

When Pity Meets Pride: Understanding the Relation between Scobie's Pity and his Unconscious in *The Heart of the Matter*

Tanmoy Mazumder

Assistant Professor
Department of English
Jashore University of Science and Technology,
Jashore, Bangladesh.

&

Sablina Yeasmin

MA Student
Department of English
Jashore University of Science and Technology,
Jashore, Bangladesh.

Article History: Submitted-21/07/2020, Revised-17/08/2020, Accepted-20/08/2020, Published-31/08/2020.

Abstract:

Henry Scobie, the protagonist in Graham Greene's *The Heart of the Matter* has been portrayed as a person with a complex psyche which has been a subject of critical analysis from the very beginning of publication of the novel. This study probes the psychological aspects of the protagonist, Henry Scobie. His extreme sense of pity has been investigated from the perspective of Psychoanalysis with a view to exposing the nature of this sense of pity and then, finding out the causes of its peculiarity in his unconscious. The paper argues that Scobie's extraordinary sense of pity does not come solely from his Catholic beliefs; rather it has its origin in the unconscious of Scobie's psyche. Analyzing Scobie's psyche from the perspective of Freudian concept of id, ego and superego the paper takes the stand that Scobie's pity is associated with his pride in his unconscious. The superego of Scobie is an extremely proud one that accepts pity for others, not for itself. Scobie's pride has been termed monstrous and his pity has been said to be disastrous in this paper, as in the end of the novel, this pity which originates from an unconscious pride forces his tragic downfall.

Keywords: abnormal psychology, Catholicism, denial, pity, pride, Scobie, super ego, unconscious.

Introduction:

The protagonist of Graham Greene's *The Heart of the Matter* can be termed as an almost ideal tragic hero if we compare him with those ancient heroes of Greek plays like

Oedipus in *King Oedipus* of Sophocles or Agamemnon in Aeschylus's *Agamemnon*. Scobie, though not a hero of that ancient royal pedigree, is in many ways a modern hero who summons "pity and fear", as pointed out by Aristotle in his *Poetics*, among the readers for his downfall though it can be debated what kind of downfall it has been- a moral one or a psychological one. But, it is sure that Scobie's tragic ending can be regarded as a downfall that makes us sad. Interestingly, James Wood in his "Introduction" to the novel published by Vintage in 2004 points out that George Orwell, while reviewing Greene's *The Heart of the Matter* in the *New Yorker*, initially, after its publication termed the protagonist of the novel "incredible", as he points out: "Scobie is incredible because the two halves of him do not fit together." (Wood "Introduction"). These two halves are his sense of pity and responsibility for all miserable on earth, and his sense of sin derived from his Catholic beliefs. Thus, Greene's *The Heart of the Matter* (1948) presents a unique protagonist to the readers named Major Henry Scobie who possesses an unparalleled feeling of pity and mercy for others, and also, bears a deep religiosity in him as a Catholic; however, these two apparently harmonious virtues in the end create a great misery for him. In spite of being honest and responsible to his duties, he always finds himself tangled in great complexities in his life. In the end of the novel, we find him committing suicide as he sees it the only way out for him. Actually, he sees his suicide, disguised as angina, as a sacrifice from his part as he says, "Oh God, I offer up my damnation to you. Take it. Use it for them." (Greene 209). So, Scobie, certainly, turns out to be an interesting character and a psychoanalytic study of his peculiar sense of pity and responsibility is very important to understand his actions and his ending. A great example of Scobie's sentiment is found in chapter II of book I in the novel when Scobie despite having knowledge of the risks of believing in the Portuguese captain of the ship *Esperanca*, burns the sieged letter only for being a sentimental person who even feels pity for a probable smuggler. The omniscient narrator of Greene's *The Heart of the Matter* indicates to Scobie's character:

There was nothing to be read in the vacuous face, blank as a school notice-board out of term. Only his own heart-beats told him he was guilty that he had joined the ranks of the corrupt police officers Bailey who had kept a safe deposit in another city, Crayshaw who had been found with diamonds, Boyston against whom nothing had been definitely proved and who had been invalidated out. They had been corrupted by money, and he had been corrupted by sentiment. Sentiment was the more dangerous, because you couldn't name its price. A man open to bribes was to be relied upon

below a certain figure, but sentiment might uncoil in the heart at a name, a photograph, even a smell remembered. (55).

