CHAPTER THREE

ASPIRATIONS AND IMPULSES: FOUL DESCENT

Our greatest evil flows from ourselves

Jean-Jacques Rousseau

One of the most acclaimed original contemporary British writers of fiction - Sir. William Gerard Golding right from his masterpiece *Lord of the Flies* through his characters experiences an apocalyptic vision which is essentially necessary to reveal that sufferings are experienced due to the blunders committed and the inability of the modern man to understand and control the complexity of his nature, which ultimately disrupts the moral fabric of life. His contribution to literature acclaims him a significant position to the twentieth century novelists. Oldsey and Weintraub comments that: “Each of Golding’s novels is a remarkable imaginative feat, fertile in invention, powerful in drama, suggestive in its richness of literary and mythic overtones” (3). He is a fabulist and a moralist trying to explore the problems of evil in man. His attempt as a fabulist is to inculcate a moral thought and produce a setting that would embellish the characterisation and develop the focal point of the moral lesson.

William Golding concentrates on the duality or paradoxes in human life. B.F. Dick points out that the duality in William Golding’s works establishes “a structural principle that becomes Golding’s hallmark: a polarity expressed in terms of moral tensions” (21). The polarity is the clash between flesh and spirit, rationality or irrationality, warfare and welfare. The goodness in man’s deeds brings happiness. Evil in
man makes him secretive and rotten and brings a disastrous end to the people around him. Golding strongly believes that evil is a dominant phenomenon in human nature and has crystallised with such conviction in his novels in displaying pain, sufferings and unethical conditions of life that probe a threat to mankind. Hence he brings war, deceit, murder, lust, and other amoral actions of man that attributes evil deeds is an innate propensity of a human being. He believes that man is selfish, self-determined, and egocentric and that he is morally responsible for his evil desires. Man takes up his responsibility if a change in behaviour happens and when he is compelled to see himself. Golding through his settings in the novel concentrates on revealing the dark natures in his characters. The darkness in man’s heart makes man turn himself away from the moral world and head towards sin, guilt, hate, and violence. Golding clearly emphasises the contemporary evils that keep challenging the soul of man.

William Golding in his *Hot Gates* puts in the moral dilemma’s of man in a clear cut manner. He writes that: “man’s capacity for greed, his innate cruelty and selfishness was being hidden behind a kind of pair of political pants” (87). This dilemma is caused by man’s inability to see the world with a system of values and Golding makes it very clear in an interview with Baker and remarks that man is “like a creature in space, tumbling, eternally tumbling, and no up no down . . . in the scientific sense” (133). The same novel shows how his novels insist on “the fallen nature of man, and that what stands between him and happiness comes from inside him” (90). Golding has made an attempt to draw the attention of mankind by communicating his idea on the darkness and fallen nature of man that pose a threat to existence.
*Lord of the Flies* speaks about a group of boys who land accidentally on an uninhabited island where they are in a situation to create a new world of their own choice without the interference of adult human force. Eventually they fail to establish a new order of society because the innate natural impulses of human nature which they inherit from the human race substantially over rule them. The story culminates to disorder and confusion, devastation and ultimately the boys are brought back to ‘civilization’ by force. Golding attempts to point out that the defects of the society are only the historical blunders created by man in the past and it thoroughly relies only on the ethical nature of the human race. Man’s primitive savage instinct from the primitive forebears remains strong and unchanged even when civilization casts a sense of reformation on each person in a long outrun. John S. Whitley finds man in *Lord of the Flies* as essentially a fallen creature. He points out: “Reacting against the Romantic notion that man is basically noble if freed from the fetter of society, Golding insists that evil is inherent in man; a terrifying force which he must recognize and control” (7).

William Golding is greatly influenced by the great Greek masters Euripides, Sophocles and Herodotus, where he has learnt to visualise a balance between desire and fate, illusion and reality. Having gathered experiences as a navy officer and a school teacher, Golding depicts the intricate human psychology and lack of human relationship in an age where men actually have little to live for. The so called ‘civilized’ people reveal their selfishness, greed and cruelty and make the innocent and gentle characters - the victim of the debased society.

Civilization does not give refinement and peace or shape the society but in turn it has shaken the world with utter savagery in the form of wars. Pralhad A. Kulkarni
comments on the evil in Golding’s boys: “. . . Golding’s boys seem to possess evil inherently. They present the original sin. In fact, with Golding’s boys, civilization seems to be back sliding into savagery” (26). The boys in the Lord of the Flies are taken back to the world where there are no laws, God and rules. This makes them to return to an amorality of childhood where they lose their innocence and become real savages. Golding has made an attempt to show the defects of society back to the defects of human nature.

The boys not older than twelve want to set an authoritarian regime of their own: “We're on an uninhabited island with no people on it . . . . There aren’t any grown-ups. We shall have to look after ourselves (35)” but they experience disintegration. The society comes into being when Ralph finds the conch and establishes rules “I'll give the conch to the next person to speak. He can hold it while he's speaking. And he won't be interrupted” (48). They call for a general assembly and they follow a simple parliamentary procedure:

“Let's have a vote”

“Yes”

“Vote for chief!”

“Let’s vote . . . .” (20)

The boys elect Ralph not on the basis of any reason but on the possession of the conch. Being the oldest boy on the island a gradual struggle prevails between Ralph and Jack after the toy voting. Ralph is a superior leader by the possession of the conch and is accepted by all except by Jack. He later designates himself as ‘hunters’ and takes the
responsibility of lighting the signal fire to facilitate rescue. The beacon fire symbolises civilization and it becomes the only hope for rescue and creates awe among the littluns. The reversal of leadership and the destruction of the conch cause a state of reversion from civilization to savagery when “the fire was dead” (98) and cause the first death on the island. The reversal of anarchy is obvious when Jack gives no importance for the conch:

Conch Conch, shouted Jack, we don't need the conch any more. We know who ought to say things. What good did Simon do speaking, or Bill, or Walter? It's time some people knew they've got to keep quiet and leave deciding things to the rest of us. (121)

William Golding has portrayed Ralph as a father-like person having concern for the social and ethical issues of the people in the island by providing them with shelter and fire. Jack’s material greed and hankering for power is revealed when he causes destruction and murder. He is interested in hunting and merrymaking and keeps away from the order created by Ralph to satisfy his sensuous pleasure. Jack becomes an externalisation of the evil instinctual forces of the unconscious. A gradual struggle prevails between them in organising the principles of the society.

