannot because of the condemnation of suicide by the Church and because of his duty to other people. Others, such as don Juan in Dos Madres and Augusto Pérez in Niebla, simply cannot sustain themselves and they give up life rather than struggle to develop it. Augusto is advised by his friend: “En este mundo no hay sino devorar o ser devorado...Devórate a ti mismo y...llegarás a la perfecta ecuanimidad de espíritu.”

The matter of sex, of amor carnal as opposed to amor espiritual, is accused by Unamuno as being a question of “tomar los medios como los fines.” As such he condemns it for interfering with higher aspirations. Although in El Marqués de Lumbría and Dos Madres extra-marital love is not described as desirable, it is not considered unworthy.

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24 Ibid., p. 53.
26 Unamuno, Del Sentimiento Trágico, p. 779.
or evil because in the first case, it resulted from a spiritual love which could not be consummated due to social custom and in the second case, due to a desire for offspring and personal perpetuation.

To Unamuno such vices are not "sins" or "bad", but they are ways, sometimes weak, of reacting to life smothered by tradition and institutions. For Greene, however, sex without love and suicide are sins and as such are methods of cutting oneself away from God via the Sacraments and the Church. In terms of sin, Morin in "A Visit to Morin" and the priest in The Power and the Glory are placed outside grace by sexual offenses against the code of the Church. It is the sexual sins committed by Scobie in The Heart of the Matter which lead to his receiving the Eucharist in a state of mortal sin and to his eventual suicide. However, in The Man Within, Andrews' sense of goodness and right keeps him from tainting Elizabeth, a symbol of purity, through sexual intimacies.

In matters of sin and evil, Greene and Unamuno refuse to accept set standards or human judgement. Although Greene concedes to the Church her rules and her power to use them, he refuses to concede to any human the ability to understand the way that God works through the Church. Unamuno rejects whatever is not provable or reasonable; this category would certainly include morality and human standards of morality. He ridicules people who, like the townspeople in "La locura de Dr. Montarco", try to give meaning to that which is not
intended to be important and refuse to give importance to that which deserves it. Dr. Montarco writes stories simply for amusement, but his patients interpret them in such a way that Dr. Montarco's personality seems sinister and weird. Despite the fact that as a doctor he has an amazing record of curing patients, the townspeople refuse to use his services because of the stories.

Generally, Unamuno has a tendency to blame the people for what happens to them, to censure them for their actions even though these are limited by the particular conditions. Greene, however, tries to evoke sympathy and compassion for their struggle against evil and he tries to make as many human lives as possible fit into the scheme of salvation offered by God. Both writers take into account the environment of the people with whom they are dealing. Unamuno asks: "¿La está en la intención del que ejecuta el acto o no está más bien en la del que juzga malo?" Kunkel says of Greene's sinners that they "are not unalterably controlled by fate; they are merely liable to it. By co-operating with the liberating power of grace...they can escape this subjection." Both Unamuno and Greene deny the ability to reach perfection to human beings. Unamuno says through Pérez in Niebla that "Es teórico...me esfuerzo por llegar a la

27 Unamuno, Del Sentimiento Trágico, p. 881.
28 Kunkel, op. cit., p. 103.
perfección, pero..."29 Goodness may be with the individual in the sense that he is a part of God Who is good, but "la bondad sabe que es una mentira la realización del Bien en la especie. El toque está en ser bueno, sea cual fuere el sueño de la vida."30 It is Greene's belief that "Goodness has only once found a perfect incarnation in the human body and never will again."31 Only God can be perfect and "white"—man is "black" and "gray". Greene says:

But if we surrender all idea of perfection--even of the struggle for perfection--what marks do we expect to find that separate the Christian from one of the pagan civilizations? Perhaps all we can really demand is the divided mind, the uneasy conscience, the sense of personal failure.32

At this stage is where we find Unamuno—with his struggle and his tragic sense of life without answers to his questions. In Greene's opinion: "...if there is sin, there is also contrition...This uneasy conscience of Christianity is not unlike Gautier's skeleton--'Le squelette était invisible/ Au temps heureux de l'art pain'."33 For Greene there is an answer to the questions in the Catholic Church.

Unamuno cannot accept the Church nor can he ignore it.