The goal of this paper is to examine how this extraordinary sense of pity becomes disastrous in the life of Scobie. At the same time, the paper investigates the source of this pity. Whether this pity of Scobie is related to any unconscious sense of pride or it is just his own peculiar sense of pity. This thesis shows how suicide becomes last destination of the protagonist's life. Greene's *The Heart of the Matter* is a religious novel which deals with the psychological depth of human mind. The main character of the novel Scobie is portrayed as a sympathetic character in his relationships. Gianina Daniela Sabău in her paper titled "A Psychoanalytic Reading of Graham Greene's *The Heart of the Matter*" informs that Greene himself writes in the Introduction to his novel that "The character of Scobie was intended to show that pity can be the expression of an almost monstrous pride." (Sabau "A Psychoanalytic Reading").

The current study argues that Scobie's unconscious level of his psyche goes through "denial" as Freudian psychoanalysis terms it as a situation "... when we believe that an emotionally painful situation doesn't exist or an emotionally painful event never occurred." (Tyson 84). This denial is about his emotional suffering regarding the death of his little daughter Catherine who died in Bexhill, England as we see him trying violently to shy away from that memory when he incidentally witnesses the death of the shipwrecked little girl (who reminds him of his own child's death) in Pende: "... He put his head in his hands and wouldn't look. He had been in Africa when his own child died. He had always thanked God that he had missed that." (Greene 112). To suppress this deep suffering he feels pity in the sufferings of others, though he is often unaware of it. This sense of overwhelming pity along with his characteristic honesty and responsibility creates pride in Scobie in his unconscious regarding his ability to pity others. Ultimately, he falls into a complex trap of his own making when his sense of pity leads him to risky relationships with Yusef and Helen. And, when Yusef blackmails Scobie by his letter to Helen and then, the pitied Portuguese captain of the *Esperanca* pities Scobie, Scobie's monstrous pride is deeply hurt and he cannot endure it. This, along with other complexities makes Scobie himself a character to be pitied. This becomes disastrous at the end of his life.

The objective of this qualitative study is- firstly, to probe the nature of Scobie's pity; secondly, to find out the causes of this peculiar sense of pity and responsibility; and finally, to

investigate the relation of Scobie's "unconscious" to his pity and to examine his super ego. This paper investigates these issues and analyzes Scobie's attitude and his action in the novel in different situations and with different characters. So, the current paper investigates Henry Scobie's unique sense of pity and responsibility for others in the perspective of Psychoanalytic criticism and argues that Scobie's pity is related to his unconscious level of mind and his proud super ego determines the nature of his pity which, in the end, brings on his downfall.

The Nature of Scobie's Pity

Scobie's pity is overwhelming and extraordinary though often inconceivable. Gianina Daniela Sabău in her aforementioned article says that "Readers confronted with this novel become instantly aware of the "overwhelming sense of pity" which permeates Graham Greene's writing. Furthermore, it is particularly this concept of pity which aroused the deepest critical contention regarding the validity and credibility of Greene's characters." (Sabau A Psychoanalytic Reading). As pointed out here, we see Scobie as a character possessed with an incredible sense of pity for almost all around him. The subjects of his overwhelming sense of pity is a long one; it includes his wife Louise for whom he converted to Catholicism, the local Africans, the desperate Portuguese captain of the ship *Esperanca*, Wilson who has been spying on him, Yusef who is well known to be a smuggler, Helen Rolt who becomes his mistress later and many others. It seems that his overdeveloped sense of pity does not want to exclude anybody; whoever seems to be in sorrow becomes his subject of pity. With this pity comes his sense of responsibility for the happiness of those people. Now, here in this chapter, in order to probe the nature of Scobie's sense of pity, we would analyse his relationships with his wife Louise, his mistress Helen, Yusef, Wilson, Pemberton and the Portuguese captain; at the same time, we would also investigate his view towards the colonized Africans and his love towards this, what Harris calls, "the original Tower of Babel" (Greene 6), a hot and humid port city of Sierra Leone.