Breaking law is a serious offence to William Golding. He highlights that the boys are disciplined when they are kept under force at school but once left free on the uninhabited island their brutality is visualised. Jack attains the chieftainship by his ideals through temptation and fear. The children’s instinct for survival monotonously drives them to search for food and arrange shelters but they get drifted to do what they enjoy. Later cruelty is also seen among the other boys when Roger and Maurice shatter the
castle of the littluns and also a littlun throws sand on his playmate and enjoys the sound of his crying. Jack’s fascination and dark pleasure for killing a pig is seen when he manages to kill a pig that has been trapped but yet manages to escape, he turns white on his failure in killing the pig. The reason for his failure is his hesitation on seeing the unbearable blood when he descends the knife into the living flesh but later he masters the art of brutal killing:

Jack was on the top of the sow, stabbing downward with his knife. Roger found a lodgement for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over the hands. The sow collapsed under them and they were heavy and fulfilled upon them. (45)

The savage quality in Jack and his crew members abandon the chance to be rescued when the hunters fail to keep up the signal fire and when they break Piggy’s glasses, the only hope for lighting fire ends. When Jack and his crew is rebuked by Ralph for their irresponsibility, things start to change rapidly. Ralph and Jack start to look at each other differently. Their emotions are baffled and they clash repeatedly. Jack’s love for power and his hatred towards Ralph get to an extreme when he throws a spear at him. Jack is not basically very bad, he is a man of anger, violence, and action and wants to be a leader. War has taught Golding not only violence but also the nature of man. Men of this age turn out to be more foolish in destroying the planet with hazardous atomic weapons. Golding’s boys have learnt to use weapons, paint their faces, and create fort as they have witnessed in the World War II.
Learning from the grown-ups from the other world, the boys are prone to sensuous joys of life and lack rational thinking. Virginia Tiger clearly states William Golding’s view on the boys: “the innocence of the child is a crude fallacy, for Homo sapiens has by nature a terrible potentiality for evil. This potentiality cannot be eradicated or controlled by a human political system no matter how respectable” (54). Fear, the sign from the adult world gets cultivated in the minds of the littluns when they talk about the beast and they become crazy and irrational and hence the first murder is caused by fear. Ralph and Piggy are left alone when the boys desert them to participate in the fun and feasting. The first assembly meeting that translates to a ritual dance to celebrate the hunting and sacrificing of the pig turns out to be a savageous ceremony, eventually murdering Simon when he is mistaken for a beast. When the boys talk about the beast and when they do the expedition to find the beast, it is Simon who finds that the beast is merely an illusion. He resists temptation and remains unaffected unlike others. Evil does not affect him and Golding portrays him as possessing God-like qualities where he is visualised as Christ figure. As Jesus was met by the Satan, Simon is also threatened by the lord of the flies. Temptation fails to allure them and hence Christ and Simon are murdered by the evil forces. The boys are gripped by the beast within and it transforms them into hideous murderers, and killers. S.J. Boyd observes the death of Simon as: “A re-enacting the crucifixion of Jesus Christ, Simon’s life and death are an imitation of Christ” (17).

*Lord of the Flies* allegorically refers to Beelzebub which presents the struggle between good and evil. Simon not being afraid of the beast, goes near to examine it. He interprets the world through logic and reality. Simon is not a prey to illusion and this is
witnessed when Jack, Ralph, and Roger are astonished to see the pilot with the parachute on the mountain top with the flies around his head and he has been mistaken for a beast. James R. Baker leaves a remark that the beast is then identified with man but yet it is to be explored the worst in man (13). Initially when the boys discuss the beast, it is Simon who tells that there may be beast but “it’s only us” (108). When he successfully faces evil and easily faces the dark, he proves to others that there is no beast and they have nothing to fear but only themselves. Bufkin remarks that the beast is manmade and it emerges from man’s superstition, beliefs, and ignorance (55). Arnold Johnston declares that: “The Beast is an externalisation of the inner darkness in the children’s nature” (10).

Simon is very rational and he speaks as an efficient responsible person, defending Piggy when he is accused of not doing any physical labour in arranging the pile of woods. Simon clearly proves that Piggy’s specs have been the major contribution in lighting the fire. Simon’s blend of spirituality and rationality proves his innate goodness. Mark Kinkead-Weekes and Ian Gregor remarks that in William Golding’s view point Simon “. . . acts as peacemaker between Jack and Piggy” (29). Ralph’s fear for the unknown and his lack of spirituality are the causes for his fall. The raid for Piggy’s glasses again proves that the beast resides in the hearts of the boys. Ralph goes to the fort to get back Piggy’s glasses where Jack’s terrific autocracy causes Piggy’s murder. He could not tolerate himself being called as a “thief” and hurls the spear at Ralph with full attention. When Ralph is chased all the boys are literally conscious that they are devoting themselves to murder and human sacrifice.

Ralph’s rational society is disintegrated when he has a clash with Jack’s society. Ralph has no devil like qualities, because he is very optimistic that his father would
come to the island for their rescue. He ignores Piggy’s statement “How does your father know we are here?” (12). Ralph’s simple faith and his child like qualities make him weep at the end for the loss of innocence when an army officer comes for rescue. Ralph’s weakness is his fluctuating between good and evil. It is obvious when he reveals Piggy’s nickname and later when he is humiliated he is caught between the two courses of insult and apology. Ralph’s common sense in lighting fire for signaling the cruiser ship and building shelters is a contrast to Jack’s obsession for hunting. Ralph’s inability to control his emotions gradually matures when he witnesses the death of Simon and learns how to accept responsibility and to expiate for the sin that Golding hints as a remedy for keeping the rational society alive and intact.

Ralph’s rational society is totally affected and he becomes a pathetic figure when his heroic glamour disappears when he forgets “his wounds, his hunger, and thirst and became fear on flying feet” (56) to save his life. The shelters built are set on fire and this brings in the cruiser ship and Ralph is saved but he cries for the loss of innocence and the darkness of man’s heart (72). Ralph weeps not only for his life but he also weeps symbolically for humanity. C.B. Cox has pointed out: “...Ralph weeps for the end of innocence, the darkness of man’s heart and the death of his true, wise friend Piggy, he weeps for all the human race” (117). The island set up on fire indicates that the boys’ glamour towards the island is lost and what is happening in the adult world is done to the island where they are. The Edenic garden has been turned into hell. It is Jack who advocates civilized rules “After all, we're not savages. We're English; and the English are best at everything. So we've got to do the right things” (47). He is the one to be against the civilian restraints and turns to be a savage.
World War II has caused a greater impact on the human emotions and hence human feelings and civilization are exposed to the threat of extinction. The island in all William Golding’s novels helps them have a self-revelation, which brings out the true nature of man. The boys get to live a life that man has been living since ages exploiting all resources without having intention to think about future. The boys like to get involved in a world of destruction. The group led by Ralph and group led by Jack are rendered as a parody of the society of adults who engage in destroying the other group.

Man’s inevitable fall from grace is exuberantly affected by the blind forces of misleading despot. Golding as a fabulist and a realist has given in *The Inheritors* the link between knowledge and evil. Cox reflects in his work *The Free Spirit* remarks that it is: “pessimistic, with innocence and order necessarily corrupted by the evil nature of man” (179). The story revolves around a group of simple innocent Neanderthals where Golding has painted a sympathetic picture on their characters. It is again a clash of two different races with different background and cultures. Technical and physical advancements give a check on the level of morality in the characters of the novel. Golding’s Neanderthals are not evil but they are very curious people. They do not have a home for themselves instead they live in groups. Though they are framed as primitive people the Neanderthals are not cannibals. They do not kill any living thing nor do they revert back to their savage nature. The readers are taken back to a pre-historic period of human race. The Neanderthals live in utter primal innocence without any sense of fear and dread. They live in groups and they have their own rules and regulations. Accidentally they are vanquished by supposedly advanced people called Homo sapiens. Homo sapiens are intelligent but sinful creatures. The world of Homo sapiens is
different from the world of the Neanderthals, for their world is full of violence, lust, cruelty and superstition. The Homo sapiens represent the succeeding generations upto modern times. Homo sapiens make progress but it becomes possible on account of this combination of intelligence and sinfulness on the part of modern man. Golding seems to suggest that the defeat of Neanderthals symbolises the fall of man and realist with the subsequent sin and evil with which man is afflicted. James Gindin points out: “The novel carries the implication that man’s unique power to reason and think carries with it his prosperity towards Pride and Sin and Sin and Guilt, toward these qualities that cause him pain and misery” (147).

