CHAPTER — III

PROBLEM OF EVIL

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Chapter - III

PROBLEM OF EVIL

I

We live, move and have our being in a world where somehow or other, things seem to go wrong. Good and Evil, in the final analysis, are the ultimate components of the universe. Evil is a definite and positive factor, something which cannot be explained away. Specific instances of the good and the evil may fade from experience but the good and the bad are inescapable elements in all experience. Every throb of existence has some value for itself, for others, and for the universe. Such value may be a positive or a negative achievement. The problem of evil is one aspect of the problem of achievement. We have to look upon the problem of achievement, both individual and social, as a problem in the co-ordination of living values. But the centre of such living values is the human personality. The human personality, like every being, is a synthesizer. The good resides in the realization of the strength of many feelings fortifying each other as they meet in the novel unity. The evil lies in the clash of vivid feelings, denying to each other their proper expansion. The triviality lies in the anesthesia by which evil is avoided. Evil is the half-way house between perfection and triviality.
As in some sense or other, things go wrong, the notion of correction from worse to better, or the notion of decay from better to worse enters into our understanding of the nature of things. In the lower levels of culture, the existence of evil does not constitute a problem for man. The dawn of self-consciousness and the growth of reflection, the formation of the idea of a world system and a social order, provoked inquiry into the origin and the meaning of evil within this order. Golding's inquiry is cast in the literary mould.

Pain, suffering, man's inhumanity to man, conflict and the innumerable forms of evil are real. They are, in fact, part and parcel of the universe. Accordingly, Golding's whole outlook implies and is conditioned by the presence of evil in the world. If evil were not there at all, Golding's world would have been altogether different from what it has been. There would have been no sin or temptation against which to contend. Golding's artistic genius is uneasy in so far as he sometimes speaks of original sin, as an explanation of evil, and also at other times speaks of evil as due to freedom of will. It may, therefore, reasonably be said that the possibility of evil is rooted in the freedom of the individuals, and the actuality of evil consists in the perverse exercise of this freedom. There is evil when things are at cross-purposes. In Lord of the Flies, Ralph and Jack are vitally different in their natures.
upbringing, and attitude — "... two continents of experience and feeling, unable to communicate" (p.60). Their two worlds are essentially incompatible: "... the brilliant world of hunting, tactics, fierce exhilaration, skill ... and the world of longing and baffled commonsense" (p.77). As such, they are always at cross-purposes. There is evil in the world because the individual achievements do not wholly conform to the ideal norms. When an individual thing does not attain the ideal it might have — that is evil. Again when there is a disharmony of realization by entities in disconformity with an ideal harmony which might have been realised instead, there is evil. These failures are evil.

Again, the evil lies in the lost social environment, internal inconsistency in the realization of the individual soul's purposes is the note of evil. Thus, evil in the world might be considered as a contrast between what is and what might have been. The contrast between Evil and Good in the world is the contrast between the turbulence of Evil and the "peace which passeth all understanding". There is a self-preservation inherent in that which is good in itself and the creativeness of what can without qualification be termed good. Evil is positive and destructive; what is good is positive and creative. Evil is a destructive agent among things greater
than itself. The nature of Evil is such that the characters of things are mutually destructive. The fact of the instability of evil is the moral order in the world. Evil promotes its own elimination by destruction, or degradation or by elevation. But in its own nature it is unstable. The struggle with evil is a process of building up a mode of utilization by the provision of the intermediate elements introducing a complex structure of harmony.

Generally speaking, Evil may take various forms ranging from triviality to various degrees of imperfections falling short of complete perfection. The evil of triviality arises when the situation requires a deep experience but a merely superficial one results. Such an evil arises as a result of missing an opportunity to reach "excellence" e.g. a lecturer may have an opportunity to make a profound and a provocative remark, but he misses his chance and indulges in some common place. This tragedy of evil calls to our attention what might have been, is not now, but may be in the future. The spirit of adventure may be the agency whereby the ideal, now thwarted by tragic evil, in due time comes to final realization. No man will be aroused to overcome evil unless he has the vision of what "may be". Our evils now take the form of economic depressions, political corruptions, social injustice, man's inhumanity to man, excessive nationalism, war and international rivalries, social and individual insecurity.
The causes of these troubles are, for the most part, such things as human greed, injustice, ignorance, folly, suspicion, fear, indifference, betrayal of trust, unhealthy ambition, and so on.

Broadly speaking, there are, at least, four kinds of evil in the world - pain, error, ugliness and sin. These are the direct opposites of the four great values that we might expect to see universally prevalent in a perfect or a divinely ordained world - happiness, truth, beauty, goodness. Truth, beauty and goodness are the ultimate values which are more than human or social conventions and are somehow grounded in the nature of things. Practically all discussions on the problem of evil deal only with two of these four anti-values, viz., with physical evil (pain or suffering) and moral evil (sin). Natural evil was in the world and abounded before sin was known. Natural evils are evils involved in the course of nature and affect not only man but all other finite creatures as well. Moral evils are those which spring, directly or indirectly, from the exercise of the human will, and are made possible by the activity of the conscious beings. In most of his novels Golding pictures a primal state of innocence - an effortless, unlearned experience which is free, naive, simple, straight-forward, untouched by sophistications of any kind. Golding also pictures the loss of this innocence as in the form of man's rise to
consciousness which he regards as a fall in the theological sense of the term. This self-consciousness increases man's sense of evil and responsibility. The greater the degree of self-consciousness, the greater the keenness of intensity of tragic sense accompanied by the highest sense of responsibility. The reaction of sensitive souls to life's tragedy has often been a feeling of bitterness, despair, rebellion. But perhaps the chief count in the indictment of the whole scheme of things is the fact of moral evil (sin). This moral evil in its various forms of "man's inhumanity to man" makes countless thousands mourn. Revelations of wickedness are injustice, cruelty, hate, greed, avarice etc.

The general diffusion of evil has forced sensitive thinkers to seek some wider ground of explanation — literary, religious, philosophical or otherwise. Plato suggested the material factor as an explanation of the discords and imperfections of life. Augustine traced sin to a general perversion of the human will, issuing in a total depravity of human nature. Golding's account comes closer to this view. In the modern world, moral evil is said to be the result of human freedom. But the mystery of evil is indeed profound and no solution seems satisfactory. The solution to the problem of evil depends on the question: how a genuine division of power, hence of responsibility for good and evil (implying a possibility at least that all of the evil, as
well as some aspects of the good may derive from creaturely decisions) can be reconciled with ascription of all the wealth of actuality to God.

The trouble with those critics who deny the presence of a good God in the world because of the presence of evil is that: not only they forget that evil is direct consequence of the exercise of one's freedom but also the fact that a just, benevolent, and a good God cannot take away freedom from the temporal creatures. Evil is integral to the temporal world. It lies in the nature of time, that "things fade" and the alternatives exclude. The notion of God is to be defined by the requirement of the good and the notion of good always requires "Evil", since good can only function by overcoming of moral evil. Therefore, those critics who object to the existence of evil really ought to object to the existence of freedom, since evil is a consequence of the exercise of one's freedom of will.

The real question for us is whether the world as we know it is a fit medium for the development of a character. As a matter of fact, it is not in pampered and coddled lives that we find the richest character developed, but in lives that have confronted and overcome the difficulties and have come forth out of fiery furnaces purified. But natural evil, by thwarting man's purposes and intensifying his needs is a stimulus, which calls forth his energies, while moral evil, by
assailing his spiritual life, spurs him to the development of his spiritual power. As Keats said, the world must be regarded as a "veil of soul-making". "Do you not see", asked Keats, "how necessary a world of pain and trouble is to school an intelligence and to make a soul?"¹

Pain and suffering are not a necessary evil. They have an educative value for life. Golding gives us the impression that he does not accept Original Sin in the theological sense of that term in so far as he believes that human nature has an original innate tendency to goodness as well. How this is so will receive elaboration, and developed in the next section.

Pincher Martin, Darkness Visible, and The Paper Men are here taken up for a detailed analysis of the theme of Evil. In Free Fall and The Spire, it occurs as a minor theme. Pincher Martin deals with the problem of Evil and its consequences. It describes one man's struggle to retain his identity in the face of an alien nature through his education, intelligence and will, and in the process discovers that the cause of apparently evil manifestations lies within himself. In Darkness Visible Golding shows how the nature of Evil penetrates the depths of his society and of human nature. In The Paper Men one sees how the evil in

the ambition of Professor Rick L. Tucker, leads him to further depravity. In *Free Fall*, the study focuses the consciousness of single character, Sammy, with a view to bring to light the evil in human nature, i.e., the infected human will or guilt and its consequences. In *The Spire*, the fall is the result of ambition. In Golding's vision, ambition is evil because it is part of man's 'diseased nature'. Father Jocelin aspires to build a spire to touch the heavens and this ambition brings about evil.

Both *Lord of the Flies* and *The Inheritors* are concerned with the primal loss of innocence, and the loss is due to the evil in human nature. In *The Inheritors*, the Neanderthal man is superseded by the Homo Sapien (the new man) who has a better brain and weapons, and it is the innocence of the doomed predecessor and the activities of the new man intelligent and so capable of evil that we see until the last pages of the novel. Golding supposes that even though we are the new men with all the developed consciousness and intelligence, we cannot recapture that innocence and natural awe for - Oa, the mother - goddess. Golding clearly brings out the idea that the progress in civilization and the developed consciousness are the price of the guilt and the evil in the "Inheritors". Their guilt is the price of their evolutionary success because it is the civilized who are corrupt.
After the evocation of the emergence of guilt in man, Golding considers particular instances in the modern social setting. This is evident both in Pincher Martin and Free Fall but in contrasting procedures. With Pincher, we see his attitude to his death as illustrated by his past behaviour. In Free Fall, we see Sammy not with a static character but with a developing one. We are led back into his past in an attempt to understand how he came to develop in the way he did and why he reacts as he does to the biggest crisis of his life.

