CHAPTER IV

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What is a certainty reflected in the works of both Greene and Golding is similar to what Hoekema says: "As a result of the Fall, sin has become universal, except for Jesus Christ no person who ever lived on this earth has been free from sin" (140). Both Greene and Golding firmly believe in the impeccable image of Jesus Christ. But they do not extend the possibility of Christ-ness to ordinary human beings. In the essay "The Lost Childhood" (1947), Greene says: "Goodness has only once found a perfect incarnation in a human body and never will again, but evil can always find a home there" (CE 17). Though Golding creates a Christ-figure in his very first novel (Simon), he is removed from the world at the earliest.

Their art is influenced by their concepts of human imperfection. It is significant that both of them in an identical manner deplore the absence of a true dimension in the contemporary English novel. This lamentation is born of an absence of a sense of evil in the writings of their immediate predecessors as well as contemporaries except perhaps a few like Evelyn Waugh. Without this dimension of evil, the characters become just cardboard cutouts.
To Greene, man is fallen and his world an inferno. For a long time he was able to picture only hell and a belief in heaven came only because of his belief in hell. In The Lawless Roads (1939) he writes: "[F]aith came to me—shapelessly, without dogma, a presence above a croquet lawn, something associated with violence, cruelty, evil" (14).

Likewise, Golding is also convinced of the fallenness of man. He does not sound optimistic about the perfectibility of man. After the second world war he became painfully aware of man's immense potential to do harm to others. The vileness that went on in totalitarian states, the large scale extermination of Jews--these made Golding feel sick. These were committed by enlightened adults. He says: "They were done, skilfully, coldly, by educated men, doctors, lawyers, by men with a tradition of civilization behind them, to beings of their own kind" ("Fable," HG 87).

He adds: "I believed then, that man was sick--not exceptional man, but average man . . . and that the best job I could do at the time, was to trace the connection between his diseased nature and the international mess he gets himself into" (87). A tradition of fiction which does not capture this significant aspect of human life cannot be acceptable to him.
According to Jean E. Kennard, "Golding sees man as trapped in himself, "islanded," a condition he appears to believe comes invariably with consciousness of self, with the loss of innocence. . . . All Golding's major characters—Sammy Mountjoy, Pincher Martin, Dean Jacelin—are men who have erected the world in their own image, who turn everything into themselves" (177). And herein lies the major difference between Greene and Golding. The fallenness of the individual to the former is determined and influenced by the fallenness of the outer world and to the latter, it is projected on to the world from within the nature of the individual, outside world remaining no better.

According to Mesnet (1954), "Pinkie, the whisky-priest and Scobie are also the victims of time. Like the character of Kalfka's world they seem to have no control over unexplained events. They are led by fate to their end" (36).

On the other hand, Jocelin, Oliver, Henry Williams, Pedigree, Barclay and Rick L. Tucker are victimizers who destroy others and get themselves also destroyed in the process.

The adult worlds of Greene and Golding are more artful, subtle, callous and cunning in violence and sexuality than the worlds of their children and adolescents which are marked by raw violence and blatant sexuality.
Childhood, adolescence and adulthood form the three sides of a triangle of evil. The random characters of innocence like Simon (LF) and Beatrice (FF), and Else (CA) and Rose (BR) who were there in their worlds of children and adolescents are absent in the adult worlds of Greene and Golding.

Man in his alienation from the One Above is a repertoire of evil and misery and this theological premise is what is manifested as sordidness, squalor, seediness, betrayal, cruelty, sexuality and violence in Greene's novels. His obsessional interest in the evil of man is explicit in his earlier entertainments as well as in his later more serious works not to mention the Catholic books like Brighton Rock, The Power and the Glory, The Heart of the Matter and The End of the Affair. In these Catholic books, he seems to flagrantly stand at the Catholic podium preaching by negative example and flagellating the non-believers though good they are in the secular sense.

To Greene, a realization of evil becomes possible to humanity only when it is on the 'dangerous edge' of things. Just as Golding's characters develop the capacity for insight only in 'electric furnace conditions', Greene's characters get an awareness of their evil existence only when pushed to the brim oscillating precariously between the extremes of good and evil. The nonchalant existence in a
secular life is not capable of turning man inwards. Man needs God and religion to weigh his actions and correct himself.

His moral vision of man as a fallen creature was born of his own personal experiences of childhood and adolescence and not the sole result of his conversion to Catholicism which came quite late at the age of 22 in 1926 just prior to and in fact influenced by his marriage to Vivien, a Catholic.

As he says, all his books "had been written as a Catholic, but no one had noticed the faith to which I belonged before the publication of Brighton Rock" (WE 58). Hence, it is wrong to fix Catholicism alone as the influence behind his creative activity. Rather, it is his personal moral vision of human condition which is compatible with Catholicism. That is why we come across echoes of religion even in the early 'entertainments' and in a few of the later 'secular novels'.

Though A Gun for Sale (1936) belongs to the earlier phase of thrillers and entertainments, during this phase also Greene was concerned with the absence of religion in the life of man. In this novel, by making the criminal hero Raven remember only his father in flesh when the Hanged Man...
is referred to, Greene seems to have a dig at humanity which has forgotten God and has become secular and sinful.

This oblivion of God and religion has its root, to Greene, not only in the poverty and seediness of life as in the case of Raven, but also in its inhuman, unfeeling affluence as in the case of Sir Marcus. Man forgets God and becomes sinful in his poverty as well as in his affluence.

Raven's world is a world of no trust. By making betrayal the central theme, what Greene aims at is not the elevation of a criminal Raven to the height of martyrdom but the equation of humanity to Judas, the figure-head of betrayal according to Christianity.