The society of Ralph in Lord of the Flies is once again witnessed in the new men society, the bloodshed is envisaged and the whole Neanderthals’ last trace of community is totally destroyed. The Neanderthals’ innocence makes them live a sensuous life that the humans do not experience. The story is narrated through the eyes of Lok the sole survivor in the Tribe, who is at last left alone to die. The Neanderthals are unaware of the treacherous human qualities like greed, guilt, corruption, and violence. Once they are affected by it their communal harmony is shattered. They could not realise the society they are witnessing before them, for they are inadvertently scared by the new men. The members are very much attached and concerned, patient and kind. Their close relation is like “a thousand invisible strings” (104). In the eight member tribe Mal is the leader and the eldest man who guides and protects them is dying when he attempts to move a log from the trail. Lok and Fa find some food, a deer that is killed by a cat. Ha and Nil find fire and wood and Ha is found missing while on the quest of “desperate importance” (76). Lok sets on to find the missing Ha and finally picks up the scent of the new people
as he spots the Homo sapiens on the island. The new people, the Homo sapiens fascinate Lok. When he comes to his place he finds Mal, the patriarch is dead and the old woman and Lil are killed and Liku and the baby have been abducted by the new people. In an attempt to save the children Lok and Fa scare the new people and they are unaware that they are ultimately attracted towards the rituals and magic that is performed by the new people. The new people’s ritual hoard horror over horror and it is a severe contrast to the Neanderthals’ offering. A conflict runs on line between the animal nature and the civilized ways of man.

Defining man’s nature in terms of fundamental contradictions, Erich Fromm states “Man is the only animal who does not feel at home in nature, who can feel evicted from paradise, the only animal from whom his own existence is a problem that he has to solve and from which he cannot escape” (225). The new people are filled with brutality, lust, and selfish motive in everything they do. To cull out the fear they have about the Neanderthals, they try to eradicate them one by one. The Neanderthals approach each other with love but the new people are filled with extroverted emotions: Marlan of Tuami’s lust for Vivani and the other people engaging themselves in lustful subtle games bear a severe contrast to the simple people. The Neanderthals eat honey, fungi, and meat that is killed by other animals but the new people consume with force.

The new people arrive at their summer territory and they try to carry their boats over the cliff to bypass the waterfall and before they could reach the cliff the chief draws a totem on the ground and offers a first ritual blood sacrifice and chops the finger of his fellow tribal man. Next they go to an extent of offering Liku a living human sacrifice who does not belong to them in order to propitiate the Neanderthal people. Though the
new people are filled with knowledge and civilized thoughts they appear weak and defenceless. Lok and Fa view all the movement of the tribe by sitting on a tree to save Liku and the baby. The readers are introduced to the friendly activity that goes between Liku and Tanakil. Liku is tied by “a long piece of skin” (152) and she is led for a human sacrifice to remove the accumulated fear that the new people have got towards the Neanderthals. The new people dance and drink around the sacrifice masquerading as a stag but they are interrupted by Lok and Fa. The rituals get affected but they fail to save Liku and they could not see the baby. Lok “seized Tanakil by his thin arms and talks to her urgently. Where is Liku! Tell me Where is Liku?” (210). At the sound of Liku’s name, Tanakil begins to struggle and screams as though she has fallen into deep water. When Marlan wants the baby to be sacrificed Vivani “snapped at his hand with her mouth as any woman would” (168). She saves the child to make up for her lost child.

After the failure of the raid Lok is terribly attracted towards the fanciful illusion of the new people. They are introduced to the harmless artefacts of the new people and Lok thinks “I am one of the new people” (204). When he sees liquor “His nose caught the scent of what they drank. It was sweeter and fiercer than the other water, it was like the fire and the fall. It was a bee-water, smelling of honey and wax and decay, it drew toward and repelled, it frightened and excited . . . .”(172). The fancy that Lok experiences after drinking liquor disappears from him. William Golding describes: “There came a confusion in his head, a darkness; and then he was Lok again, wandering aimlessly by the marshes and the hunger that food would not satisfy was back” (195). The effect of this passage takes the readers back to the Eden Garden where man experienced his first fall by consuming the forbidden fruit. Lok also experiences it. He
feels he has become one like the new people but it is too late to think that he can never be one among them. Fa is more assertive than Lok and she does not have a fascination towards the new people instead she feels that they are more terrific than their own race and she feels: “They have gone over us like a hollow log. They are like winter” (198). Water is a terrific element throughout the novel and is closely associated with death and Fa undoubtedly compares the new people to Water. Lok views the spears, bow and arrow with great bewilderment and feels that the new people are superior to them. Fa is clear about the idea that the new people are frightened but terrific and she thus comments “Oa did not bring them out of her belly” (172). The new people fear the Neanderthals and they try to keep them away. They are not aware that the new people’s fear would doom them to extinction.

The Neanderthals have a very good sense of viewing things through pictures in their mind. Despite possessing this awesome physical insight they lack intellectual insight and they fail to view their extermination at the end. The new people are intelligent but they are evil. H.M. Williams observes:

In theological language, the New Man represents Fallen Man, and the long dreadful road to the twentieth century, to concentration camps and atom bombs, is shown to start from the arrival of the intelligent and sinful creatures, our ancestors and brothers. (25)

Lok is unaware of it and when he sits on the tree spying for the children, he drinks liquor and gazes at the crowd. He knows that Liku and the baby are the left out strings that he needs to save for “the strings were not the ornament of life but their substance. If they broke, a man would die . . . .”(76).
William Golding in *Lord of the Flies* and *The Inheritors* point out clearly that man’s innocence is not a hope for continuity. If it prevails it is destroyed by the animal within him. Lok’s innocence can be seen when he could not understand why the arrow is coming towards him. He has not seen it, and does not know what it is used for “A stick rose upright and there was a lump of bone in the middle . . . . Suddenly Lok understood that the man was holding the stick out to him but neither he nor Lok could reach across the river” (88). Neanderthals are not exposed to rivalry or greediness and the Homo sapiens are rich in skill and malice. Marlan the chief abducts the wife of another man, Tuami’s lust for Vivani, Tuami sharpens the ivory knife to kill the chief, all these demonstrate the evil inherent in them. The sacrifice they give in their tribe again reminds of the reincarnation of evil in Jack whereas the inheritors try to placate them.

Kinkead Weekes and Ian Gregor comments on the religion of the New People as the “death religion which gives man the power to impose his will on nature, at the cost of blood sacrifice” (98). They feel that they are demonised and the sacrifice would rejuvenate them. The fury of the new people arises when Lok and Fa create a log jam in the river to make it tough for the Neanderthals to pass through it. Lok and Fa are chased and in this outfit Fa is washed by a pine log in the river and Lok the last survivor is left to die alone. He cries and his eyes are full of tears and his emotion envisages his inability to save the last remnant of his race with his little knowledge of the new people. Finally evil and knowledge triumphs and innocence is doomed.