II

Pincher Martin

Golding, in Pincher Martin moved to the new subject matter, the wrongly directed human will and used it in his three subsequent novels. Stanley Cook rightly says, "It seems to me that in Lord of the Flies Golding shows how Original Sin makes human beings prone to evil; in these later novels he shows human beings exerting their will in directions that they know more or less are wrong - they are practising sinners."

This novel opens with a scene in which Pincher Martin is blown off the bridge of a torpedoed destroyer into the swirling

waters of the Atlantic during the Second World War. He is the sole survivor in the tragic mishap and manage to stay afloat by inflating his life belt. He kicks off his sea boots and eventually reaches a large barren rock: "a single point of rock, peak of a mountain range, one tooth set in the ancient jaw of a suken world, projecting through the inconceivable vastness of the whole ocean", and fights for survival for what appears to be seven days at the end of which he is caught in the violent storms and perishes.

Martin struggles on this rock, for six dreary days to survive and endure the forces of nature and sting of conscience. He struggles heroically to maintain his sanity till the final dissolution of mind and body and in doing so he arouses our admiration and pity. He struggles to tame the barren rock with grit and determination to survive against the fury of cosmic nature. He clings to life with heroic tenacity and defies physical annihilation. But strangely woven into his heroic narrative are flashbacks that appear metaphorically as film trailers to Martin concerning his past which convincingly establish a character who is the opposite of heroic - an arrogant and profoundly greedy man, who is capable of betraying love and friendship in order to nourish his own ego.

3. William Golding, Pincher Martin (London: Faber & Faber, 1956), p.30. (All subsequent references to the novel are to this edition)
He sets up a stone man, which he calls the Dwarf, and makes a pattern of seaweed as signals for rescue. He falls ill from eating sea anemones and, as a curative, gives himself an ingeniously devised enema. Gradually he realizes that he is losing his sanity. During a storm he sees an hallucination of God, which he curses and rejects; whereupon he becomes transformed into a pair of clutching lobster claws. The last chapter reveals that Martin died in the water while his sea boots were still on. His body which has been washed ashore, is found and identified by means of his identity disc. (p. 76).

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Thus, this novel is the story of a man's death by drowning, his experiences in Purgatory, his final judgment before God, and his ultimate damnation in hell. The theme, a quest for survival through the preservation of personal identity, is, like the themes of Lord of the Flies and The Inheritors, oriented towards

4. Golding's concept and treatment of Purgatory, hell, and heaven in this novel are of course not orthodox. For his comment on this subject, see "The Meaning of It All", p. 10.
the question of Evil. For Pincher Martin who is depraved altogether lacks innocence and rejects grace.

Against this brief background of the story, let us examine how Pincher Martin, the protagonist of the novel wills to survive on the lonely rock, against all the odds associated with physical pain and mental suffering. His endurance, his will, his ingenuity are all heroic - he is a man opposing adversity, refusing to be annihilated. And when he cries "I am Prometheus" (p.164), he means - he is a man trapped on a barren rock, defying the fate that put him there.

Actually, Martin is dead soon after he is thrown into the sea. That Martin's breath had stopped as he was struggling in the water could be inferred from his incomplete exclamation "Moth - " (Mother) (p.8). The author writes; "But the man lay suspended behind the whole commotion, detached from his jerking body .... There was a kind of true, observation of the body" (p.8). At this point, Martin's consciousness which is pictured as a "snarl" (p.8) takes over. It is allied to a fierce imagination, rational intelligence, and indomitable will. All these faculties are engaged in the service of a self which is ravenous. The imagination conjures up a rock island; the intellect is busy turning the imagined world into a reality and his will struggles hard to preserve the identity of the self.
subjected to painful sensations in the present. Martin works out his own eschatology imposing "my routine on it (the rock), my geography" (p.87), announcing to the cosmic powers, "Look! Here is thought Here is man!" (p.109) as though in answer to the winds and waves who have earlier declared to the groping consciousness: "wherever you are, you are here!" (p.24).

Martin's picture of his heroic resistance in the present undergoes a radical correction as it is juxtaposed with Martin's "memory pictures" (p.41) from the past: ".... a woman's body, white and detailed .... a boy's body .... box office, the bridge of a ship ...." (pp.25-26). These pictures reveal the pattern of Martin's existence. There gradually emerges "an anti-heroic image of man's guilt, greed, and egotism .... a reversal of Eliot's symbol at the end of "Prufrock".5 "He is a Pincher indeed; on his case it is not a mere nickname but it aptly sums up the man. The dominant traits in his character are pride and greed. He is a consummate actor who can "play pride without a mask" (p.119).

The successive stages of Pincher's struggle - taking off his sea - boots, blowing up his life - belt, scrambling on to the rock, finding food and shelter, nursing his broken body and

his tottering mind, and, above all, slowly reassembling himself as a unified human being - manifests the heroic potentiality of man battling against the alien elements.

"He looked at the quiet sea.
'I don't claim to be a hero. But I have not health and education and intelligence. I will beat you'". (p.77).

He may not claim to be a hero at this stage but an essential element in the effect of the whole book is the gradual building up of Pincher Martin to heroic proportions until, in the later stages, he conceives himself as an archetypal hero. "He became a hero for whom the impossible was an achievement". (p.164). He describes himself as Atlas and Prometheus - while background music from Tchaikovsky, Wagner and Holst "underlined the heroism of a slow, undefeated advance against odds" (p.164).

Thus, the book seems to be constructed on a basis of parallel but related development of two antithetic themes, the heroic theme of survival against all odds: and an anti-heroic theme that depends largely on the progressive consolidation of an adverse moral judgment in the reader's mind.

In the account of Martin's experiences on the rock there are several pressures urging a modification of the reader's natural admiration for heroic endurance and resolution. The focus of these pressures seems to be fear: fear of facing the fact that
the rock has an uncanny resemblance to a tooth, fear of facing the possibility that he might not survive, that all efforts are pointless and his faith in his intelligence, education and will baseless. In other words, Martin is afraid to face the whole truth about his own situation and condition. This evasiveness hardly conforms to our traditional ideal of the heroic.

But even more disturbing is the effect created by a long-sustained battle the object of which is predominantly physical and wholly selfish: such concentration on the self and the body, no matter how intelligent and how much dictated by circumstances, ultimately tends to reduce the subject to the level of a beast, snarling at bay.

But, nonetheless Martin is the source of his own suffering since the intelligence of which he is so proud of, only preserves him alive, for physical torture. He is the creator of his own hell because he had failed to read correctly the pattern of sin and damnation. The purgatorial rock upon which Martin experiences suffering is a rock where a lone man passes his last days fighting to survive the onslaughts of nature. The rock is the most real thing in the novel, and Martin is most real in his survival - relation to it. He extols his sanity, only to end up enacting his final role as a Bedlamite, Poor Tom, and
lapsing into insanity. He becomes spiritually powerless by
the self-executed pattern of greed and refuses the ultimate
saving compassion and grace of God. To Martin death is the end
of identity. In a perfect example of poetic and Christian moral
justice, Martin suffers the same fate he has inflicted on others.

The moral judgments implicit in the account of Martin
on the rock are conceptualized more precisely in the recollections
from his past life. The gradual linking of these fragmentary
memories into a more or less coherent pattern represents a
development parallel to Martin's re-creation of himself into
a unified human being; they are indeed an important part of
that process, since they are so selected as to define him as a
certain kind of man in adverse moral terms: one who maims a
friend to avoid being beaten by him in a race on motorcycles,
conducts 'unsatisfactory' sexual experiments with a little boy,
pinches another fellow's girl and invites him to look at her in
his bed, makes love to another man's wife, tries to seduce and
almost rape a decent girl. These episodes are too brief to be
imaginatively realized and their very brevity and sharply
pointed moral judgments suggest a rather crude conception of
sin and a surprisingly selective and moral memory in Pincher.

These flashbacks show us Pincher's unpleasant determination
never to miss an opportunity, never to be the loser in the game.
The game obviously for him is to consume or be consumed. He is a born stage actor, who can enact any role with effortless ease and on one occasion he had been called upon to double the parts of a shepherd and one of the seven deadly sins. His reputations in the dramatic company earns him the mask of greed which fits him perfectly. One of his actor friend jokingly introduces Greed to Pincher and Pincher to Greed:

This painted bastard here takes anything he can lay his hands on. Not food, Chris, that far too simple. 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 open and both hands out to grab. He is a cosmic case of the bugger who gets his penny and someone else's bun. (p.126).

Thus, Pincher Martin acquires his lower deck nickname 'Pincher' for his thieving nature and cosmic greed. The episode where he tries to murder his best friend Nat, by allowing the boat to swerve and throw him overboard, would mercilessly crawl over people's face to get where he wants to go.

Golding's most symbolic statement of the nature and destiny of Greed is in the story of the Chinese box: a fish is buried in a tin box, the maggots eat it up and then eat each other until, "where there was a fish there is now one huge, successful maggot; then the Chinese dig up the box and enjoy the
"rare dish" (p.136). This simple parable becomes a mirror in which Martin sees the reflection of his own maggot nature; life for him was simply a matter of 'eating', not just in the sense of pursuing physical satisfaction but, more seriously, in the sense of conquering, killing and eating other human beings. He has devoured all those around him, and he knows that for him there is no escape. He can hear the spade strike against the wall of the box. And it is only a question of time for the peripheral and the surrounding reality to close in on him.

