

GRAHAM GREENE'S "THE HEART OF THE MATTER" AND ITS IMPACT ON THE SPIRITUALITY OF THE YOUTH OF THE ERA

Marifatkhon Boltabayeva

Teacher of the Namangan State Pedagogical Institute

Abstract

This article examines the spiritual and moral impact of the novel *This Battlefield*, its emergence and public presentation, criticism from writers, and the impact of the love triangle.

Keywords: In the spirit of success, gender reassignment, life trajectory, submissive figure, communist, panorama, postmodern love triangle, saint, tangled webs, liberal soviet researchers.

Introduction

The Istanbul Express brought the writer money and restored his reputation, which had been almost ruined by his next two novels, *The Inner Man*. Delighted by this success, Graham Greene immediately wrote *The Heart of the Matter*, which he thought would bring him great success, first published in 1934.[1] The writer later described it as "his first openly political novel".[2] He considered *The Heart of the Matter* to be a novel, not a simple work of entertainment.[3] Unfortunately, it turned out to be weaker in many ways, and as a result, it failed to please the public, and even caused a lot of ridicule from critics. It must be admitted that the ridicule was respectful, because Graham Greene, inspired by it, tried to write his subsequent novels with much more caution.

The title "*The Heart of the Matter*" is explained by an epigraph taken from Greene's account of the Battle of Inkerman in Alexander Kinglake's *The Invasion of the Crimea*. During the battle, the heavy fog caused the numerous troops on both sides to be reduced to "innumerable small circles, corresponding to the range of vision which the fog would permit at each place" ... Under such conditions, each separate body of English soldiers was bound to conduct its own small engagements in a successful and profitable manner; which seemed more like ignorance than ignorance of any conflict.[4]



The novel's main character, bus driver Jim Drover, explores the intersecting lives of those close to him just days before his hanging. A young worker, a communist named Dover, is imprisoned for the premeditated murder of a policeman. He faces either the death penalty or eighteen years in prison. The battlefield, as Greene interprets it, is not only the height of social conflict, but also conflicts that arise in the purely personal sphere. Both his party colleagues and those in power see Dover as a pawn in their own big game. The latter are concerned about how the workers will react to Dover's execution. The former believes that Dover's death and the public outrage that it will cause are more beneficial to their goals than a long prison sentence.

He is arrested behind the scenes (or rather, behind prison walls) for the murder of a policeman who, according to the murderer, has abused his wife. His fellow communists want him dead, as this is supported by the party; his wife and brother are involved. According to Norman Sherry, the working draft of the novel included several prison scenes involving Drover, but this entire plot was completely cut out of the final version. The novel does not have a full main character. With a few exceptions, the characters are deliberately portrayed as, according to one critic, "average, gloomy, uninspired and at times depraved and stupid".[5] The author focuses on characters who are directly related to Drover's life and the alleged execution. Among them are his wife Millie (and her sister Kay), Jim's brother Conrad, a police detective named Conder, and a journalist named Surrogate. The journalist, like Drover himself, is a member of the Communist Party. Some of the characters seem only half-finished.[6] The interplay of selfish, ambitious characters creates what Greene calls a "panoramic novel of London".[7] This panorama is a reflection of the traditional detective story (sometimes using postmodern techniques). According to one critic, the hidden villains are class and capitalism.[8] Like "Istanbul Express", it is also called a group novel, in which there is no main character (except for those who remain outside the scene). However, the author did not create a rigid frame (like a moving train), as a result of which "The Heart of the Matter" turned out to be a bit loose and, as English critics joked, a swamp. Firstly, there are too many characters, including some that are clearly abandoned. But the central characters are also given too little attention and there is too little space there (the English write, in their characteristic way of expression: "not democratically enough"). The characters are not clearly defined and their life trajectory is barely



described, it is difficult to find a hero in the novel, because the author did not dwell on the life of one person or the days that passed through his head, he tried to describe on a very large scale.