The Homo sapiens and the Neanderthals have a problem of understanding each other’s situation rightly. Tuami questions “What have we done?” (228) when the Neanderthals come to the camp in search of their stolen children. The Homo sapiens
misunderstand that they have come to harm them and are unaware that they have come for the rescue of the stolen children. Hence they become victims of murder and guilt. The Neanderthals are unable to understand the motif of this selfish violence and deceit that have caused a great destruction of their race. Each time when Lok meets the new people he tries to be friendly with them even after when a poisoned arrow is thrown at him. He feels sorry for them but he is rebuffed each time when he enquires about the children. The quality that the Neanderthals possess is non-transferable and it is an ironic presentation of the Homo sapiens.

Violence and War is the major concept that runs along the line in every Golding’s novel. The Neanderthals do not offer blood sacrifice nor do they drink the blood of the live people in the name of sacred rituals, nor do they fear the goddess Oa but the Homo sapiens offer and eat the flesh of the dead devouring all the basic human morality. Hunting is a crime and blood drained food is only consumed by them. People are trapped within their own instincts and are unable to find out what is good or bad for them. When unable to represent the rationalistic ideas it tends to destroy man’s innocence and brings out the darkness of his heart. The choice of taking decisions is given by God to man and beholding it at right time brings victory. The Neanderthals and the new people both take decisions in retrieving and abducting the children. The power lies in their own hand and the plan fails because of fear. Fear is evil for when it enters the mind of man it corrupts the morality and violence emerges for survival. It is confirmed by the words of Tuami when he comments on the slaughters of the Neanderthals “If we had not we should have died” (228). This cruel gesture of the Homo
sapiens thinking that they are fleeing from evil leads to the extermination of the whole race.

The structuring energy of the society lies beneath the dread of sacrifice that ultimately brings in death. William Golding stresses on the spiritual blindness, pride, and deceit that the entire human race possesses. He examines it through the eyes of the new people. They are attacked because of the ignorance they have towards civilization. Evil demolishes them from without, as the effect of man's invasion of their easy lives; it does not devastate them from within. The evil capacities of man remind of the murder of Liku. This is the savagery that man has hidden in his heart underneath his modern appearance. The new men are a contrast to the Neanderthals genuine nature filled with love and compassion. Evil cannot resist it and it has become irrational in devastating the entire system. *The Inheritors* is again a clash of two races. It is a communal clash that is dominated by religious violence. The argument of Tuami brings in the question that Golding tries to tell to the readers “Who would sharpen a point against the darkness of the world?” (231). Evil destroys the innocence of man. The intellectual mind of man does not bring in light and peace. Evil in man attempts to eradicate the innocence that God has given him. Adam’s innocence was destroyed when he ate the evil fruit. When Neanderthals innocence is destroyed the entire race is exterminated.

*Pincher Martin*, the most extravagant of William Golding’s novels depicts the realistic indomitable struggle of survival of Lt. Christopher Martin awaiting rescue when his ship is torpedoed in Atlantic during the Second World War. To Peter John, *Pincher Martin* is essentially “a story of a dead man”(589). Pincher kicks off his sea boots in the first chapter to stay away from drowning and shortly he tears apart his lifebelt but
toward the end of the novel; it is made clear that he has drowned after he has inflated his life belt. It is Pincher’s exploration of his whole past at the moment of his death. As the novel subtitles *The Two Deaths of Christopher Martin* in an omniscient view makes the second death of Christopher Martin real. Samuel Hynes in his essay “William Golding” relatively points out “Golding has used the man against the sea convention just as he used the desert island convention in *Lord of the Flies* to provide a system of expectations against which to construct a personal and different version of the shape of the things” (26).

After Pincher’s ship gets torpedoed he manages to reach a barren rock and fights for his survival on a small island Rockall. Pincher Martin keeps himself alive for six days and in the course of time he retraces his past, at the end of which he is caught in a violent storm and perishes. His recollections reveal his moral struggle. It deals with the physical suffering of man fighting against death in the middle of the Atlantic. Pincher Martin denounces God and he accepts the tortures on the rock. He is face to face with the image of death which triggers in him introspective memory of his sinful life, dwindling into a sort of delirium. Pincher Martin’s life as delineated by Golding in the novel is full of terror and decadence. Pincher refuses to die at the moment and he has clung to a rock and undergoes a series of metaphysical suffering. A series of flashbacks shows Pincher to be greedy, lecherous, and selfish. Pincher is selfish as the new people in *The Inheritors* and they follow rules out of fear and cowardice and they forgo with their desires even risking punishments.

Man is created in the form of God and he has been given every privilege to act according to the will of God. The choice to choose between good and evil determines his
accurate nature. Pincher gives importance for his own life. Pincher Martin creates his own world on the rock where he is struggling hard against the odds in his life. S.J. Boyd observes:

The rock is the world Chris created or chose or willed his own will being ‘like a monolith’ (163) there is only the self and the desires which torture that self, a world devoid of satisfaction, fulfilment, peace or love a world where God is rejected and crucified for sin; that world is Chris life in microcosm and it is hell. (55)

He centres everything in regard with his own life and all the other living beings are mere things to him. He does not give importance to meaningful human interrelationships for he is proud, arrogant, vile and savage when dealing with his friends. He uses his relationships as limpets to climb as a safety rock to extend his ambition. His zero belief in God and his disbelief in purgatory encourages his existence in vile and he clings to it against the arguments of heaven. He clings to the bad deeds as he clings to the rock and he neglects to have the purgation of self. He refuses to die when the moment arrives and he undergoes a traumatic metaphysical suffering. The incidents that happen in the Atlantic are not real for it is Martin’s ravenous ego that makes him invent a rock and endure during his last time. It is Martin’s subconscience that brings in the forgotten memories of the past that frequently crops up his ego now and then. A flood of connected images came back and he became conscious “he knew who he was and where he was” (10).

Unaware he is dead he keeps busy netting down his survival technique by materialising the world he inhabits:
I am busy surviving. I am netting down this rock with names and taming . . . . If this rock tries to adapt me to its ways I will refuse and adapt it to mine. I will impose my routine on it, my geography. I will tie it down with names. If it tries to annihilate me with blotting-paper, then I will speak in here where my words resound and significant sounds assure me of my own identity . . . . I will use my brain as a delicate machine-tool to produce the results I want. (86-87)

Like William Golding’s other novels, Martin’s loneliness and his association with air, wind, and darkness make him stay away from civilization and only in memory he comes to social contact. Loneliness gives a chance for man to have self-realisation but he is very determined and intends to keep up his. It is ultimately the state of soul after death. He clings to the rock and explores it and manages to discover drinking water and he also piles up stones and baptises it as dwarf to attract the rescue troop. Golding neatly shows up the working of his conscious mind intended on his survival. “He thought. The thoughts were laborious, disconnected but vital. Presently it will be daylight. I must move from one point to another. Enough to see one move ahead. Presently it will be daylight. I shall see wreckage” (14).

