The Struggle to be Christian: Julian Green's "Each Man in His Darkness"

Eamon Maher

Technological University Dublin, eamon.maher@tudublin.ie

Follow this and additional works at: https://arrow.tudublin.ie/ittbus

Part of the French and Francophone Language and Literature Commons, and the Religion Commons

Recommended Citation

This work is licensed under a Creative Commons Attribution-Noncommercial-Share Alike 3.0 License
the position of Julien Green in relation to European, and more specifically, French Catholicism is slightly skewed by the fact that he was born of American parents in Paris at the beginning of the last century. His parents were Protestant (the father Presbyterian and the mother Episcopalian) from the American South, and it was the father Edward Green's business interests that brought about the move to Paris.

Although most of his life was spent in France, Green retained his American nationality, and it was thus that he was to become the first non-French national to be elected to the Académie Française in 1971. His mother, Mary, read to her son every day from the King James Bible and this practice was continued by Green long after her death in 1914. Another legacy she imparted to her son was a negative view of sexuality, due largely to the death of one of her brothers from syphilis. On one fateful occasion, when she caught young Julien examining his body under the bedclothes, she threatened to castrate him. This traumatic episode led to a distrust of the body in Green, a feeling that was accentuated in later life when he discovered his homosexuality.

After converting to Catholicism in his teens (1916), Green would spend the rest of his life attempting to reconcile his sexual orientation with his deeply held faith.

Many of his novels are set in the American South (including Each Man in his Darkness), to which the writer was deeply attached emotionally, and have Protestants as their main protagonists. His most celebrated work is undoubtedly Moïra (1950), which relates the arrival of Joseph Day, a red-haired, fervent Protestant to an American university, whose main ambition is to become proficient in Greek and Hebrew so that he could read the Bible in the original.

There are elements in Day's itinerary that closely resemble some of Green's own experiences when he went to study at the University of Virginia in 1919. Of particular relevance are the attraction felt by Day for a classmate, Praileau, and his disgust at the behaviour of the other students with whom he shares lodgings. Sexual naiveté and religious piety are the main characteristics of Joseph Day, and it is likely that these too reflect the character of the young writer who had lived a rather sheltered life before he arrived in Virginia after the First World War.

Collision of values

Moïra is a classic portrayal of the fatal consequences that can arise when traditional and modern values collide, and it is a finely sculpted psychological novel.

However, Each Man in His Darkness (1960) is the closest Green came to producing a Catholic novel. Set in America, and written in French, you can see how incongruous Green's position is in relation to the French Catholic Novel, as envisioned by Georges Bernanos and François Mauriac. Published at a time when Green had reached maturity in terms of both his art and his faith, this is undoubtedly the most optimistic portrayal of the
many benefits Catholicism can bring to bear on the lives of people, often without their fully realising the forces that are governing their actions.

The novel opens with a visit by Wilfred to the bedside of his dying uncle, Horace, with whom he shares a disturbing faith. (His cousin Angus, who feels a deep life, he wants to question him about his faith. (His cousin Angus, who feels a deep

As he totters on the edge of a moral abyss, knowing that Phoebe reciprocates his passion and would be prepared to risk all to be with him, Wilfred is saved by the intervention of Max who, like Angus, is in love with the hero. This strange young man follows Wilfred home from church one day under the pretext of wishing to discuss religion with him. Frustrated by the indifference of Wilfred to his sexual advances and by the knowledge that he loves Phoebe, Max ends up shooting him when Wilfred ill-advisedly visits him late one night. He has come to the inescapable conclusion that he cannot give up Phoebe, who is as important to him as life itself, and so in a strange way Max, by killing Wilfred, is an agent in the hero’s salvation.

The tension between the two men had been simmering for some time: ‘Max was willing and Wilfred was not. Max wanted to kill Wilfred for that reason.’ (p.335) One wonders if the hero deliberately visited Max with a view to ending problems to which there were no satisfactory solutions. James Knight notes the peace that marked Wilfred’s last moments on this earth: ‘Never have I seen such an expression of happiness on any human face as that which lit up Wilfred’s.’ (p.346)

Grapple with faith
Up until his death on August 13, 1998, Julien Green continued to grapple with the Catholic faith he had chosen in 1916. Each Man in His Darkness is an excellent exposé of his more positive view of the power of grace to change the course of a man’s life. Michelé Raclot, an eminent Green scholar, wrote shortly after his death:

Julien Green’s faith underwent numerous fluctuations at certain periods during his life, but it was so deeply ingrained in him that he couldn’t, any more than his hero, Wilfred, cheapen it in order to avoid spiritual obstacles.

Each Man in His Darkness is a challenging novel about Catholicism and the obstacles it places in the path of those who take it seriously and live their lives by its tenets. 

Eamon Maher is Director of the National Centre for Franco-Irish Studies in IT Tallaght.