Scobie's pity for his devoted Catholic wife Louise is a unique one. As a wife, Louise is sincere, as we see her refusing and insulting Wilson for his approach, and caring, as we find her in great agony when Scobie leaves for Bamba on a sudden official duty; she is at the same time culture-oriented, as we know she loves poetry, and surely, Scobie's attitude of pity for her is shocking to some extent. For Scobie, Louise is a routine; returning home, when he finds her in the bedroom sleeping under the mosquito net she reminds him "of a dog or cat"

(Greene 13), that are subject of human pity and responsibility; when she sits up under the net, “for a moment he gets the impression of a joint under a meat-cover. But pity trod on the heels of the cruel image and hustled it away.” (Greene 14). Again, for Scobie she is a complaining and ambitious wife who if given the chance “would have taken every opening for improvement: she would have steered agilely up the ladders and left the snakes alone.” (Greene 9). And, then, he feels himself responsible for her torment: “I’ve landed her here, he thought, with the odd premonitory sense of guilt he always felt as though he were responsible for something in the future he couldn’t even foresee.” (Greene 9). This feelings of pity and responsibility are the driving factor of Scobie’s relationship with his wife Louise who no more summons that old love that he felt for her; these fifteen years in this African land have formed “a face”, gentleness has ebbed with “experience”. As a Catholic Scobie’s treatment of his wife is striking since Catholicism upholds love between man and wife. Scobie’s lack of love for Louise is in that sense contradictory to his Catholic beliefs. Thus Scobie lives in duality in his attitude to Louise; at one hand, he feels no more love for his wife for whom he took up Catholicism, at other hand, he feels himself responsible for her misery here and pities her. So, when Louise asks for a passage to South Africa for both of them, Scobie refuses to accept it for himself but, in the end arranges a ticket for Louise going beyond his income limit by taking loan from Yusef. Scobie, here, in this incident is not a loving husband who arranges it for his wife out of love, rather he feels it a responsibility for him to make Louise happy. After Louise’s return from South Africa, we find the same Scobie who despite being involved in a secret extra-marital relationship, tries to fulfill his duty to his wife and even goes to the Communion and Mass at her sayings knowing that as per his Catholic beliefs it is a great sin as he cannot hurt her. In the end, when he commits suicide, he still devices it to his wife’s benefit, so that she gets the money from the insurance company. Then, surly, Scobie has been a devoted Catholic in his responsibilities to his wife. Now, the sin for Scobie, in this case, is not his adultery, rather it is his pity and compassion for his wife that she does not deserve as a wife; Scobie’s failure to love Louise anymore cannot be a crime, rather his failure to be decisive in divorcing Louise is his offence. It seems like he has been driven by a fear in his psyche, a fear of failure to carry his responsibilities for not only Louise, but also others, a “Promethean burden” of carrying the whole world on his shoulder as Francisco John Sabine says in his thesis titled, “Graham Greene’s Heroes: Regeneration Through Experience”: “Scobie’s despair stems mainly from sources close related to the image of him as a Christ-figure, and as a Prometheus.” (93).

Helen Rolt has been portrayed as a character who throws challenge to Scobie's pity. Scobie steps in a relationship with Helen not for her physical beauty, which she barely possess, rather, for Scobie's sense of pity and responsibility for this young (almost her daughter's age if she has been alive) and lively shipwrecked, widowed woman who refuses to accept Scobie's pity as she says, "I don't want your pity" (Greene 163). She is the character who challenges Scobie's duality when Scobie says he cannot marry her as being a Catholic. She says, "It's a wonderful excuse being a Catholic. ... It doesn't stop you sleeping with me- it only stops you marrying me." (Greene 164). For her it is impossible to understand Scobie's complex psyche that cannot stop pitying the weak:

Pity smouldered like decay at his heart. He would never rid himself of it. He knew from experience how passion died away and how love went, but pity always stayed. Nothing ever diminished pity. The conditions of life nurtured it. There was only a single person in the world who was unpitiable, oneself. (Greene 163).