Pincher Martin is filled with terror of staying alone and it is nothing but the extension of self dominant past experience. The barren rock is again the repulsion of Martin’s nature. Devoid of love and compassion dredges him to experience his last moments of his life in isolation. He feels that his life alone on rock is unendurable and he cries “I’m so alone Christ I’m so alone . . . . The centre formulated a thought. Now
there is no hope. There is nothing. If they would only look at me, or speak -- if I could only be a part of something” (181-82).

The island that Martin has created is a projection of his missing tooth:

He looked solemnly at the line of rocks and found himself thinking of them as teeth. He caught himself imagining that they were emerging gradually from the jaw-but that was not the truth. They were sinking; or rather they were being worn away in infinite slow motion. They were the grinders of old age, worn away. (78)

He feels that the rock is so familiar and understands what is so “hauntingly familiar and painful about an isolated and decaying rock in the middle of the sea” (174).

His callous experience in the past and the infliction of others envisage a post-mortem narrative throughout. Martin has great trouble in infringing on the legal code. Knowledge and intelligence stems negative emotions like greed, jealousy, revenge, and pride. Martin claims “I am intelligent” (3) even when he is a living human sufferer in the middle of an ocean. He feels that his knowledge would lead him for survival when he thinks: “I have to fight to survive-then I can manage” (84). As a god defying and faithless person, Martin has no fear in God and leads amoral life designing a set of queer rules. He does not have special emotions towards a friend or enemy. His past life reveals himself to be guilty of rape, seduction, murder, and maiming. One of the characters comments Pincher Martin as “He takes the best part, the best seat, the most money, the best notice, the best woman. He was born with his mouth and his flies wide open and both hands out to grab. He’s a cosmic case of the bugger who gets his penny and someone else’s bun” (120). Samuel Hynes in his essay “On Pincher Martin” points
out that Golding calls Pincher Martin as: “a fallen man . . . . Very much fallen-he’s fallen more than most” (132).

Pincher Martin’s knowledge seems to be twisted as a parachutist’s harness and leads to destruction rather than to salvation. He believes that his intelligence can make him survive but what Golding puts forth is man’s basic selfless qualities which are essential key factors that lead him towards salvation. Love and compassion is a mocking factor to Martin and he is denied of it at the end. He attempts to murder Nathaniel for his failure in seducing Mary. He even pretends to kill them both in order to have her. He carries on an affair with the producer’s wife, Helen, in order to get the roles he wanted that is to keep him out of military service. He cripples his friend on his bid to win the motor cycle race. His hatred towards Nathaniel is zipped off when the destroyer is torpedoed off in the ocean. His last scrupulous act of drowning Nathaniel makes him face what he intends to do in the real world. Golding has designed Nathaniel as a Christ Figure with intuitive knowledge. Martin’s aggressive nature “think about eating women, eating men, crunching up Alfred, that other girl, that boy . . . .” (90). Eating leads to gluttony and once again the eating is also emphasised on eating anemones and mussels on the rock to keep him alive till he is rescued. He must eat to live and the burning desire to live forces him to eat what is available to him on the rock and it is obviously the paradigm of the life that he lived in the past:

The whole business of eating was peculiarly significant . . . . And of course eating with the mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists, or
with your voice. You could eat with hobnailed boots or buying and selling or marrying and begetting or cuckolding . . . (88)

The love for Nathaniel is great that Martin likes him more than anyone else but he plans to kill him when he feels jealous that he is growing more powerful than him when he joins the navy especially when he wins Mary’s love. The plot that he weaves to drown Nathaniel chills the marrow bones of the readers. Nathaniel Walterson, the only close friend of Pincher Martin has symbolic relation with Pincher’s mind. Commenting on this relation Samuel Hynes in his essay “William Golding” remarks: “The existence of his friend Nathaniel is interwoven with Pincher’s in the way that good is interwoven with evil, dark with light” (30). He decides to give a sudden warning to indulge the ship a quick turn and plunge Nathaniel into the sea. It is only the cuckolded director who knows that Martin is bound up under masks to cover his identity. On casting in a morality play the director recommends Christopher the role of Pride. He asks his friend “What about Pride, George? He could play that without a mask and just stylized make-up, couldn't he?” (119). He knows that Martin grabs the best of everything and hence he finally settles on greed and addresses him “Think you can play Martin, Greed?” (120). This confirms that Martin grabs everything where he lays his hands on. In isolation the centre in himself tries to shape up his identity that is filled with contempt and disbelief:

The centre, looking in this reversed world over the binnacle, found itself be set by a storm of emotions, acid and inky and cruel . . . so unwillingly loved for the face that was always rearranged from within, for the serious attention, for love given without thought, should also be so quiveringly
hated as though he were the only enemy. There was amazement that to love and to hate were now one thing and one emotion. (103)

Pincher Martin stays as a maggot swollen with the sufferings of others and as a real chinese box unable to dig himself out of consumption. “For an instant he felt himself falling; and then there came a gap of darkness in which there was no one” (167).
It is very clear at the few pages of the novel that Christopher Martin is dead but the narrative weaves a story indicating “nothing but another step on which one must place the advancing foot” (149). He accuses God for his free-will and the hallucinations.

You gave me the power to choose and all my life you led me carefully to this suffering because my choice was my own. Oh yes! I understand the pattern. All my life, whatever I had done I should have found myself in the end on that same bridge, at that same time, giving that same order (180).

He also adds “If I ate them, who gave me a mouth?” (197). The memories of Mary keep flickering in his mind as fragments in a chinese box and after the act of futility he wants to possess her and promises to marry but her attraction towards Nat makes him feel ‘Eaten’. Martin imagines and associates himself with the Promethean figure and refuses to die and he is deprived of salvation. Like Atlas he is made to stand with the weight of the sky overhead and like Prometheus he is struggling to survive on a barren rock. Prometheus struggles for the goodness of humanity but Martin defying his own fate cries out “I am Atlas. I am Prometheus”(164). Peter Green sees Pincher Martin as a Promethean figure, as one who “sums up every quality that distinguishes man from the beasts” (90). And to add to this Frank Kermode quotes Golding’s comments on the
denial of Purgatorial stay in an interview:

He is not fighting for bodily survival but for his continuing identity in the face of what will smash it and sweep it away - the black lightning, the compassion of God. For Christopher, the Christ-bearer has become Pincher Martin who is little but greed. Just to be Pincher is purgatory; to be Pincher for eternity is hell. (60)

Only as a driven factor he joined the navy and he cannot be claimed to be compared with the great legends Prometheus or Odysseus for he has not done any heroic deeds. He has lived for his own cause and has done things for personal gains. The mythic legend Prometheus is saved and redeemed for his good deeds towards humans though he flouted the Gods. The claw appearance in his body symbolises that Martin unlike Prometheus nurtured his own proud egoistic self where he grabbed at every opportunity and did not build anything fruitful. His resistance to death is amazing for he struggled “spat and snarled” (42). The arrival of Davidson and Campbell who found the body finds that he did not have time to suffer for he did not have time to kick off his sea boots. Martin struggles to die and he says “I’m damned if I die” (72).