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29Unamuno, Niebla, p. 71.
30Unamuno, La vida de don Quijote y Sancho, p. 275.
31Kunkel, op. cit., p. 12.
32Allott and Farris, op. cit., p. 51.
33Ibid., p. 51.
He is like the atheistic baker in Greene's "A Hint of an Explanation" who bribes a small altar boy to bring him a consecrated Wafer so he can see if it really is different from an ordinary wafer. This man's hunger is not unlike Unamuno's hunger for immortality. Unamuno has not found solace in the Church, yet he frequently returns to examine its possibility as an answer to his questions.
SUMMARY AND CONCLUSION

What then have these two men concluded concerning the basic questions of life? Each has decided that the questions of God, of religion, of eternity, and of morality are important to each individual. Indeed, each individual must search for answers to these questions if his life is to have real meaning and value to him. A great share of the life of each of these men has been spent developing and expressing ideas on these problems.

From his probings, Greene has come to tentative conclusions. He firmly believes in a Diety, the Christian mystery of a God in Trinity, Who has created the world and man and Who possesses limitless love for them although they contain an aspect of evil. This God is an embodiment of all good qualities. The infinite mercy of God is the characteristics with which Greene often deals. Greene believes that God truly loves all His creatures, even the ones who appear to be failing. For this reason, Greene feels it imperative that man strive to come as close to God as possible. He himself has found an answer in the Catholic Church. Greene, however, gives a position of importance to the Church as God established it and not as governed by man-made rules. He believes in a life eternal, as is promised by the Church.
His morality is that of the Church in its more basic beliefs, and not in the implications drawn from it by humans. The key to his answers is that he has faith in that which is not visible, in something that is greater than the total of humanity.

Unamuno, driven by the same questions and by the same basic human need to develop answers for them, never allows himself to see beyond the visible. He has the same urge to believe that Greene does, but in place of faith, he uses his reason which leads to skepticism. He wants to believe in God, but he cannot; he wants to believe in eternal life, but he cannot. The institution of religion which is the fountain of hope and belief to Greene is a stumbling block to Unamuno. The God Which is the powerful cause of morality for Greene is non-existent for Unamuno--indeed, He is begging to be created. Unamuno, in the final analysis, is unable to reach any concrete conclusion. He feels a "tragic sense of life" which in its essence is a continuing struggle to attain answers which will satisfy him.

How then does each of these two apply his answers, or lack of answers, to his life and to those around him? Greene believes that: "Happiness is an impossibility in the fallen world for the sensitive man: what he must feel is pity--pity for youth and innocence, pity for suffering of all kinds, pity even for the wicked."\(^1\)

\(^1\)Allott and Farris, op. cit., p. 163.
However, with his ideals of Heaven and Hell, his belief in an extremely merciful God, he must combine the sight of decadent man in a decadent world. As a human, he cannot react with divine love which can surmount any obstacles—the only effort at reaction he can offer is pity: "Christ told men to love; the most they could manage was pity: it was something." 

Unamuno's final conclusion and source of reaction is identical with Seancour's declaration: "L'homme est périssable. Il se peut; mais périssons en resistant, et, si le néant nous est reserve, ne faisons pas que ce soit une justice." Although Unamuno does not formally accept a superior being and an afterlife, the very mystery of life itself presents a strong and undisputable argument in its favor. So he will continue throughout his life to struggle and to live as though there be a reward for which he is working.

Unamuno's answer to life is to make himself the bearer of the burden, the one who himself assumes the burden of insecurity. Perhaps if he were not working backwards toward a religion, from man to God rather than from God to man, he could accept religion. Greene, however, cannot doubt God's existence: James says to Sara in The Potting Shed: "I

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2 Donat O'Donnell, Maria Cross, p. 63.

3 Unamuno, Essays and Soliloquies, p. 23.
don't want God, I don't love God, but He's there—it's no good pretending; He's in my lungs like air." Because of this, Greene does not attempt to weight himself down with a burden designed for shoulders much stronger than his own—and he goes to the Church to free himself from the burden which Unamuno carries for himself.

It is improbable, however, that either would condemn the other for his position. Unamuno would accept Greene's method of arriving at his answers, and would envy his ability to arrive at such concrete solutions. On the other hand, Greene would appreciate the inner conflict of Unamuno—much like his own and would recognize that the right of judging another human being belongs to God. Although different conclusions were reached, both began with the same impulses and questions and explored the same possibilities; a comparison of the work of these two men has been most rewarding. Anyone who has read the works of these two men must consider the problems which they have raised for himself.

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