Here, Scobie's pity is different from his pity to Louise. For Louise love has been absent and his religious belief of responsibility is much more evident. For Helen, it is passion, not totally physical though, the passion of freedom from the handcuffs as if "he had rediscovered something he had lost, something belonged to his youth." (Greene 148). So, the passion for an ugly and atheist Helen is aroused by his pity for this wretched, lonely young woman who is a complete antithesis to Louise, the devoted Catholic woman. Despite being aware of all the complexities that would arise due to his relation with Helen, he could not abandon her and that has some link to his long-suppressed trauma of death of his daughter. For the first time, we see him narrating those moments of torment to someone that he has been through "denial" for so long; Helen becomes a figure, one in danger and suffering, whom he wants to protect as he once failed to protect his own little daughter and later that shipwrecked nine year old girl. Scobie seems to be fighting a kind of "fear of abandonment" (Tyson 84), pointed out by Freud, in the sense that he fears the separation between himself and Helen. To suppress this fear, extreme show of pity and responsibility becomes a necessity for the super ego.

For an honest and dutiful police officer like Scobie, his treatment of Yusef seems to be unrealistic though an in-depth analysis shows that it is only normal for Scobie. As we see, Scobie is a Catholic and humanist, for whom, kindness to the miserable human beings are of highest importance. In this novel, the smuggler Yusef has been portrayed as a devil in human

disguise who never cares for humanism when it does not help his cause, as we see him leaving his boy alone on the dark night with his troubled car when Scobie offers a lift to both Yusef and his boy. Yusef says, “Let him stay here He will mend the car if he knows that it is the only way he can get to bed.” (Greene 24). As a police officer Scobie never offers any kind of help to this smuggler, though on a personal level he develops a kind of friendship with this ‘devil’ who is always sympathetic to Scobie and attentive to his miseries. Now, in the end of the novel, this apparent friendship from Yusef is exposed truly by his blackmailing of Scobie to smuggle a parcel to the captain of *Esperanca*; this in a metaphorical sense draws to the conclusion that there can never be a friendship between a saint and a devil and draws our attention to that fraudulent pact between Dr. Faustus and Mephistophilis in Marlowe’s *Doctor Faustus* where Faustus has been the victim of the devil’s cunning. Still, in a Catholic sense, Scobie is not at wrong to accept friendship of Yusef as it is a saint’s duty to hate the sin not the sinner. Scobie takes pity on Yusef as he is the “other” (in postcolonial concept) here in this colonized land to all; the white Europeans does not trust this “Moslem” Syrian trader or smuggler of diamonds, the local Africans are fearful of him as he is powerful too. So, for Scobie it becomes a necessity as a humanist and Catholic to embrace even evil as a Christ-figure.

Scobie’s typical sense of pity has been vividly portrayed in some other notable incidents in this novel that helps us understand the nature of Scobie’s pity better. For Wilson, Scobie feels pity, though he knows that he is spying on him, as he sees Wilson as a lonely, emotionally weak, miserable person who has been rejected by the so called white British society here in this port city, who has been rejected and insulted by Louise, and who has failed even in his confrontation to Scobie. Scobie, like a saint, forgives him and pities him. Again, we see the case of the Portugese captain of the ship *Esperanca*, who arises pity in Scobie, not as a Catholic, but as a father who loves his dear daughter though it proved to be doubtful later as he is seen to be involved in smuggling with Yusef. Scobie refuses to be bribed by the captain with that one hundred pound that he needs badly; he even sacrifices his duty as an honest police officer to report that Berlin bound letter only out of his pity for the captain who also appealed to him as a miserable father to a daughter. Here, Scobie’s pity is aroused by his humanism and understanding of a father’s misery, as he himself has experience of, more than anything else. Again, Africa itself as a colonized land of poor, miserable people are subject to Scobie’s pity. For them, he becomes the “Bishop among the Bantus” who has a responsibility as a saint to protect them and help them. We see that he

even risks himself and is misunderstood by them in his attempt to help them as “stones flung at his car window, slashed tyres, the nickname of the Bad Man...”. (Greene 11).