The ordeal on the rock is an earthly experience that he has created in his subconscious mind. He could not separate his self from reality for “sleep was a consenting to die, to go into complete unconsciousness, the personality defeated” (91). He always wants himself to be adored as a hero, for he thinks that if he dies his personality gets defeated and he wants to fight the rock as he fought in the sea during the war. He suffers because he has neglected the redemption of his soul and keeps his soul damned. As in the book of Genesis, Martin has been suffering for six days and on the
final day he is struck by a lightening and finally dies. The rock has been designed by Golding as a symbol of purgatory but it is the arrogance of self that Martin is denied of it.

Pincher Martin’s friend Nathaniel, a religious man warns him of God and the preparation that he has to undertake to travel to heaven after death. He teaches Martin to die in the grace of God. The sort of heaven man invented for himself after death, if he isn't ready for the real one. His ego does not allow him to shed the world that he has created for himself and is completely blind to the basic instincts of human life and he thus flouts the will of God. When the black lightning strikes he tells “I spit on your compassion!” (199). Samuel in his essay “William Golding” shows Martin as a person where “good is interwoven with evil, dark with light” (30). This novel is particularly a vision of evolution that the modern man is undergoing. He is not sure of the reason of his suffering as Martin suffers on the rock.

People are able to accept a change but they are not prepared for a revolution. Man is caught between the area of his consciousness and his environment. An apocalyptic vision is foreseen when Pincher is bereft of humility and when he continues to stand on his evil deeds without remorse. He preserves his identity on the price of death. Annihilation by loss of innocence is again what Golding tries to impose on the minds of the readers. When innocence is lost, there is no chance of realising the reality within and it inspires only fear and Martin could not merge with the most peaceful glorious thing at the end.

The Spire is about a conflict between faith and reason. Leighton Hodson comments on the novel as “The Spire is the finest symbolic expression of Golding’s
intention to make people understand their own humanity” (96). The story of the novel is set in the middle ages. It is avowed intention of Jocelin, Dean of the cathedral church to complete a pattern of worship by building a spire on the cathedral. He launches the enterprise with a sense of joy and confidence but he finds formidable opposition to his ambitious plan. But Jocelin never pays any heed to anyone. Jocelin believes that the vision of the spire is given to him by God. Hence he goes ahead with the construction work. He forces his own views on others and exploits them in order to realise his dream. It leads to a crisis and Jocelin with the total sense of disgrace succumbs to death. Here there is the terrible paradox of a venture which is undertaken in the name of God and yet involves the protagonist and others in evil and sin. Commenting on the destructive element in erecting the spire, Colin Swatridge points out: “It is a noble vision yet it issues from an evil and increasingly mad mind. The Spire rises above a building in which all kinds of sin are practised” (216).

Like The Inheritors, The Spire also concentrates on the fact that one form of life can be accomplished over the destruction of other. It also focuses on the change in the inner life of Jocelin when he meets one obstacle after another in building the spire on the medieval cathedral. The novel is totally about Jocelin’s faith, strong will, sinfulfulness, and guilt. He becomes guiltily involved in building the four hundred foot spire facilitated by the vision of God sustained mainly by his obsession and tainted by his own motives. The building of the spire brings out the hidden desires of the characters involved in the construction of the spire. The motives of the characters are filled with self regard. He believes that God has chosen him as a tool to build the spire and so his self desired mission remains to be unquestioned. He thinks that the spire will enable to provide focus
on the prayers that will rise from earth to heaven. Hence he ignores the ultimate truths on building the spire. A great conflict between reason and faith emerges when Roger the mason finds that the cathedral’s rubble and brushwood foundation is not designed to build the spire. A raft of reasons is framed and the delusive nature of the vision is envisaged.

Jocelin finds it difficult to accept the architectural impossibility and he fails to understand that he is attempting to bring in pain and disorder in the lives of the humans involved in building the spire. Jocelin wants to impose his will on others. By constructing the spire he spoils his own vision. He enforces Roger Mason to continue the work and he is comforted by the guardian angel when he meets an obstacle. He develops a breach with the Sacrist Anselm when he disapproves of the idea of spire and resents when asked to supervise the nave filled with dust. Jocelin’s pride in building the spire is compared to the tower of Babel and the people who are involved in the construction are doomed to meet death. Pride, the satanic quality forces Jocelin to continue the risk task that is elaborated as a divine craft and he gives a reason for his faith: “The building is a diagram of prayer; and our spire will be a diagram of the highest prayer of all . . . the folly isn’t mine. It’s God’s folly. Even in the old days he never asked men to do what was reasonable” (127).

The Cathedral can feel the movement of the earth below it and the fragile columns bend and vibrate. On every operation faith declines. The Cathedral services end and the chapter gets into debt. The workmen at every juncture risk their lives each time when the spire sways in the wind. The workmen are pagans and they murder Pangall and bury him beneath the spire to avoid ill luck. The attraction of Goody Pangall towards
Roger Mason is deliberately allowed by the dean in order to keep Roger committed in building the spire. Roger Mason abandons his wife and indulges in the illicit relationship and he becomes a drunkard when Goody dies of childbirth. Lingering into the past the Dean’s sexual attraction towards Goody forces him to get her married to the impotent Pangall. Crompton Don shows that he has commissioned Pangall to protect Goody’s virginity, “the object of Jocelin’s lust” (35). Her presence makes him happy for he knows her from her preconstruction days as a shy, demure girl whose presence around the cloisters he enjoyed. His sexual instincts are suppressed under the cover of his priesthood but comes into limelight:

. . . the memories came storming in - a green girl running in the close and slowing decorously for my Lord the Dean, my Reverend Father, the shy smile and the singing of the child's game, noticed, approved, and at last looked for, yes looked for, expected, cherished, a warmth round the heart, an unworldly delight, the arranged marriage with the lame man, the wimpled hair, the tent . . . (121)

The marriage of Goody and Pangall confirm that he has preserved her for himself which he keeps as a secret deep in his heart. To complete the Spire the Dean is in need of money and he gets it from his aunt Allison in exchange of keeping her bones beneath the altar to get into heaven after death. But the church would not get money from a sinner like her who has been the king’s mistress. Refused a place at the Winchester Cathedral after the King’s death she writes several letters to Jocelin and though he ignores it later he has to accept on the basis of sacrifice in building the spire. Jocelin even comments on the smell of the perfume in the letters as it stinks but later the Spire
is built on the stinking cash but it is Jocelin who stinks like a corpse in the cathedral. The Spire is built on the bloodshed of many and it is filthy and a threat beneath to the cathedral but Jocelin sees it to be a monument of sheer beauty.