The love triangle—Drover, his wife Millie, and Conrad, who is in love with her—seems to have repeated itself after *The Inner Man*, albeit with a gender reversal: in Green's first novel, the protagonist Andrew is torn between his supposedly virtuous wife Elizabeth and the leader of the Cargangs (similar to Kerugon) who is a deaf man. He remains largely off-screen on the battlefield, or rather, in both cases it is not a love triangle but a figure of mutual attraction and repulsion—a psychological geometric phenomenon. Conrad is drawn to Millie, whom he regards almost as a saint, but he is tormented by thoughts of his brother, who is facing the death penalty (or at least eighteen years in prison). Conrad cannot understand that Jim has actually committed a serious crime; Secretly (or rather, a part of his soul, in his imagination) he wants his brother to be executed, which for him means Millie. In the end, Conrad, who betrayed Jim, reunites with Millie - but the more he possesses his lover, the more he becomes attached to his doomed (if not sacrificial) brother. Andrew is similarly divided in *The Inside Man*, and in both (and the *Istanbul Express*) the lover ultimately turns out to be weak and cowardly. The Assistant Commissioner of the Metropolitan Police, recently promoted after serving in the Far East, is summoned to a meeting with the Assistant Home Secretary, who must decide whether to suspend Drover's sentence. During a demonstration, a communist bus driver stabs a policeman who was trying to stab his wife to death and is sentenced to hang. Drover's fate affects a wide range of people. His wife Millie goes to visit the policeman's widow and then seeks solace in Drover's brother Conrad, who is guilty of incest. Millie's sister Kay sleeps with the wealthy communist economist Surrogate, and then with Jules, who works at the Soho cafe where the communist journalist Conder rents an apartment. Both the Surrogate and the Assistant Commissioner try to enlist the help of society hostess Caroline Berry. Neither of them realizes how far they will have to go to save Drover, who will face a long prison sentence if he is not hanged. Conrad is forced to act, blackmailing the loan shark into selling him a revolver and shooting the Assistant Commissioner. However, the pistol is loaded with blanks, and Conrad is hit by a car as he fires. Unbeknownst to them, the Home Secretary has already informed Drover that he has stopped the execution. From this process, we can see

that the writer, who wanted to write a realistic work or novel, included any events and incidents he encountered on the road in the novel. As a result, it became difficult for his novel to be recognized, to describe politics, war, the battlefield, and to comprehensively cover the life path or experiences of a character. There is content, but it remains partial, and in addition, it became very difficult for the reader to understand the meaning of the novel.

In conclusion, in Graham Greene's novel "The Heart of the Matter", we can get a lot of information about the lack of roundness of the characters as a result of politics, war, the difficulties of that time, the instillation of a sense of unjust guilt in people, the display of the inner self (existentialism), and also the illumination of postmodernism and realism, and as a result, this novel was subject to many limitations by the writers.

References

1. West, W. J. (West, The Quest for Graham Greene, . Macmillan. Retrieved 17 January 2012. p.56
2. Couto, Maria. Couto, Graham Greene on the Frontier, . Retrieved 17 January 2012. p. 45
3. "Diemert, Pursuit of Justice" . Archived from the original on 9 November 2009. Retrieved 31 May 2010. p. 1
4. Hoskins, "Graham Greene: An Approach to the Novels" Google Books. Retrieved 13 April 2014. p. 46
5. Gordon, Haim. Gordon, Fighting Evil: Unsung Heroes in the Novels of Graham Greene, Bloomsbury Academic. Retrieved 17 January 2012. (28 February 1997). p. 71
6. Hoskins, Robert Hoskins, Graham Greene: an Approach to the Novels, . Taylor & Francis. Retrieved 17 January 2012. (22 July 1999). p. 7
7. Diemert, Brian Diemert Graham Greene's Thrillers, . McGill-Queen's Press - Retrieved 17 January 2012. (28 August 1996). p. 104
8. Diemert, Brian Diemert, op. cit., . McGill-Queen's Press Retrieved 17 January 2012. (28 August 1996). p. 108
9. Schweizer, Radicals on the Road, p. 61