Scobie's pity, as we have discussed in above, is a unique one in its nature. It has diversity, as its subjects are often different and it does not always follow any specific dogma as its nature, but it is mostly based on his Catholic beliefs and his humanist attitude. As we see, for Louise his pity is based on his Catholic beliefs as a husband's duty and responsibility to a wife; though he does not feel any passion as a husband for his wife, he cannot leave her or even mistreat her as he is a devoted Catholic. The passion for Helen Rolt is not based on his physical desire, as she is not at all a beauty rather somewhat ugly, but it is her ugliness and miserable situation that compels Scobie to take pity on her and he becomes protective of her. This is more humanist than religious in nature. Though Scobie knows it is a sin, he commits to this relationship as he is religious, God-loving and anti-dogmatic in his nature as Father Rank says, “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.’.” (Greene 255). Scobie's pity for Yusef is religiously motivated and humanist in nature at the same time. For Wilson and the Portuguese captain, Scobie is much more humanist in nature; for Africa and its poor colonized people Scobie possesses a true Catholic sense of pity and kindness. Above all, Scobie's pity is overwhelming and all embracing, but to some extent it is surely abnormal in so called normal social parameter that's why almost all the characters except Father Rank fail to understand Scobie properly.

Source of Scobie's Pity: His Unconscious

This paper argues that Scobie's pity has its source in his unconscious. The nature of his pity as discussed in the earlier chapter will now be probed further in his unconscious mind and thus, we will have a better understanding of the true source of his pity. In nature, this pity can be Catholic and/ or humanist, but it is not at all normal in general social parameters. So, we can agree that the extremity of Scobie's pity is somewhat an “abnormal psychology” in two ways: firstly, we can call his behavior to some extent as his “Failure to Function Adequately” as under the definition of this term: “a person is considered abnormal if they are unable to cope with the demands of everyday life. They may be unable to perform the behaviors necessary for day-to-day living e.g. self-care, hold down a job, interact meaningfully with others, make themselves understood etc.” (simplypsychology.org “abnormal-psychology”); secondly, under the term “Violation of Social Norms” as it defines-

“a person's thinking or behavior is classified as abnormal if it violates the (unwritten) rules about what is expected or acceptable behavior in a particular social group. Their behavior may be incomprehensible to others or make others feel threatened or uncomfortable.” (simplypsychology.org “abnormal-psychology”). Scobie can be termed ‘abnormal’ in the socio-religious context of the novel as “Rosenhan & Seligman (1989) suggest the following characteristics that define failure to function adequately: Suffering, Maladaptiveness (danger to self), Vividness & unconventionality (stands out), Unpredictably & loss of control, Irrationality/incomprehensibility, Causes observer discomfort, Violates moral/social standards” (simplypsychology.org “abnormal-psychology”) which are very similar to Scobie’s character and behavior pattern in this novel as he is suffering psychologically a lot, he fails to adapt to the way of the world, stands out for his own ideas, is an incomprehensible character to others even to his wife Louise and causes discomfort or misery for almost all connected to him. Now, this abnormal behavior has to be investigated in his unconscious as “Sigmund Freud emphasized the importance of the unconscious mind, and a primary assumption of Freudian theory is that the unconscious mind governs behavior to a greater degree than people suspect.” (simplypsychology.org “Sigmund Freud”). Freud, in his analogy of an iceberg, proposes that human psyche works in three levels- the Conscious, the Preconscious and the Unconscious. Then, Freud, what he called “the psychic apparatus”, proposed the concept of id, ego, and super ego. “The id, ego, and superego have most commonly been conceptualized as three essential parts of the human personality.” (simplypsychology.org “Sigmund Freud”). For Freud id operates on an unconscious level and works on pleasure principal to satisfy basic instincts; the ego develops from id in an early stage of infancy and works to satisfy the demands of id in acceptable way to the concerned society and it works on both conscious and unconscious level. Now, the super ego “develops during early childhood (when the child identifies with the same sex parent) and is responsible for ensuring moral standards are followed. The superego operates on the morality principle and motivates us to behave in a socially responsible and acceptable manner.” (simplypsychology.org “Sigmund Freud”). In this chapter, we will probe the build of Scobie’s psyche, especially his unconscious, and then, the nature of his super ego will be analyzed with a view to unfolding the possible connection between his pity and his super ego.