It was the window, bright and open. Something divided it. Round the division was the blue of the sky. The division was still and silent, but rushing upward to some point at the sky's end, and with a silent cry. It was slim as a girl, translucent. It had grown from some seed of rose coloured substance that glittered like a waterfall, an upward waterfall. The sub-stance was one thing, that broke all the way to infinity in cascades of exultation that nothing could trammel. The panic beat and swept in, struck the window into patches that danced before either eye; but not the panic nor the blindness could diminish the terror of it and the astonishment. Now-I know nothing at all. (79)

The pit resembles heaven and the Holy Nail assured to be sent by the Pope is the Christ’s suffering which can redeem the fallen man. But Jocelin’s attempt to place the Holy Nail fails ultimately making him feel that the spire looks like an apple tree. The spire represents the fallen nature of man and the tree symbolises the Fall. S.J. Boyd remarks that Jocelin thinks himself as a chosen man but he is “guilty of pride, that first and deadliest of sins” (89). Gunnel Cleave explains that the eagle seems to be “a bird of pride” (227) the symbol that seems to be closely associated with Jocelin. He escapes from this troublesome world to the Spire and alienates himself. He flees to the spire in search of light where he finds darkness down and Cleave quotes Johnston’s words that “Jocelin’s spire is indeed to be his Tree of Knowledge, like the actual tree of Lok and
Fa” (74). He is riding for a fall. Again Cleave points out that Jocelin finally realises “no man can live his life with eagles” (110). Pride is considered as an evil and Kinkead-Weekes, Mark and Ian Gregor remark “The world of man is wholly absurd, irrational, and evil. For in his absurdity and irrationality man is proud. There is no hope of good or beauty; only hell awaiting pride” (231).

Jocelin tries to keep his faith positive and tries to keep his original vision amidst the neglection of his self discovery. His selfish motives have brought forth four victims Roger, Goody, Pangall, and Rachel. A sexual economy dominates his project. An unconscious sexual image of Jocelin can be seen when he observes the Spire as:

The model was like a man lying on his back. The nave was his legs placed together, the transepts on either side were his arms outspread. The choir was his body: and the Lady Chapel where now the services would be held, was his head. And now also springing, projecting, bursting, erupting from the heart of the building, there was its crown and majesty, the new spire. (4)

His promotion as a Dean is only on the parchment given by his aunt by collecting favouritisms from the King and he later comments “We could do well enough without women” (89). Pangall’s role in the church is inevitable. He keeps the church clean and he is always seen around with the broom and he hates to be ridiculed by the pagan workers. The workers get into riots and the filthy language and the absurd songs infuriates Pangall. But later he is killed as a scapegoat. William Golding points out that no one tries to question the cruelty of the workers or they are punished. Jocelin does not try to save the loyal servant of the church. The Pagans believe that Pangall’s death
would save their life while they engage at work. After this, Jocelin learns that his vision is not connected with the people and hence they are not able to understand the reason behind in building the spire. He feels that life and faith in the form of the spire are complex structures and complicated but still he points them both heavenward.

The vision of Goody Pangall taunts him and he claims it to be a witchcraft. He admires her and Arnold Johnston points out that Jocelin feels that “the red-hair devil of his dreams” (77). Terrified he wanted to place the Holy Nail on the spire:

> Then all things came together. His spirit threw itself down an interior gulf, down, throw away, offer, destroy utterly, build me in with the rest of them; and as he did this he threw his physical body down too, knees, face, chest, smashing on the stone. Then his angel put away the two wings from the cloven hoof and struck him from arse to the head with a white-hot flail. (181)

He tells to himself “I am about my father’s business” (62) and hence to the assertion of Roger’s argument to stop building the spire, and when he knows the intention of Roger to leave he reveals that he has written a letter to prevent him from getting work at Malmesbury. To keep the master builder stuck to the job he offers Goody, the woman whom he loves without her knowledge as a sacrifice by telling “I will protect her if I could” (81). The insistence that he has to finish the spire culminates in a bestial disregard for others. To finish the works he tells Roger:

> You and I were chosen to do this thing together. It’s a great glory. I see now it’ll destroy us of course. What are we, after all? Only I tell you this,
Roger, with the whole strength of my soul. The thing can be built and will be built, in the very teeth of Satan. (47)

The Spire collapses on account of evil desires prevailing inside and Mark Kinkead-Weekes and Ian Gregor mentions that: “The Spire is built in heavy stone, in faith, in sin” (235). The social evils infuriated him and he wants the drunkards to be whipped but to his pity his own cathedral is filled with “murderers, cut throats, fornicators, sodomites, and atheists” (167). The novel shows that Jocelin is blind to any point of view and brings untold miseries to many but has a stamp of religion on it.

One of William Golding’s principal interests in his fiction is examining the ways in which humanity projects its internal evil onto something external. It is the issue of ‘Projection’ which accounts for the stress Golding lays in his novels. The Paper Men does appear to contain a vicious attack on academics, critics, and literary criticism. The novel describes the efforts of an elderly novelist Wilfred Barclay, to escape the predatory attempts of young American academic, Richard Tucker who wishes to write a biography of Barclay. The Paper Men actually celebrates the death of the author, making it certainly Golding’s wittiest and most audacious novel. In addition, the novel’s consistently harmonious integration of two distinct narrative levels provide another reason for considering The Paper Men as among Golding’s best books.

The Paper Men rejects the belief that art can provide an alternative meaning to life in the absence of spiritual truth and suggests that only the spiritual reality at the centre of life is of any importance. Barclay himself is persistently and uneasily aware that there is nothing profound about his own life instead he recognises that what hovers about him is the complete opposite: the spirit of farce. Throughout The Paper Men
Barclay constantly expresses the fear that his life could be reducible to farce which he sees as inelegant and ridiculous.

Barclay’s experiences in *The Paper Men* suggest that compared to the world of Christopher Marlowe’s Doctor Faustus, the spiritually impoverished contemporary world is bleak and shallow. According to William Golding man lives constantly in two worlds, one physical and the other spiritual and the experience of the worlds is basically emblematic of our nature. The physical is equated with the rational and the spiritual is equated with the mystical yet, for Golding the spiritual is always felt, and is always there. Golding seems to suggest that in the absence of the spiritual, even academics find themselves defeated in life. *The Paper Men* illustrates this truth.

Golding is convinced that humanity is suffering from a terrible disease and his aim is to examine the disease. Greed, untruth, crooked diplomacy, exploitation of the weak, forcing one’s will on others, stooping to a low level to achieve one’s ambitions is common and done without any qualms. Man has fallen to the level of animals in the ruthless pursuit of his wants. To describe man’s corrupt nature, Golding in all his novels, deal with Original Sin. He exposes the corruption of the base of man’s nature and shows man’s inability to face his own motives and urges. In *The Paper Men* Barclay and Professor Tucker reveal the depraved nature of man in the modern world.

The novel revolves around the two protagonists: Barclay and Tucker. Barclay is a highlygifted writer whose books have brought him reputation. Tucker, the young American academician wants to write authoritative, official biography of Barclay. He thinks that his biography of Barclay will fetch him a fortune after the death of Barclay. The central focus in the novel is on Barclay’s flight from his past which includes his
flaws, failures or his affairs with women. It is also on Tucker’s pursuit of the subject of his study. Tucker’s efforts to secure Barclay’s permission to write his official biography forms the basis of the narrative structure of the novel. Tucker has been frustrated by Barclay's refusal of permission to him to be his official biographer.