And this presents, Pincher's greed, however, as not a motive in itself but as the means by which he preserves the only value in his world - his own personality. Those human attributes that assert identity - speech, thought, the consciousness of consciousness - are his goods; and loss of identity - as in sleep and ultimately death - is his evil. In his past life he has used other people to reassure himself on his own existence; as he has used photographs and mirrors. But on the rock there are no mirrors, and his identity - card photograph is blurred, and there is no one to touch; his existence has been one fierce effort to preserve his personality, to assert that, 'I am what I always was', (p.76) and later simply 'I am'. I am! I am! (p.145). Pincher, in his efforts to assert that because he thinks, he is, is simply the modern
heir of Descartes: man proving his own existence from the inside out. Starting with mind, he creates his own world in which all meaning and value is in self, and all outside self is meaningless mechanism, the material upon which mind plays, and on which self feeds.

Further he explains to his 're-creation' of himself on the rock, his past life and confesses to himself the truth of his being now:

I could find assurance of my solidity in the bodies of other people by warmth and caresses and triumphant flesh. I could be a character in a body. But now I am this thing in here, a great many aches of bruised flesh, a bundle of rags and those lobsters on the rock .... There were other people to describe me to myself - they fell in love with me. There were the people I got the better of, people who disliked me, people who quarrelled with me. Here I have nothing to quarrel with. I am in danger of losing definition (p.132). I am an album of snap-shots, random a whole show of trailers of old films.(p.133)

For Martin existence depends on a continual assertion of the conquering will; life has no other meaning for him; hence the absolute importance for him is of survival.

Pincher's selfishness is challenged by Nat, Golding's simple, one dimensional symbol of goodness: he is the direct antithesis of Martin, awkward, ugly, incompetent, gauche, loving
and "inner-directed". But Nat is a saint-like person who hides away often from the view, in order to pray. Pincher has known him as a student and is familiar with his definition of heaven:

"Take us as we are now and heaven would be sheer negation. Without form and void. You see? A sort of black lighting destroying everything that we call life". (p.70 and 183).

Nat admires Pincher's tenacity, the quality needed in Nat's opinion to achieve the technique of what he calls "dying into heaven". The dilemma for Pincher is that he both loves Nat and hates him. He hates him in the first instance from jealousy because of Mary, the girl who had refused his advances; more deeply her impregnability and attachment to Nat are a challenge to his pride, his precious self. Ironically enough, as Nat suggests, people are blended together more than they think. Pincher's self-centred nature and Nat's natural goodness are complementary. Pincher's tenacity and drive, combined with Nat's goodness, would best achieve the technique of "dying into heaven".

At last Martin begins to "understand the pattern" (p.197). All his endeavours represent an affirmation that he is a man, that man has the equipment - intelligence, education, health, will - necessary for survival as a man, that man can help himself and is not in any senses dependent. Thus, in his last dialogue
with the 'hallucination', which has a look of Nat but is evidently a personification of God, Martin insists that he has created out of his own mind, not only this hallucination, but also God himself:

"On the sixth day he created God. Therefore I permit you to use nothing but my own vocabulary. In his own image created he Him". (p.196).

This is the ultimate ground of Martin's faith in his own autonomy, a faith that is challenged explicitly by God's echoing of his assertion, "You are a projection of my mind". (p.194). But the real challenge comes from the form of the whole book. Since Martin asserts his own autonomy and independence, the logical and appropriate retribution is for his premises to be accepted and realized. This is the purpose of the 'metaphysical isolation' at which Golding has aimed; to bring his protagonist to the point where he must face his essential contingency.

In the end Martin faces God on the rock and accuses Him of having determined his life:

"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 of the ship, at that same time, giving that same order ...." (p. 197).

In this statement, as in the fall of Sammy, we find a curious blend of 'free will' and a greater controlling power. Pincher Martin has the power to choose but at the same time he is being 'led' carefully towards suffering. Golding here seems to stand midway between free will and predestination. Man is doomed and yet he has the power to choose. Frank Macshane, for instance, misreads the novel and misinterprets free will when he states that "given free will, he (man) has yet no control over his emotional or physical nature". But Golding has shown clearly in Pincher Martin and in Free Fall, that man is born free but that a wrong use of his freedom causes man to lose it. While in The Inheritors Golding shows the human intelligence working as a source of evil and destruction, in Pincher Martin he shows that, properly employed and directed towards the right end, the intelligence can and should be the source of good and salvation. It should extricate man from "patterns of behaviour" that, in the light of "lectures on heaven", are wicked.

But Martin remains, willfully, benighted: he has misapplied the use of his intelligence which finally, fails him. He glories in his intelligence - "'I am intelligent'" (p.32)

he makes patterns; and because of them he thinks: "Seaweed, to impose an unnatural pattern on nature, a pattern that would cry out to any rational beholder - Look! Here is thought. Here is man!" (p.109). Ironically, he nonetheless, in spite of his intelligence, acts like an animal, and he even thinks of himself as one - "beast" (p.81), "rat" (p.141), "dog" (p.96), and 'maggot" (p.136). But because he has free will, as he himself admits he has, he is not innocent and therefore he is not guiltless. The maggots, "helpless" and "caught" in their "patterns of behaviour", must eat the fish and one another; but Martin is man, free to eat or not to eat. If he eats, whether forbidden fruit or maggoty delicacy, he falls into universal guilt and particular sin.

The exercise of intelligence and self-discipline, the restriction and denial of self, are part of the "technique of dying into heaven". But, self-centered, even in the face of eternal damnation, Martin prefers to be his own animalistic self. He prefers his "own heaven". "I prefer it, pain and all" (p.197). His soul-substance, his "centre", makes this decision; it is not determined by God. "The centre knew what to do. It was wiser than the mouth" (p.199).

And so, bringing to a climax the fecal imagery that has recurred throughout the novel and balancing in a shocking
but undeniably effective manner with the enema contrived through use of the life belt, the "centre" screamed into the pit of nothing, voicelessly, wordlessly. "I shit on your heaven" (p.200). The black lightning of God's compassion, which "was timeless and without mercy" (p.201), is rejected; and Martin becomes what he is, animal - a pair of lobster claws consequently,

"there was nothing (left) but the centre and the claws. They were huge and strong and inflamed to red. They closed on each other. They contracted. They were outlined like a night sign against the absolute nothingness and they gripped their whole strength into each other. The serrations of the claws broke. They were lambent, and real and locked" (p.201).

Martin's particular vice, greed, stems, as does all sin, from the original sin of pride. This sin, Gerald Vann has explained, is a "fall upwards" since "it is the dependent attempting to be autonomous, the relative attempting to be absolute, man attempting to be God". 7 Pride "consists in setting up the ego in the centre of the personality instead of God; the immediate effect is isolation, loneliness, which is the essence of hell, so that hell is not so much a punishment for sin as the immediate and inevitable result of sin". 8 From this primal

8. Ibid., p.27.
sin, greed is a natural development. Vann points out that pride

"establishes the autonomous self as the centre and lord of the world; ... from that point of vantage it can view things only as means to its pleasure or profit, and the deep-rooted instinct of desire and love is expressed in brutal and rapacious grasping. You see something lovely; you must seize it and have it for your own; and you hide it away; you build a great fence about your property, lest anyone else should lay hands upon it .... (the deep instinct of self-preservation is) turned to the service of the pseudo – self, avaricious, grasping, utilizing ...." 9

Martin exhibits precisely this pattern of the "fall upwards"; for, as Golding has remarked about him, he is a fallen man, "fallen more than most". He has grasped and eaten, all his life; and now he sets up himself, through pride and will, as master of the rock: "At once he was master" (p.27). His defiance begins with the determined shout, "I am damned if I'll die"! (p.72) and is continued with theatrical gesture:

"Then for the first time on the rock he broke up the bristly external face with a shout of juring laughter. He went back to the dwarf and made water in a housing gesture at the horizon" (p.72).

9. Ibid., p.34.
Then pridefully he exerts his will:

"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 .... where
my words resound and significant sounds assume me
of my own identity" (pp.86-87).

Seedy actor performing a play on a rock, Martin proclaims,
"Plenty of identity .... here, Ladies and Gentlemen ...." (p.86).
As long as Martin possesses that, he is Christopher Hadley Martin
and is the center of his own self-created world.

III

_Darkness Visible_

In the earlier chapter we have seen how Matty and Sophy
lose their innocence when placed in a world of violence, vice
and evil. In this chapter, let us examine the nature of evil
that possesses them and see how Golding tries to penetrate the
depths of his society and of human nature. The novel concerns
itself with many central themes such as: the good and the evil,
the rational and the spiritual, freedom and determinism.
Goodness and innocence are associated with simplicity and
inarticulateness, with the moronic and the odd; intelligence
and power with evil, with the imposing of patterns. It is also
concerned with the problem of 'knowing' and with the urgent
need to understand and transcend one's self.

Golding is exploring the extremes of behaviour of which
men are capable, their properties for absolute good and evil,
their endlessly paradoxical saintliness and sinfulness. And
behind these lie the mysteries of the spiritual world and it is
these mysteries that Golding penetrates, this darkness that he
attempts to illuminate using two characters, Matty and Sophy,
who live primarily in a spiritual dimension but at opposite poles.
This study undertakes to present the conflict between good and
evil and to explore the "darkness of man's heart" made "visible".

As mentioned earlier this novel consists of three sections.
Matty, the central character of Darkness Visible, wanders through
an allegorized version of contemporary England, and yet sustains
a private world of his own, wholly devoted to a metaphysical and
religious dimension in experience. Matty having incurred the
guilt of sin wants to be purged and is finding a way out.

He finds no connection of love with remorse and guilt,
darkness and light. Level by level Matty asks deeper questions
of identity and purpose. If one side of him agonizes over
Mr. Pedigree, the other fills with the girl, a shop assistant,
at Frankley's Ironmongers. He knows that marriage and "healing Pedigree" (p.50) are both impossible. "The two compulsions seemed to twist him inside, to lift him up against his own wishes and leave him with no defences and no remedy but simply to endure" (p.45). Matty wants to get over these compulsions and so retreats into silence. He resolves to endure the sorrows of existence though his resolution is not easily made. He knows "The spiritual life is a time of trial .... I must endure like a man holding up a heavy weight" (p.99).