Scobie’s super ego is a proud one and the pity the conscious mind projects is a manifestation of that pride in the super ego. Scobie, in his conscious mind, can be seen to be obsessed with the idea of sacrifice like Jesus Christ did for the salvation of those fallen. He

says, "O God, I offer up my damnation to you. Take it. Use it for them" (Greene 209). His pity is his offering to those miserable people as Christ offered himself for others. He thinks of Pemberton's suicide, "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." (Greene 174). Pemberton's suicide remains in his conscious and for him it is a sacrifice like Christ. He himself offers that sacrifice in the end. His psychological complexities, conflict and despair stem from this Christ-like image of himself. Sabine points out: "Scobie's despair stems mainly from sources closely related to the image of him as a Christ-figure, and as a Prometheus. His despair stems from the conflict between his Christ-like compassion, and his human limitations." (Sabine "Graham Greene's Heroes"). The current paper argues that Scobie's Christ-figure image of himself is rooted in his super-ego and the super-ego takes pride in this image, though throughout the novel Scobie has been portrayed to be conscious and in despair for his human limitations. His conscious despair is a result of his unconscious pride of his capacity of Christ-like compassion or pity. Pity smolders like decay in his heart. Now, this study would like to consider Freud's idea of Dream Content where there is a manifest content and a latent content. "Freud distinguished between the manifest content of a dream (what the dreamer remembers) and the latent content, the symbolic meaning of the dream (i.e., the underlying wish)." (simplypsychology.org). The overwhelming pity of Scobie is the manifestation of his pride in his unconscious- the proud super-ego that is shaped by his Catholic values and his humanist perspectives- his obsession with Christ-like compassion and Promethean responsibility. This creates a hunger in the super-ego that is only satisfied by his conscious display of pity and compassion. For a better understanding, we can refer to Scobie's reaction to the interrogation he faced for that Tallit affair, when he has been questioned by the Colonial Secretary and by Colonel Wright for his assumed connection with Yusef. Scobie leaves the meeting saying, "If I'm wanted for the next half an hour, sir, ... I shall be at Yusef's." (Greene 133). Scobie made a mistake by trusting Yusef and wrongly charged Tallit, but Scobie has been clear in his conscience that he is not guilty of the suspicion they have. So, his super-ego is hurt by them as they unknowingly hurt his pride by doubting not only him, but also his ability of pity and compassion even for that evil smuggler Yusef. So, the proud super-ego cannot be at mercy of even those superior officers.

When Pity Meets Pride

Scobie's extreme and apparent abnormal sense of pity and responsibility indirectly but surely brings about his disaster which compels him to commit suicide. As we have

discussed above, this expression of pity is a manifestation of his latent pride- his proud super ego. This pride can be termed as “monstrous” as Sablina Yeasmin says, “...Scobie’s unconscious pride is the reason behind his pity. This pride is no ordinary one, rather a monstrous one.” (Yeasmin “Monstrous Pride”). Indeed, the author himself writes in the Introduction to his novel (published by Penguin Books in 1966) that “The character of Scobie was intended to show that pity can be the expression of an almost monstrous pride.” (Greene “Introduction”). Interestingly, we can see the Catholic Dictionary at catholicculture.org defining pity in association with condescendence which implicitly refers to pride: “Grief or pain aroused by the suffering or misfortune of another. Pity is less than sympathy, which shares in the experience of another. It is a form of condescending sympathy.” (catholicculture.org). Scobie pities others but cannot endure to be pitied as that hurts the latent pride in his unconscious. As we see, the nature of his pity is all engrossing; it refuses to leave any chance of pitying others as pointed out in the novel, “Pity smouldered like decay at his heart. He would never rid himself of it.” (163). Again, this study terms Scobie’s pity as disastrous one but, his pride a monstrous one as it is his pride in pitying others that creates the “abnormal” Scobie who is unable to live as a human being with good and evil, with ups and downs, with acceptance of inability to do eradicate all the evils in the world which Scobie fails to understand. Now, his proud super ego is influenced by his Catholic beliefs that encourages Scobie to self-portray himself as Christ, as James Wood in his “Introduction” to the novel says,

It is this hypertrophied sense of religious obligation that leads Scobie, logically enough, toward the extraordinary idea that he is a kind of Christ, who might be able to offer himself as a sacrifice for the peace of Helen and Louise (and finally of God himself): “Oh God, I offer up my damnation to you. Take it. Use it for them.”. (Greene “Introduction”).