Ironically, in order to fulfil Tucker’s intention, he has to put an end to Barclay’s life himself. Tucker attempts to win Barclay’s approval and Barclay’s efforts to evade Tucker are ignoble exercises in futility. Here the readers envisage Golding’s characteristic preoccupation with guilt and inner depravity of man. Barclay fears of his past. Philip Redpath finds, “The interplay between appearance and reality - what Barclay seems to be and what he knows himself to be and wants kept hidden- is a major theme in the novel” (185-86). He does not want to dig it up again. Tucker is a drudge to him. He wants to run away from Tucker. He wants to bury the events of his past life into the darkness where at present they are. He exclaims “Those memories, how they sting, sting, scald, and burn!” (129). It is full of old shames his premarital affair with Lucinda, his love for Margaret, his criminal act in running over an Indian in South America and his fear of the clap. He becomes an alchoholic, breaks away from his wife and daughter, leaves home and starts wandering around in an attempt to avoid everything. Barclay’s visit to a Sicilian church gives him a different type of experience. It is something like a spiritual trauma. He finds himself face to face with Christ. He describes his position in the church as:

I stood there with my mouth open and the flesh crawling over my body. I knew in one destroying instant that all my adult life I had believed in God
and this knowledge was a vision of God. Fright entered the very narrow of my bones . . . . I knew my maker and I fell down. (90)

At last it seems, Barclay realises his helplessness in suppressing the past. He thinks that he can see only truth now. Now he seeks reconciliation with his wife. But it is too late. She is dying of cancer. And now when he proposes to hand his manuscript to Tucker in order to help him achieve his academic ambition of becoming his official biographer he is shot dead by Tucker. Here we see how Barclay and Tucker destroy each other and how their life comes to an abrupt end.

Tucker’s shameful attempts to pry into Barclay’s privacy only arouse the repulsion and hostility of Barclay. He tries to gather information stealthily when he gets from the dustbin in Barclay’s house, a letter from Barclay’s former mistress, Lucinda. He also visits Barclay’s birth place and later pesters Liz and her daughter for relevant papers. He even stoops so low as to offer his wife to Barclay to get his approval to be his official biographer. He also contrives a situation in the Alpine resort and pretends to save Barclay from the edge of a cliff in order to keep Barclay under an external obligation to him. D.W. Crompton finds Tucker as “the devil who makes an ass of himself and finally finds himself outwitted by the superior cunning of his victim” (167).

Tucker’s efforts to write a biography of Barclay is with a belief that Barclay will die and then Tucker’s biography of Barclay will bring him money and reputation. Ironically to fulfil Tucker’s intention he has to put an end to Barclay’s life himself. The suppressed and sinful past of Barclay is a personal apocalypse as it reminds Barclay of his fallen life as well as his after-life in the form of biography. William Golding is different from his contemporaries not only in handling the form of the genre but content
too. Golding does not follow any school but he has formed one. His religion is not based on dogmas and doctrine. His religion is based on man and his relation to society and to God. He tries to probe deeper into the reasons of the fall of man.

*The Paper Men* is concerned with man’s fallen nature, sin, and death. Both Barclay and Tucker are trapped in sin. Just as Tucker is in and out immoral in tempting Barclay with worldly pleasures in order to win his favour, Barclay too is subject to the sin of suppression of his past and the temptations of the flesh. Wars, oppression, inequality, poverty, all spring from the absence of understanding and accommodation among one another. Only when there is a change of heart and a true regard and appreciation of spiritual values, love of truth, and beauty, justice and mercy, sympathy, and faith in the brotherhood of man can the conditions change. Such is the experience of Wilfred Barclay. His main weakness is intolerance which makes him unsympathetic and also keeps him away from the people. But after a dream he is a changed man but it is too late. Again self-survival is the aim and end of the age which can be attained only through despicable means. One has to be cunning, tricky, and heartless to achieve one’s wishes. Professor Tucker wants to further his own interests to be the official biographer of Wilfred Barclay. But Barclay refuses to give the necessary paper and accepts him as such. Tucker could not be, however, easily put off. He follows Barclay wherever he goes and tries to act the good man.

The extent to which man has degraded himself and the devious means he is prepared to adopt to get what he wants can be gauged from Tucker’s attempts to lay his hands on Wilfred Barclay’s personal papers. Golding indirectly attacks the approach of the academics to modern education. The scholars are more interested in finding ways
and means of making the best use of their position for their own advancement in life rather than serving as models of discipline with an unquenchable thirst for knowledge. Professor Tucker is keen on becoming the official biographer of Wilfred Barclay not because of any scholarly enthusiasm but because he is employed by a rich professional, Halliday, to get hold of Barclay’s papers. Both Tucker and Halliday stand to benefit in the process. There are many more Tuckers in the modern academic world.

William Golding with carefully drawn out characters and scenes brings out the unhealthy tendencies of the modern age and through indirect suggestions emphasise that if the present day society is not prepared to change its ways, it would end in disaster for the humanity as a whole. By painting the darker side of man and throwing light on the goodness that can still be found, here and there, Golding attempts to draw man from the path of evil. It is not that all darkness surrounds man. He is not totally lost. Wilfred Barclay is a changed man after dream. He could experience happiness only after a religious awakening within himself “I am happy, quietly happy. How can I be happy? Sometimes the experience is like a jewel, exquisite sparkling without words. Sometimes it is call and beyond all my ordinary experience, because of its perfect calmness, I am happy” (89). But this can be felt and experienced only when one is able to rise above himself, get awakened and dedicate himself to the cause of humanity.

William Golding’s portrayal on the harshness of the world declares a pattern that evil is an effective element that reveals potential nobility of the human nature. He also stresses on the bitterness of existence and the malignant nature that prevails in man. Primacy of evil and the absence of good are represented in his novels. Golding points out that man fails to understand that primacy of evil rules him in every facet of his life.
Civilisation serves as a mask to modern man when he is indulged in primeval savagery and greed. He has made an attempt to restore principles in an unprincipled world where people are lost in the world of savagery. This is what Golding has been emphasising throughout his writings.

The most important feature in the novels of William Golding is that the protagonists go through a particular development. A sort of indiscrepency arises and they try to solve problems within themselves. Self-discovery and self-realisation is attained towards the end of the novel. They repent on their evil choices and decisions that has caused havoc in their lives. They realise that evil is not outside but it does prevail in their hearts. But the protagonists once when they realise they fail to communicate to the others and die at the end. Simon, Jocelin, Tuami, Barclay, and Ralph finally realise that evil is within themselves.

In reflecting the deep anguish of his age, William Golding is particularly sensitive to the problem of evil in human existence. The advance of science and civilization could not drive out of man’s soul, his terrors of darkness, irrational longings, and immoral desires. Delving into man’s psyche, Golding discovers the presence of evil forces in the collective unconscious of mankind that binds all men together. Golding’s novels mirror these evils through the travails of his protagonists and the intricate plot structure. And these evils do not belong to the war-torn times alone but they will be there for all eternity. It must be looked upon as an inevitable part of the order of the universe.

Golding shows how contemporary man experiences darkness, terror, and anguish. The real evils in the world are reflected in the actions of the protagonist in
Golding’s novels. So much so, the protagonists are responsible for their actions. Their actions reveal their true nature. Both Thomas Hardy and William Golding lay emphasis on characters defining themselves on their own. This leads to an analysis of the existentialist theories in the next chapter **Evil and Choices**. The existentialists want to preserve responsibility, to show that man is responsible for what he is and what he does. Man defines himself through his choices and actions.