In fact, Matty reveals a capacity for visionary gleams. It lies in his sense of guilt for Henderson's death, and in his response, made in prayer and white-hot anguish, to a call which comes to him as he is looking into the Window of Goodchild's Rare Books. The catalyst for this experience is a fortune teller's ball or scrying glass which was placed there for reasons that remain obscure by sin Goodchild's rationalist father. Even though the day is cloudy and dull, the ball blazes, as though it contained "nothing but the sin" (p.47). It acts on Matty almost as a revelation, like the mystic moment. He feels queer, unusual. "He was aware too of a sense of rightness and truth and silence" (p.48). He has "a feeling of waters rising"; it is like entering "a still dimension of otherness" (p.48).
But this "feeling of waters rising" and "still dimension of otherness" shows "the seamy side, where the connections are" (p.48), the balance between love (Mr. Pedigree, the girl) and accusation, how light, love and beauty bring out the dark deformity of the self. To the question in the empty Church - "who are you? What do you want"? (p.49) - come answers through tears: the mass in Black the guilty and remorseful man who must offer up all he wants, in penance, and can live only on the underside of the world.

But out of the skrying comes a new question - no longer "who" but "what am I"? (p.60) - a question no longer of identity but of nature. These profound questions are the variants of Job's question, "what is man"? He would know his calling, his own possible role in the universal order. Matty knows that he has received a call, that he must put the desires of the flesh behind him and try to discover himself and his purpose. He leaves for Australia.

The fact that Matty received his prophetic call from a fortune teller's scrying glass rather than through the frozen words of books, or the conventional medium of the Church, suggests that his subsequent mission to discover himself and his purpose may not follow conventionally religious or biblical paths, may indeed take a more mysterious, even a more magical direction.
His spiritual quest actually begins in Australia, the land of his penance. In his adventures in Australia, one of the main lessons Matty has to learn is the danger of his own literal-mindedness; things are not always as they seem. At the Ironmonger's he faces the temptation in the form of a "girl both pretty and pointed" (p.52). So he leaves the post and decides on starving the evil in him. He experiences castration and crucifixion in an encounter with an Abo. One night he ceremoniously walks through marshy waters holding an antique lamp above his head and with heavy steel wheels round his chest. He feels unutterable pain as he walks through water risking life and limb and "willing .... to trade everything for the sight" (p.73). He almost disappears for a time in waters, but soon emerges and takes care that the lamp is not stained by water as he proceeds towards the other side. Both these acts, symbolic, of death and rebirth, initiate him into a mystical world.

Now his sufferings from the crucifixion points a further question: not merely "what am I"? (p.51) but "what am I for"? (p.68). Out of sacrifice comes prophecy - those antics with matchboxes, the pot and twigs (setting the park on fire), the weird night ritual. He has found in his purpose and is telling his wordless truth with reverberant echoes of the great truth-tellers: Elisha on Baal, Ezekiel showing forth the
destruction of Jerusalem, Ecclesiastes warning laughing cobbers and readers.

And as he leaves Australia, the essential goodness and lovingness of Matty comes out unmistakably (like Lok's), when a little dust and a drop of water reveal something beyond words. And later on Matty discards the scripture and takes his mission only from direct messengers of God. The world for him is literally governed by a spiritual force, a wind that roves through him, a spell that is God's.

Matty, after returning to England, keeps a private journal where he records that he was being regularly visited by the spirits - one robed in blue and the other in red, both wearing what he naively refers to as "expensive hats" (p.90) assure him that he is "near the centre of things" (p.91). Then instead of offering him consolation they warn him that "great things are afoot" (p.91) and tell him that he must throw away his Bible, a direction that makes Matty wonder temporarily whether they are satan in disguise. It is a kind of obedience test. The discarding of the Bible seems to be a symbol of putting aside the old testament, the Book of the Law and the prophets, and the preparation for the New.

The spirits know that his spiritual face is scarred by his sin, but he is "the best material that can be obtained in
the circumstances", (p.93). They seem to provide the answer to his question, "What am I for"? (p.101), the answer is that it is something to do with a child. We come across Christ's words, in his journal, "that children must be suffered" (p.100). It is through such subtle links that the theme narrows down, so that what had at first appeared to be about parents and children and society and children, turns out to be about man himself. He is directed by the spirits to work as an odd-job man at a posh school in Greenfield. One day he sees two beautiful girls at sin Goodchild's bookshop who are the twins, Sophy and Toni. He is interested in them, but says, he has no lust for them, and that those days are gone. He asks himself what he is to do with these little girls.

Now we move to the Sophy section which works as a contrast to the "Spiritual Kingdom" (p.95) of Matty. It is a move from Matty's world of light to the world of dark, of the natural depravity, the weird world of the terrible twins, Sophia and Antonia. It shows the same principle operating in reverse, thus developing a tension between positive and negative spiritual powers, between good and evil forces, between God and Satan, and between light and darkness, which will not be resolved until the final section.

Sophy and Tony have angelic looks and "phenomenal intelligence" (p.129). But there are certain parallels between
the lives of Matty, "the mutilated being who carries salvation within him", and Sophy "the mutilator who echoes with all the vacuities and self-centredness of the seventies". In both the instances there is a breakdown of communication.

The apparent opposites of "good" and "evil", on deeper inspection, turn out to be more alike than either is like "ordinary humanity". After loveless and traumatic childhoods both long to be accepted but are rejected again and again. Both know themselves dual (the two sides of Matty's face; 'inside' and 'outside' Sophy) and are aware from childhood of forces beyond them acting through them. Both are 'seers', forced themselves and forcing us to see deeper and deeper into the nature and working of things. In the significant moments of the two stories, we detect how remarkably they are parallel, contrasting modalities of the same process of discovery.

A shoe cast and a stone; a skrying glass and a transistor; a man in black and a dark creative; one stabbing his palm and another stabbing her lover's arm; a dark pool and an ink blot; the parallels are as striking as the differences. Darkness and brightness become visible in people, but are also powers stretching beyond and behind them. Both look forward to a final unravelling of complexity, indeed, to the end of the world as we know it.

Sophy is a visionary in her own way. Just as Matty has a mystic comprehension of truth and rightness, Sophy also has a metaphysical sense of evil - a sense of "her own dark .... as if she were sitting at the mouth of a tunnel" (p.113). Darkness becomes visible in her response to brightness; her possessive seeing, the excitement of imposed will and power, an answering force working through her, the 'complete satisfaction' as the stone finds its target. Before her eleventh birthday she becomes aware of herself (like Pincher) as being at the mouth of a "dark direction like a tunnel" (p.113), looking out into the world. She begins to see how the dark being can manipulate the outer little girl, to understand that she is alone and can belong to no one but herself. She becomes piercingly aware of a 'weird' power, uncanny, like a fate (pp.124-6). While Matty renounces the world of flesh in favour of the spiritual world, Sophy chooses the world of evil instead of the conventional world of right and wrong. Matty seeks to transcend the external world through mystic experience; while Sophy through some form of outrage and weirdness. "She seeks", says Rollo May, "a self-transcendence in violence". 11

Sophy's advances towards evil is closely connected with her pursuit of 'weirdness', a concept that even confuses Sophy

herself. The first time Sophy has a "passionate desire in the darkness to be weird" (p.186), even though the impulse comes from the unexplored dark tunnel leading to the back of her head, it finds expression in what are on the surface little more than schoolgirl pranks – breaking bad eggs in the drawer of her father's bedside table as a childish protest against his proposed remarriage to Winnie.

At this stage, Sophy's weirdness might still be seen as the natural fantasising of a disturbed childhood. As she grows up, Sophy, like Matty, learns to understand that the pursuit of purity and simplicity, whether it be for good or evil, makes enormous demands. Merely breaking the rules is not enough. Sophy realises that one must "hunger and thirst after weirdness" (p.132) with that dedication with which Jesus urged men to hunger and thirst after righteousness (Matthew 5:6). The inversion of the biblical injunction marks a turning point in Sophy's pursuit of weirdness, as decisive in its own way as the call which Matty receives when he contemplates the skrying glass. Sophy recognizes that "unless she did what had never been done, saw something that she never ought to see, she would be lost for ever and turn into a young girl!" (p.132).

Thus 'something' within her controls and manipulates the Sophy - creature, "a child with all the arts and wiles and
deliberate delightfulness of a quite unself-conscious, Oh a quite innocent, naive, trusting little girl ...." (p.124) Sophy is helpless in the face of an inner urge relentlessly driving her to a violation of what she considers to be taboos. For example, she is seized with an irresistible impulse to get rid of her virginity. She becomes the victim of her own dedication for the world of evil. Sophy, in the episode of her engagement ring being lost, does not care for the lost jewel. Here, Sophy's 'jewel' could stand for her virginity which she deliberately set out to 'get rid of, but it may also signify her soul'. Thus, Sophy embodies the temptations of the flesh which Matty has learnt to see as a Satanic device to divert him from his mission. In Sophy's case the unsexing is achieved by an act of will. She gives her body as a useless, unnecessary and unregarded thing to anyone who wants it. Her propensity to violence is revealed when she hurla a stone at a dabchick and kills it.

Sophy's sadism is evident from the episode where she has her first sexual satisfaction brought on not by love-making but by stabbing her boyfriend Roland in the shoulder. "The feeling from the blade was expanding inside her was filling her ...." (p.146). She shocks us when she plans incest (p.186).

At the climax of the story, she fantasises that she has the kidnapped child at her mercy, that she is sliding the knife
into his body, that she can feel the sacrificial blood flow and watch the "black sun" rising in the sky. This final identification of Sophy with Satan bringing sin and death into the world as a challenge to God's authority, prepares the way for the last act of Golding's Apocalypse - the saving of the child and the triumph of the forces of good.