Gianina Sabau says, “In spite of having eaten from the tree of knowledge, humans are rarely fully aware of the possible outcomes of their actions, nor do they possess a complex understanding of the thin dividing line between good and evil. Scobie is the typical example of modern man trying to “arrange happiness” for others.” (“A Psychoanalytic Reading”). Thus, Scobie, as we see in this novel, has strived for the happiness of others- for his wife Louise, for his mistress Helen, even, to some extent, for Wilson, Yusef and others. He has been thrown into the whirlpool of inner conflicts in doing so, especially between his wife and mistress that leads towards his disaster. But, for Scobie his failure, in the end, to

keep a balance between things is not simply his failure to cope with his interior conflicts, rather it is more his failure to deal with his unconscious pride, his super ego that is the origin of his peculiar sense of pity and mercy.

Conclusion

The character of Scobie, though it seems incredible in many aspects, has to be understood through psychoanalysis of his deeds and thoughts. His extraordinary sense of pity and responsibility often seems to be unearthly in the sense of so called normal human behavior. His eagerness to fix his near one's lives and making them happy as in the cases of Louise and Helen; his apparent foolishness in having a sympathetic view of that 'evil' Yusef and antagonistic Wilson can be confusing to understand as they are self-contradictory and self-destructive as pointed out by George Orwell discussed in the introduction of this study. The most common conclusion that is drawn in these cases is Scobie's religiosity- his deep and consistent belief in Catholic virtues like compassion, mercy and charity though it is evident that Scobie has his own way of Catholicism- a more humane interpretation of religious laws as Father Rank pointed out when in the very end of the novel he declared to Louise that Scobie really loved God. This makes us believe that the nature of Scobie's pity is religious. This paper contests this view as it has been pointed out that Scobie's pity is much more connected to his unconscious mind- his super ego. His super ego has a unique formation that makes it proud of its qualities which others do not possess. Now, surely, this cannot be termed as his ego as Scobie's ego seems to be totally selfless in nature and is compassionate which conforms to the view of religious interpretation of his case. This study has argued that the proud super ego is the cause of his extreme sense of pity and responsibility. However, the causes of such a formation of his super ego can be another issue to study in further researches. Scobie's proud super ego is narcissistic in nature and it cannot tolerate to be pitied by others who it considers subject of pity. Thus, when it itself becomes subject of pity, this proud super-ego fails its stability and searches a way out that will keep its stature intact. That is the time when it decides, or we can say compels the ego, to self-terminate in a Christ-like sacrifice that seems like a sacrifice for the cause of others- the happiness of both Helen and Louise.

Works Cited:

Greene, Graham. *The Heart of the Matter*. Vintage, 2004.

--- ---. *The Heart of the Matter*. "Introduction". Penguin Books, 1966.

--- ---. *The Heart of the Matter*. "Introduction" by James Wood. Vintage, 2004.

McLeod, S. A. (2018). Abnormal Psychology. Retrieved from
<www.simplypsychology.org/abnormal-psychology.html> Accessed 03 July 2020.

--- ---. Sigmund Freud. Retrieved from <www.simplypsychology.org/Sigmund-Freud.html> Accessed 03 July 2020.

Sabău, Gianina Daniela. "A Psychoanalytic Reading of Graham Greene's *The Heart of the Matter*". <<http://docplayer.net/28822580-A-psychoanalytic-reading-of-graham-greene-s-the-heart-of-the-matter.html>> Accessed 03 July 2020.

Sabine, John. "Graham Greene's Heroes: Regeneration Through Experience".
<https://open.library.ubc.ca/handle/2429/35624/UBC_1969_A8%20S22.pdf?sequence=1> Accessed 03 July 2020.

Tyson, Lois. *Using Critical Theory*. Routledge, 2011.

Yeasmin, Sablina. "Monstrous Pride and Disastrous Pity: a Psychoanalysis of Henry Scobie's Sense of Pity and Mercy in Graham Greene's *The Heart of the Matter*". Diss. Jashore Univ. of Science and Tech. 2018.

"PITY". <www.catholicculture.org/culture/library/dictionary/index.cfm?id=35595>
Accessed 02 July 2020