Toni is a fantasist; she is "more often than not up in the air in her private forest or whatever it was (p.116). Later on, while Sophy revels in her own private world of sex, violence, and power Toni joins juvenile gangs. She is drawn to the acts of violence and terrorism that characterize our times and her activities take her to far-off places like Afghanistan and Cuba. The main difference between the two sisters is that Toni always lives outside herself and Sophy inside. Sophy's progression from childhood to maturity is as clearly charted as Matty's and her understanding of the process of darkness is as deep and long maturing as Matty's understanding of fire and light.

It is ultimately one's own will that determines one's being and their environment is only an influence and nothing more. Both Matty and Sophy recognize the evil in themselves but while Matty shuns and purges himself of it, Sophy is attracted towards it and takes to outrageous and evil ways.
The effect of juxtaposing Matty's book with Sophy's is that darkness is made visible and so is its opposite. Matty and Sophy were dual, but each seems resolved now, and looking to the resolution of the world.

The final identification of Sophy with Satan is evident in her attempts to kidnap a child, a prince, from the school, where Matty was working. It was set on fire by a bomb thrown by her and her terrorist friends. Matty who is caught in the flames sees a strange man carrying out of the school, a child wrapped in a blanket. He rushes at the man. At the sight of the "fire-monster" the stranger drops the bundle and lets the child go. "The fire-monster jigged and whirled. After a time it fell down; and after some more time it lay still" (p.248). Thus Matty loses his life but not before he has saved the child. The spirit had earlier, told him that the child was born "sound in mind and limb and with an I.Q. of a hundred and twenty" (p.101). Matty fulfils his destiny. It is Matty's act of expiation for the terrible wrong he has done his friend at school. His story is the story of man facing the question of moral guilt and responsibility for the deeds of his fellowmen. Thus, it is the triumph of the forces of good.

The book now comes full circle. Born out of the fire of a doomed city, Matty endures his personal calvary as, with
his last act, he rushes from the burning school ablaze from head to toe to rescue the child the terrorists are seeking to abduct. In order to achieve salvation, one must pass through the purgatorial flames. Sophy, on the other hand is gripped by an uncontrollable rage in which she bitterly recognizes that not only has she been thwarted of her prey, but also deserted by her lover for her sister Antonia.

Further, Matty contributes to the enlightenment of Goodchild and Edwin Bell by holding meetings in Sophy's room. He also redeems Pedigree. The image of Bill and Gerry, kidnapping the child who is saved by Matty, can thus be taken to mean, that man in turning to 'evil' and in rejecting the "My Godness" which is as inalienable a part of his essential being, is harming only himself. He needs to be saved by being made to confront his composite self - the good as well as the evil, and by developing the power for good that lies deep down in all, for "however ignorant a man is he always knows his sins until he is lost if there can be any like that" (p.93). It perhaps suggests that in his ignorance of the nature of his self he is like a child and needs to be made aware for:

"'It's a wise bookseller that knows his own stock'" (p.218) - a wisdom that he must learn. An owner of "rare books" (p.42), he uses children's books as a bait for the stanhope girls.

Eventually however, he learns to see the evil in himself: "My

fruitless lust clotted the air and muffled the sounds of the real world" (p.257). He still judges Sophy, "She is mad and bad!" (p.261), but he has heard the call of the spiritual, seen the beam in his own eye and the urgent need for selfless love in which alone 'happiness' lies.

Pedigree, the man who throughout the book has been most criticised and punished by the standards of the world finally becomes aware of the judgement of Heaven. He sees the dead Matty in a golden vision uttering the word "Freedom" (p.265). Matty's own questions - "What am I?" "What am I for"? - are thus answered. He is indeed the redeemer, the savior of men, demonstrating by his own manner of living, the way to hold back chaos and achieve harmony within and without.

IV

The Paper Men

In the novel, The Paper Men, Golding offers the oblique criticism of a highly-gifted writer, Townsend Barclay, the author-hero, in a sophisticated satire. Golding also shows how the unhealthy ambition of an American Professor and a popular fiction writer Rick L. Tucker, is again evil. His desire for another degree and academic promotion, leads him to
collect, by theft, or by supplication, all the bits of paper, which he may be able to use in the biography of his hero Wilfred Barclay. That leads him to further depravity.

Barclay, as an adult is burdened with a past marked with failure and frustration and capable of a visionary gleam like Sammy Mountjoy. Barclay professes scepticism and gains an insight into the inner depravity of man followed by a vision of harmony. Barclay does not bother to probe his past while Sammy looks back and tries to trace his moment of fall from grace. Barclay becomes an alcoholic, breaks away from his wife and daughter, leaves home and undertakes globetrotting "in an attempt to avoid everything". But the pity is that Barclay is not allowed to forget his past. It haunts him wherever he goes in the person of Richard Linbergh Tucker.

Tucker is an academic and his ambition is to be a Barclay specialist. He is bent on seeking promotion through research and publication. Hence, The Paper Men, as the title implies is a parody of writing and writers, especially of research and scholarship. Tucker, instead of utilizing an opportunity to be a profound and a provocative writer and a

Professor, misses his chance and indulges in some trivial pursuit of being a Barclay man. Here evil arises as a result of missing an opportunity to reach the "highest excellence". Tucker is encouraged by the millionaire Halliday to pursue Barclay across the continent in an attempt to get his consent to be his literary executor. Tucker is also accompanied by his newly married wife, Mary Lou. Like Boswell, Tucker fawns upon his hero. But he has none of the positive qualities for which Boswell is noted. Boswell is genuinely interested in his hero and displays a spirit of understanding for the man into whose privacy, he pries. Boswell has none of the extra-literary motives which are primary for Tucker. Tucker looks upon the whole situation as a means of achieving elevation in his academic status.

Tucker will use any means at his disposal to curry the favour of his chosen subject. One of the memorable passages in the novel is the one that describes Prof. Tucker collecting valuable material for his research from the dustbin outside Barclay's house in the middle of the night when the owner of the house mistakes him for a badger (p. 11) and accidentally shoots him with his airgun. The novel opens with this scene, and a broad farce follows as he pulls Tucker's robe off to look for the wound he has inflicted; and at the same time his own pyjama trousers fall down. Then his wife, Liz appears and unluckily
picks up a fragment of an old love letter that has adhered
to Tucker during his researches in the dustbin. This piece of
a letter from Barclay's former mistress, Lucinda, leads to the
dissolution of his family ties. Tucker is unaware of his own
contribution to the ruin of Barclay's married life and persists
in his attempts to get as much information as he can about
Barclay. He visits Barclay's birthplace often and pesters Liz
and her daughter for relevant papers. He adopts various means
and stoops to any level in order to achieve his academic status.

The two episodes at the Weisswald particularly reveal
his selfish and evil nature. Tucker after his first disastrous
encounter with Barclay at his English country house, meet again
by Tucker's design, in Switzerland. Tucker, who is now married
to the delectably beautiful, utterly naive, Mary Lou, leaves
her one evening with Barclay, with instructions to her to offer
herself to him and get him in turn to sign the paper authorizing
Tucker to be his official biographer. She is brought to tempt
the sensual Barclay to sign the pact. Her peculiarly
transparent beauty makes Barclay think of Helen, and it is as
Helen that he writes of her in his journal and puts her in his
next novel: "Perhaps she didn't exist at all but was a phantom
of absolute beauty like the false Helen" (p.63). But Barclay,
when he touches her, finds her flesh as cold and unresponsive
as marble and feels no desire to renew the contact. Rick
explains more than once that Mary Lou is "not physical" (p.74) which encourages the supposition that she is really metaphysical, and thus a phantom, for although her vomiting on the floor of the bar seems physical enough.

After Mary's failure to seduce Barclay, he goes back to Halliday - a progress which Barclay sees as further evidence of Halliday's greed and of Tucker's extensive debts to his master. After all Mary Lou is eminently covetable, but carries a further suggestion of a stupidity and transparency that is in no way sinister, but rather purely innocent. Such a possibility contradicts her demonic phantom role, and perhaps also Barclay's view that she is merely an element in another malicious cosmic trick against him.

Thus in this episode, neither Barclay is tempted nor does Mary Lou willingly play the decoy. Barclay comments on their sinister collusion as:

"To know myself accepted, endured not even as in honest whoredom, for money, but for paper!" (p.75).
"The pathetic idiocy, the vulnerability of the girl, the gross, insulting imperceptivity of the man! Yet he had not been so very far out after all. Had that skin been warm and given back the faintest signal, how different it would all have been!
Neither of us, critic and author, we know nothing
about people or not enough. We knew about paper, that was all". (p.76).

After Tucker's failure to trap his "literary bird" (p.78), he elaborately contrives a situation which, he hopes, would keep Barclay under an eternal obligation to him. This next episode affords Barclay a more obvious pratfall, though it takes a second visit to the spot before he recognises this. The hotel in the Alps where he encounters the Tuckers disturbs him because he suffers from acrophobia, an irrational fear of heights, a weakness that has both a literal and a symbolic aspect. Though Barclay would like to be great, he is not prepared to pay the price, to risk the climb, and his lack of courage or self-reliance contrasts sharply with Jocelin's fearless ascent of his spine.

As planned by Tucker beforehand, he induces Barclay to take a walk along a mountain path shrouded in mist; and leads him to the edge of a rock fenced with a rail. Barclay on reaching a particular spot clutches at a non-existent rail and falls. Now, Barclay desperately clinging to the vertical rock face, is gradually pulled to safety by Tucker. Barclay hangs on to his collar, and subsequently carries him back to the hotel. Barclay, fainting with terror and furious at being rescued by the American, finds himself in debt and so resentfully mutters "It seems I owe you my life" (p.92).
Barclay says so because, he, who hates to be under any obligation to Tucker now feels obliged to him. It is only later when he is on a second visit to the Weisswald that he realizes, that he was, suspended only a few feet above a green meadow, a fact which Tucker must have known since he was already walked up that path on the previous day and instead had seized the opportunity to play the noble-rescuer.

This episode exposes Barclay's extreme terror, not merely of heights, but also of death. Tucker here figures as deceiver, and the phrase which Barclay irrationally associates with him, "silence and old night" (p.80), evokes the underworld and seems to reinforce his diabolic overtones.

Thus, these two incidents fill Barclay with great rage and humiliation. However, all the time he has a feeling that it is all preordained and part of a universal pattern says Subbarao. 14 Barclay recognizes "the hand of what I sometimes thought to be my personal nemesis, the spirit of force" (p.11). Barclay assumes this Weisswald incident as another low comedy scene, and says, that "this after all had been no more than one of those ordained moments of low comedy like going over a horse's head into shit, or Lucinda fished out of the dustbin. Once every ten

years or so the life of the natural clown met with a proper natural circus act. Now this one ...." (p.135).

Now, turning to the life of Barclay, the author-hero, who is burdened with a past marked with failure and frustration, one notes that it comes to an abrupt end. An outline of the main events can reveal some of their underlying implications. It is centrally concerned with a critic's clumsy attempts to pin down a writer on the printed pages of his projected biography. This attempt is so energetically and effectively foiled that the critic is finally forced to silence his subject, to reduce him to the status of an object by shooting him.

To Barclay, the idea of biography on him by Tucker appears comic. He says, "A biography on Wilfred Barclay. Well, why not? Was the idea any more farcical than the material it would contain"? (p.50). But what has begun as a farce soon assumes an ominous dimension. It wrecks his home life and brings to light "old shames, my past" (p.16) which he would conceal from Liz, from himself. The appearance of Tucker in Barclay's life and the revelation of the love-letter from the dustbin leads to the shattering of the harmony of his family ties. This incident leads to the desertation of his wife and daughter. Barclay recalls some of the details of his life, as the idea of a biography forces itself on him: his pre-marital affair with Lucinda, his
memory of Margaret - the only woman he seems to have loved and cared for, his criminal act in running over an Indian in South America, the days when he had fear of the clap. He exclaims, "Those memories, how they sting, scald, burn!" (p.47).

At this point Barclay who is persistently being pursued into his past by Tucker experiences a sense of the soul being trapped. Here, we can recall the novel Pincher Martin, that most obviously anticipates The Paper Men. The experiences of Barclay under his lobster shell, tormented by memories like worms eating into his flesh, isolated on his island, recalls Pincher Martin. Both books make use of a dreamlike narrative mode, and in both an isolated hero, clenched upon his own sinfulness and self-regard, vainly attempts to escape from an ubiquitous God.

Pincher also recognised his own nature in the hard shelled lobster; by the end he is reduced to two rigid claws, rejecting whatever lay beyond that unbearable and inescapable grip. Pincher is also haunted by the worms of memory, and in particular by the story of how the Chinese prepare a certain rare dish of fish. For both, Pincher and Barclay, the lobster shell signifies a determination to isolate and protect themselves from any threat to their precious egos, but Barclay's intrusive worms show up the uselessness, and worse, the positive dangers of this brittle shield. For, while it cannot effectively keep the worms of memory and terror out, it tends to keep them in.
Pincher can only discover from his past what he unchangeably is: he is in a state of being, not becoming, since he is already dead when the novel begins. Barclay, although still alive and tormented by memories, also seems to have passed beyond the point of change. It seems that he cannot learn from events any more than he can rewrite the book of himself, or reconstruct his image of the universe. He is fixed in a state of being in which even encounters with the divine seem unable to alter his nature or direction. Thus the process of reviewing the past is potentially of great moral importance, since though we cannot alter what we have done, it may be possible to change our present selves.

Memory is therefore central to the whole process of becoming something other, perhaps something better, and without the possibility of change there is little basis for optimism, either for the individual or for the race. Golding himself seems, characteristically uncertain whether he regards man as a series of consecutive present moments, a sequence of 'nows', or as the outcome of what he has performed:

"I think that in a sense there is nothing but the nowness of how a man feels. One side of me thinks that, and the other side of me - with thousands of years behind it - thinks that you are the sum of your good or your evil. If you have sufficient nonconformist or pagan background, you are stuck with what you are ....\(^5\)"

15. Interview with John Haffenden, in *Quarto*, p.10.
Barclay seems to be a figure who is only too patently set in the mould of what he has been. Finally, both Pincher and Barclay come under the hammer of God.

Barclay also experiences a terrible sense of loneliness after parting from his wife and daughter. He grows indifferent and feels "rootless" and "lonely" (p.28). This loneliness also intensifies his craving for company, and associates himself with an Italian chum which still does not improve matters. He is hated by his wife Liz, and his own daughter. Barclay differs vehemently on the question of stigmata from his Italian friend. Barclay believes in no such miracles and has no belief in religion.

Barclay, undergoes a spiritual trauma in a Sicilian church, and develops the stigmata on hands and feet. He encounters with the God he has been fleeing from. Barclay in a moment of awful terror is made to realize that he is one of "the predestinate damned" (p.124). In the church he finds himself face to face with a statue of Christ or "Pluto, the god of the underworld, Hades, .... I knew in one destroying instant that all my adult life I had believed in god and this knowledge was vision of God. Fright entered the very marrow of my bones. Surrounded, swamped, confounded all but destroyed, adrift in the universal intolerance, mouth open, screaming, bepissed and beshitten, I knew my maker and I fell down" (p.123).
As his sense of guilt surfaces, he sees the universe as an image of universal intolerance. The feeling that he is sin tightens around him like a steel string and haunts him in the form of dreams and nightmares. He is so moved that he finds himself waking up from his dream in tears. He feels that it has altered his nature. Barclay having finally discovered where and what he is, is filled with an acute sense of his own intolerance and lack of compassion, as well as with a bitter cynicism about the nature of freedom, a theme that has always been of the utmost importance for Golding. Just as his vision showed him only inescapable evil, so freedom confers only the right to damn oneself: "People should be warned against it. Freedom should carry a government health warning like cancer sticks" (p.128).

Barclay's life till now, has been characterized by his acquiescence to temptation rather than any very active pursuit of evil. So he determines to commit a crime, and to further actively the evil by taking, revenge on Tucker. Ever since Johnny's advice Barclay has been conscious that in some sense Tucker is his dog, and further that if he really had a dog he would only want to kill it, partly because to do so would be to free himself from the threat implicit in its devotion, but also because to "kill something deliberately, a dog perhaps"
is a special kind of rite of passage, an active step towards commitment to the intolerance and to evil.

Barclay, then, using the permission for his biography as a bait, sets out to torment and humiliate Tucker, making him lap up wine from a saucer on the floor and insisting that if he writes the biography it must also reveal the role he played in offering Mary Lou first to him and then to Halliday, as mortgage for his continuing academic career. The novelist, Barclay relishes this assertion of power over his victim watching with sadistic excitement as his victim approaches breaking point; as he does so, he shudders and yells with uncontrollable fear at what he has become. He feels that it has altered his nature and this experience comes too late to change his nature. He says, "I am happy .... Either I have broken away from the intolerance which is impossible, or it has let me go, which is also impossible" (p. 190). This change in him influences him to heal Tucker. Barclay writes his biography himself and proposes to hand the manuscript to Tucker by way of helping him achieve his academic ambition. He seeks a reconciliation with his wife. But in both the instances he finds that it is a little too late. When he returns to his wife in response to her call, he finds that she is dying of cancer. And Tucker who has been suffering under the humiliation he has been subjected to turns hostile
and brings Barclay's life to an abrupt end, by shooting him. Thus, the novel ends with an abrupt end of Barclay's life who suffered so much in life unknown to the people around him.

Thus, Golding in his characteristic preoccupation with guilt and the inner depravity of man, "the natural blasphemy of our condition" (p.125), he superimposes the spiritual without bothering to work it out from within. Subbarao rightly says that Barclay's inner world of the spirit and the outer world of his relationship with the Tucker's on the one hand and his wife and daughter on the other do not act creatively on each other. 16

V

Free Fall

In Free Fall, Golding focuses attention on the consciousness of single character with a view to making us aware of the evil in human nature and the need to come to term with it. It has a notably different surface, but it is concerned, like the other novels, with freedom and necessity, guilt and responsibility, reason and irrationality, and the nature of evil.

16. V.V. Subbarao, op. cit., p.129.
Sammy Mountjoy, the protagonist is faced by the very real and acute problems of freedom (free choice or free will) and of the Fall, the fall of man, the fall of Everyman, regarded as includable and inborn. Sammy in re-examining his past, repeatedly asks himself the same question or questions as to: when did he lose or alienate his freedom? When did he fall from his childhood state of grace? The loss of freedom and the fall of man are one and the same event, which Sammy Mountjoy finds it very hard to pinpoint, however hard he tries.

As the loss of freedom and the fall result from a man's choice of his free will, the whole problem is one of guilt and responsibility. Mark Kinkead-Weekes and Ian Gregor's masterly chapter on Free Fall is based on Golding's essential concern 'with Being, not Becoming'. But, even through their careful analysis and discussion, it appears that Being and Becoming cannot be wholly separated. "What I was", Sammy claims, "I had become" (p.100).

Here we are concerned with Sammy's attempts to trace his guilt and his subsequent fall from grace. He wants to know, why and through what influence, he made that particular choice and what its nature was? He wants to find a connection

between his two worlds of experience - one, the world of innocence and the other the world of his guilt - betrayal of Beatrice. It is seen in the earlier chapter, how Sammy as a child was innocent, naive, happy, free, and "clear as spring water", and the adult Sammy was like "a stagnant pool" (p.9). Sammy observes as he comes to the end of his assessment of those days: "I was innocent of guilt, unconscious of innocence; happy, therefore, and unconscious of happiness" (p.78). He discovers "no root of infection ... in those pictures" (p.78). There is no connection between the uncommitted boy and the self-conscious fallen man.

But, somewhere in the seemingly chartless wasteland of his past, Sammy made the error which is the undoing of nearly all of us: he committed himself to a specific pattern, an attitude or point of view; and in that moment of decision he lost his personal freedom. The choice, whatever it was, meant the end of innocence and a beginning of the period in his life when he incurred the burden of guilt all men seem destined to carry. In order to detect the fatal turning place, Mountjoy proceeds, without prejudice, and guided by no more than the faintest suspicion:

"I have hung all systems on the wall like a row of useless hats. They do not fit ... When I think the thing happened - the decision made freely that cost me my freedom" (pp.6-7).
To trace the decision and its consequences is the principal motive for undertaking his personal history, but Mountjoy also hopes to communicate the tangled ambiguities of his experience. He remains alone in the bone glore of his skull, and he wishes to overcome his loneliness, to establish some real lines of communication between the "central darkness" he inhabits and the world outside. If one hopes both "to understand and be understood" (p. 105), he must create a whole series of "pictures", execute them with great caution and precision. After each is done, the "violently searching and self-condemned" (p. 5) artist must stand back and ask the central question: Is this the moment of loss of freedom, the moment of decision when self consciousness and evil began? Then, taken all together, the collection may reveal how the once innocent child became the lonely and troubled man who writes.

As a boy he cannot be said to have fallen, because he is still unself-conscious. Then, right and wrong, good and evil, injury and forgiveness do not exist. As such, there can be no fall during that period. But as Sammy grows into a self-conscious adult, he becomes aware of his guilt within. He significantly observes, "Perhaps consciousness and the guilt which is unhappiness go together ..." (p. 78). His guilty feelings take the form of sexuality. Once he is aware of that guilt within he determines upon a course of action that gives
vent to it, that is, to pursue Beatrice Ifor and possess her sweet white body. He declares, "Guilty am I: therefore wicked I will be .... Guilt comes before the crime and can cause it" (p.232).

The moment of self-awareness - yet to be fixed will be the moment of the end of innocence and the origin of all subsequent acts and attitudes. The process of living brings Sammy inevitably nearer to this moment of responsibility. The test of the character will be the way he negotiates between the two choices open to him - a fuller one which involves the subjection of part of himself and a narrower one that allows his self-will full rein but with diminishing returns.

Next, Sammy presents his story in pursuit of Beatrice Ifor. Sammy at the age of nineteen, is at an art school and Beatrice at a training college. He is aware that by this time of his life the moment of responsibility he is looking for has passed. Beatrice is beautiful and innocent, a kind of blessed damsel whose "num-like innocence" (p.112) taunts and dismays her young lover. By virtue of his promise of marriage, and even more because he threatens to go mad with desire, she is finally induced to give herself to him. Yet even then there can be no real union, for Beatrice is rendered impotent by her Catholic rearing and comes like a victim to the rack. Sammy being
impatient, angry, and ashamed, asks her again and again,
"Don't you feel anything"? And her reply is invariably the
same, "I donot know. May be" (p.119). Even so, she sacrifices
herself, submits to his experiments in lubricity, and allows
him to make paintings of her body. One of them is hung
publicly so that the man "can go back an' see that time .... and
try to understand what possessed him:

"There hangs the finished perfection of her sweet,
cleft flesh. The light from the window strikes gold
from her hair and scatters it over her breasts, her
belly and her thighs.

.... There was dog faith and big eyes and submission
I look at the picture and I remember what the hidden
face looked like; how after my act and myself -
contempt she lay, looking out the window as though
she had been blessed (pp.123-24).

Beatrice is a symbol of the unknown and Sammy's love for
her is really a form of jealousy, a need to bring into his
own orbit something that challenges him from outside. His
feelings are mixed; at first he wants to protect, not exploit.
He would like to be unselfish and honourable but he falls victim
to selfishness. This fall is a choice consequent on an earlier
one, that very choice which is the origin of all his choices
and that he has not yet isolated. In his urge to express his
love for her he wants to know what it is like to be Beatrice.
His confession of love is "I want fusion and identity - I want to understand and be understood .... I want to be you" (p.105) which betrays a determination to possess rather than a desire to call out a reciprocal feeling. In the end it becomes a one-sided love-making, a crude sexual exploitation. He is filled with a feeling of surging negativity as he fails to establish a rapport with Beatrice's central being. He concludes that "I saw nothing now but the power of the mind's self-deception. Certainly there was no light in her face" (p.128).

Sammy could not find the consummation he looked for in Beatrice on physical or metaphysical levels. So he deserts her in favour of Taffy, who satisfies his fleshy appetites. They "wildly and mutually" (p.126) make love and "as an after thought" (p.129) legitimize their sexual relations through marriage. Sammy describes the reaction of his nature as mechanical and helpless. These are the consequences of a decision. He has still to locate the moment of that decision.

But Sammy the cruel lover loses his own previous innocence in the rape of Beatrice's frigid and incorruptible soul. The magnificent virgin, Beatrice, becomes for him an object of curiosity, an object of lust more than love. The assault is deliberate. He chooses to impose his own will upon another being, to impose his own nature upon a creature who is patently
incapable of conformity with his egotistical desire. Thus, the decision, though freely taken, makes an end of freedom and brings to his mouth the first taste of evil.

This discovery is an important one, but it concludes only the first phase of Mountjoy's effort to find and communicate the pattern that fits over his total experience. Thus, the Beatrice episode marks the initial fall from innocence - the first symptom of a moral infection and further Sammy dedicates himself in tracing the causes and the consequences of that youthful fall which is discussed in the next chapter.

At this point, one can trace the environmental influences in the shaping of his human mentality which is dealt in the previous chapter. Sometime after deciding that "Sammy's good" is to be what "Sammy decides" (p.226), he asks Nick "a hesitant question" (p.231) about sex. Nick replies, "I do not believe in anything but what I can touch and see and weigh and measure. But if the devil had invented man he could not have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!" (p.231). In Sammy's "too susceptible mind" (p.231), sex becomes "brilliant and evil" (p.231), a wicked refuge in a world devoid of spirit, devoid of religion. On the last day of school, his headmaster advises, "If you want something enough you can always get it provided you are willing to make the
appropriate sacrifice" (p.235). Shortly afterwards, he decides to sacrifice "everything" (p.236) for the sake of sexual relations with Beatrice Ifor. The appropriate sacrifice, it would seem, is freedom; by choosing to involve himself completely in another person (Beatrice), he has entered the adult world of guilt, and Golding seems to propose that the beginning of guilt is the end of freedom. So, it is here that he falls from innocence and commits himself to the moral sin. Man's relation to man is shown to have material as well as spiritual consequence which is discussed in the next chapter.

VI

The Spire

In The Spire, the principal action of the novel is the building up of the spire. The story, as in Golding's earlier novels, deals with a single obsessionnal act, taken from a point at which there is no turning back, and rushing forward to its inevitable conclusion. The novel is about the theme of how vision motivates Jocelin, the Dean of the Cathedral church in his obsessive drive towards his goal, that of "the building of the Spire". Here the fall is the result of Jocelin's ambition. In Golding's vision, ambition is evil because it is a part of man's diseased nature. Father Jocelin aspires to build a spire
to touch the heavens and this ambition brings about evil. Though the central theme is about the building of a cathedral spire, the underlying theme is concerned with the nature of evil.

The novel begins in glory and light in the presence of 'God the Father'. Dean Jocelin is full of joy and love; three times in the early pages of the first chapter he is depicted as feeling love - in the sense of holy love - first for the ancient chancellor, next for Goody Pangall and then for the two young deacons. A less happy note soon creeps in, however: the two deacons are indulging in unkind gossip; Pangall is distressed and afraid; a man has been killed by Roger Mason's labourers; Jocelin is annoyed and irritated with Pangall and does not offer him any real comfort; nor, despite his office, does he extend any love or forgiveness to his elderly but erring aunt, Alison.

Yet these are merely venial sins and do not call into question the nature of faith or of good and evil. The real problems are concerned with the truth of Jocelin's vision and the apparent miracle of the spire. Jocelin himself asserts that he was chosen by God to plan the spire and that Roger was

chosen "to fill the diagram with glass and iron and stone" (p.120). His arguments appear convincing as he explains to Roger:

"Even in the old days (God) never asked men to do what was reasonable. Men can do that for themselves. They can buy and sell, heal and govern. But then out of some deep place comes the command to do what makes no sense at all... Then, if men have faith, a new thing comes" (p.121).

Furthermore, Jocelin believes that he has been specifically favoured by God and that his own personal angel visits and comforts him regularly. The proof of his conviction appears to be that, despite the lack of foundations and Roger's belief that the pillars will not stand the weight, the spire is built and still stands at the end of the novel. By that point, however, inspiration and faith have become tarnished as the cost exceeds his expectations in terms of money as well as, human relations and lives.

Jocelin in his driving ambition to build a spire taller than any built before brings about evil. Unlike Sammy Mountjoy and Pincher Martin, he is a religious man but not for that reason any less subject to their vices. Like them he sacrifices people — ultimately in Golding's scheme equivalent to selling his soul — to achieve his ambition, justifying it
on the grounds that his ambition is a vision of God's will. Golding alternates Jocelin's idealism with the two main reservations he has established in the first chapter. He contrasts Jocelin's determination to glorify God with his exploitation of people, and with his fear and avoidance of sex.

The first major crisis involves an adulterous passion between his master builder Roger and the wife of a church official, Pangall. To keep the builder on the job, he prevents Roger from getting work elsewhere; he is responsible for Goody Pangall's death which results from the affair. He allows workmen to die attempting to achieve the impossible. He neglects church services. He makes an unsuitable boy a canon in exchange for his father's gift of timber for the spire. As Jocelin himself puts it at the end, "I traded a stone hammer for four people" (p.222). He succeeds in manipulating others because he, like Philip Arnold, Rowena Pringle and Dr. Halde, knows how to exploit people. Indeed he takes pride in this fact: "I know them all, know what they are doing and will do, know what they have done" (p.8). Thus, the theme of the novel is like the theme of Pincher Martin and Free Fall, that of the central character's gradual discovery of the meaning of his life.

Jocelin does little to save Goody from the temptation, nor does he show any inclination to restrain Roger from consenting to "the major evil" (p.122). On the contrary, he
exploits their predicament to further his own ends. A terrible thought occurs to him as he recalls their encounter, "She will keep him here (in the tent)" (p.64). It is not just an egocentric manipulation of others. He betrays his own complicity with "the burgeoning evil thing" (pp.62-63) by conniving at her adultery. It is, perhaps, not too much to say that the Dean shows himself to be no better than his pagan workmen who, later, as the Devil-worshippers, sacrifice Pangall. Jocelin shows an equal lack of scruple and humanity in sacrificing Goody whom he has looked upon as "my daughter in God" (p.11), yielding to the prompting of his all-devouring will. This action of his drives the two couples to their ruin. It leads to Goody's adultery which results in her tragic death in childbirth. Roger Mason defects in frustration, turns a drunken wreck, and attempts suicide. Indeed, Jocelin has "traded a stone hammer for four people" (p.222).

Sex can be a tool for his purpose but a terrible price has to be paid for it. Immediately after a scene where Jocelin reveals his vision to Roger and persuades him to go ahead with the work in spite of the poor foundations we are hurled into the contrasting episode of Pangall's torture at the hands of the builders and his humiliation as the model spire is paraded before him as a phallus. In the chaos Jocelin is nearly crushed
but he sees enough to realise that Pangall is no more and that Goody and Roger are inexorably confronted.

Jocelin discovers in the inner depths of his own being, "down in the vaults, the cellarage of my mind" (p.166), the terrible chaos. Jocelin sees himself as "a building with a vast cellarage where the rats live...." (p.210). The cellarage a symbol of the unscrupulous use of other people to achieve his goal, points to the ingrained evil. He discovers within his being sensuality along with spirituality, and it is likely that his spiritual longing for the spire is a camouflage for his sensual cravings. His relationship with Goody is seen in a new light as her red hair haunts him. As he nears his end, "He looked up experimentally to see if at this late hour the witchcraft had left him; and there was a tangle of hair, blazing among the stars; and the great club of his spire lifted towards it. That is all, he thought, that is the explanation if I had time ...." (p.221). So his love for her has been a deceptive form of possessiveness. He wonders if he had not married Goody off to the impotent Pangall in order that she might always be by his side. The Cathedral itself acquires a sinister significance. He dreams that "he lay on his back in his bed; and then he was lying on his back in the marshes, crucified, and his arms were the transcepts with Pangall's kingdom nestled by his left side" (p.64).
Again, Jocelin senses the evil rising from the pit, as he examines it at the crossways. He discovers that the pillars are erected on a marshy ground. Roger rightly says, the earth has made the decision for them, but Jocelin refuses to recognize the architectural realities staring in the face. He, on the other hand, calls Roger "a man for a very little care" (p.84). He says, "My dares are big ones!" (p.44), and explains to Roger how they have been chosen by God to achieve what appears to be the irrational and the impossible.

As he drives Roger Mason and his army onwards and upwards, he is tormented by the devil in sexual dreams, and driven on by an ambiguous good-bad angel at his back, who finally strikes him down in the form of tuberculosis of the spine. Throughout he has lent strength to the slim pillars from his own back, and throughout he is identified with the Cathedral. He has a dream in which he sees himself as the building:

"... Satan was permitted to torment him during the night by a meaningless and hopeless dream. It seemed to Jocelin that he lay on his back in his bed; and then he was lying on his back in the marshes, crucified, and his arms were the transepts.... people come to jeer and torment him, there was Roger, there was Pangall, and they know the church had no spire nor could have any" (pp.64-65).
This dream of impotence refers back to a phallic image on the second page of the text, where a model of the cathedral is a man on his back. Ever since that nightmarish incident, Jocelin has had no peace. His obsession with the spire has now given place to an obsession with the proliferating evil. The repelling evil - the seething hell mouth - haunts him and he climbs into the tower in a vain attempt to free himself of the corruption below. He realises that the world in reality is not as it appears to him from such a height. The evil inexorably creeps up into the tower too, as he again sees Goody and Roger together there in the swallow's nest. Thus innocence is destroyed, the holy service has moved out of the church which has been turned into a place of murder and violence.

At first, Jocelin believes in his own goodness and innocence but he has not counted the true cost of the tower: one by one he sacrifices to the work those he has held dear: he sacrifices his friendship with Anselm, the purity of Goody Pangall, Pangall's life, the integrity of Roger Mason and his own peace of mind. Step by step, however, he is led to an understanding of the nature of Evil, to a knowledge that he had suppressed for the sake of realising his ambition to build the spire. "I did not know how much you would cost up there" (p.35). "I did not know" follows his interview with Pangall and Pangall's bitterness in chapter three, after his agonised
decision to allow Goody to be sacrificed he prays to his angel, "I need you. Before today I did not really know why" (p.64).

Even in the myth of the Fall it is the knowledge that produces Evil, when Eve ate the apple from the Tree of the knowledge of Good and Evil it was not merely the fact that she disobeyed that brought about the Fall but the simultaneous revelation that she knew she had done wrong. The Spire is, throughout, concerned with Jocelin's growing awareness of his will to wrong-doing. "Oh the lessons I have learned", he thinks to himself when he hears that Goody Pangall is pregnant and, in the moment of terror during her labour, he prays "have mercy I did not know it was to be this". It is only in the end, that Jocelin comes to the full understanding as he sinks into a sexual dream which, for a brief while, brings him peace of a kind. At the beginning of chapter ten, as he comes to himself, we are told that "he was left, helplessly in the grip of the new knowledge" (p.79). It seems to be the turning-point of novel. Until that moment Jocelin has not grasped the significance of the knowledge he is acquiring; after that he begins to realise that the will to evil comes from within himself and is not ordained by God in order that good may come.

The two really disturbing aspects of Jocelin's vision are the prideful feeling of his being the chosen one, and the
cost involved; and the manifestations of his will. What strikes us most is the force of his will, "the dreadful glow of his dedicated will" (p.137). He would ignore all clerical opposition and the architectural realities and raise the spire. In a craze of "blazing will" (p.97) he sets aside the notes of apprehension and regards the discordant voices as resulting from a lamentable lack of faith. When Pangall wonders how breaking the place down will bring it greater glory, Jocelin tells him, "You are like all the rest .... You have not any faith" (p.20). When Roger says that the foundations are just about enough for the building but for nothing more, Jocelin replies, "'you will see how I shall thrust you upward by my will'" (p.40) and he seems to identify it with the divine will as he immediately says, "It's God's will in this business" (p.40). He thinks that Roger has no vision. "He is blind" (p.44). In fact, it is Jocelin who is blind to any point of view or perspective other than his own. He sees the spire as "the Bible in stone" (p.51) as 'a diagram of prayer' (p.120), as the mast of a ship and so on, but not as a physical reality, as a stonework. He refuses to recognize it even when Roger Mason draws his attention to it.

Jocelin, like Sammy Mountjoy, commits himself to a course of action and imposes his will on others. He makes
everything subservient to his ruthless and relentless will.
He says to himself, "I have so much will, it puts all other
business by .... My will is in the pillars and the high wall"
(p.97). He is so much absorbed in his mission that, "He
understood that all small things had been put on one side for
him, business, prayer, confession, so that now there was a kind
of marriage; Jocelin and the Spire" (p.93). To him Roger is
"my prisoner for this duty" (p.88), "my slave for the work"
(p.89). He would even sacrifice others, "If they are part of
the cost, why be it" (p.100). Thus, in pursuing his goal,
Jocelin betrays an utter lack of concern for others. Thus, it
leads to a gradual devaluation of human relationships.

Jocelin has been searching vainly for someone to blame;
even after this he still tries to avoid the responsibility by
blaming his evil desires on witchcraft, on Goody, on Roger.
But, finally, he knows that he had the choice. He could have
chosen Good and not Evil. He could have saved Pangall and Goody
and Roger by sacrificing his own ambition to build the Spire.
In saving them he could have saved himself from the torment
of prurient thoughts and the haunting presence of the dead Goody.

At the end, however, the spire still stands, and as
Jocelin views it through the window of his death chamber he
is moved with terror and joy. It is both fearful and beautiful,
like the apple tree. It embodies both Good and Evil, so that in the moment of death he feels that he knows nothing except that Man has a choice and thus that evil is not outside Man but is within him.

VII

Conclusion

Thus, in this chapter, it is shown how man's rise to consciousness and infected will, which itself Golding regards as evil, are responsible for the fall of man. Further, it is argued out how this self-consciousness increases man's sense of evil and responsibility. The greater the degree of self-consciousness, the greater the keenness of intensity of tragic sense accompanied by the highest sense of responsibility. So, it is seen how the central concern of the theme of evil and its consequences is treated in Golding's novels: Pincher Martin, Darkness Visible, The Paper Men, Free Fall and The Spire. Man lost having/his innocence and stepped into the world of evil and its consequences, becomes aware of the inner workings and strategies and the goals to be achieved and the hurdles in the way of this achievement is the problem of self-knowledge which is discussed elaborately in the next chapter.