The tension in A Gun for Sale arises out of a tussle between misery and poverty on the one hand and treachery and wealth on the other. The good are either poor or defenceless and the corrupt are opulently rich and powerful. But for his poverty and the concomittant physical deformity, Raven could have grown into a different adulthood. The socialist War Minister, though a powerful limb of Government, is shattered to pieces by Sir Marcus, his close friend, the symbol of Wealth and treachery.

Having dealt with trust and betrayal in A Gun for Sale, in The Confidential Agent (1939) he deals with distrust and mistrust. The title is iornical for neither
the employers have any trust in the agent nor the agent has any in his employers.

It is a world of no trust and it abounds in betrayals as in the previous book. If agent D. can be considered as Jesus in one sense—a great sufferer in the cause of his people who are beset with civil strifes—he has a number of Judases; the hotel manageress, Mr K. and the Second Secretary of the Embassy. D. feels that "there was no end to the circles in the hell" (50).

The Second Secretary in the embassy of his Government in London is himself a suspect, obviously working against the interests of his own government and people.

The enemy agent L. is quite at home in a world of violence, secret business deals, double-crossings and achieving success through crooked means. D. considers him a product of "Five hundred years of inbreeding" and "hunted by the vices of ancestors and the tastes of the past" (28). L. does not have a sense of patriotism like D. He is a down to earth pragmatist and listening to him "was like being tempted by a devil of admirable character and discrimination" (30).

Finally L. climbs up the ladder of success and is appointed Chancellor of the University. When Mr K., facing the prospects of bullet from D., tells him that he had
dreams of settling down as a professor on the University Faculty for which he has already got the orders signed by Chancellor L., D. cannot help laughing:

This was to be the civilization of the future, the scholarship of the future.... He had a hideous vision of a whole world of poets, musicians, scholars, artists . . . with . . . old treacherous brains . . . teaching the young the useful lessons of treachery and dependence. (138)

As in the case of Raven, in the case of D. also we come across the theme of emotional numbness suffered by modern man—a theme which he will work out elaborately in A Burnt-Out Case (1961), whose hero Querry suffers physical as well as psychological mutilation. If in the case of Raven, the emotional numbness is caused by a psychological castration, in the case of D., it is caused by constant fears and dangers.

He is totally devoid of any emotion including sexual feeling. This ex-lecturer of forty-two disappoints the young girl Rose Cullen, the daughter of Bendich in spite of her open invitations: "it ought to be possible to feel desire with the help of a little beauty. He took her tentatively in his arms like an experiment. She said, 'Can I come up?'" (67) But his mechanism does not work. D. has
never been in love before; even in what is called 'calf-love'.

Just as sexuality, sexual failure is also there in the twentieth-century man. Sexual failure is just the other side of the same coin. The phenomenon of sex is marked by extremes. A healthy, balanced involvement in sex is denied. The causes for sexual numbness vary from tensions caused by the style of life in general as in the case of D. to the over-indulgence of the individuals as in the case of Greene's Querry [BC] and Golding's Wilfred Barclay [P'Men]. There is another dimension to this—that of one-sidedness as in the case of Golding's Samuel Mountjoy [FF].

Tensions, conflicts, strifes and wars kill the enthusiasm for the sacred union of souls through blissful sex. Instead it gets distorted in molestations (Sammy's torture of Beatrice in FF), father-fixation (Rose Cullen's love of D. in CA), daughter-fixation (Sim Goodchild's lustful longings for Sophy-Toni in DV) or ends up in impotence as in the case of D.

Though Greene could not afford to be explicitly religious in the thrillers, he made use of a sense of evil there too, instead of merely creating a world which is totally void of morals and peopled by characters who are merely agents and criminals. There too, the characters are
painfully aware of the absence of values which add meaning to life.

The Power and the Glory (1940) is Greene's first major, full-length Catholic novel coming as it does after Brighton Rock (1938) which introduced the Catholic frame quite unsuccessfully in the criminal life-history of the adolescent-hero Pinkie. In Brighton Rock, Greene tried to impose a Catholic frame on a thriller-story with Brighton and its race-course protection gangs as its backdrop and characters. In spite of the presence of two Catholic characters--Pinkie and Rose, the novel could not emerge as a successful Catholic one. To quote Trevor L. Williams (1992): "Greene's determination to impose a Catholic framework on the fallen world of Brighton proves a distraction, even though Greene is careful to delineate the social rottenness and even to draw attention to the almost universal poverty, both material and spiritual" (69). But it is quite different with the present one.

Any reader of The Power and the Glory will find out that the setting is as much a character as the two human protagonists who dominate the action. Greene devotes as much space and time for arguing the case of the spiritual barrenness of the irreligious Mexican scene as he devotes for the protagonists. "The Power and the Glory," according to John Spurling (1983), "is sharply authentic, shot as it
were on location in hell itself, with most of the parts played by genuine locals" (34).

The novel opens on a scene which closely resembles the account of the godless state of Mexico given in Lawless Roads (1939) where the hunted priest carried on his priestly duties covertly for ten years: "'A very evil land.' One felt one was drawing near to the centre of something--if it was only of darkness and abandonment" (114). If Lawless Roads is the travel-account of a journalist who visited Mexico for a religious investigation, the present work is an aesthetic rendering of the same experience. The blazing Mexican sun, the bleaching dust, the vultures, the sweat--it is a desolate wasteland abandoned by God.

Greene's priest has given up all his priestly belongings one by one: "The years behind him were littered with similar surrenders--feast days and fast days and days of abstinence had been the first to go: then . . . his breviary. . . . Then the altar stone went" (60).

Though he has no business to say Mass without the altar stone, he continues with the pretension perhaps for the sake of wine which is indispensable to him. He is afraid of carrying the altar stone in a state which has banned religion but not afraid of carrying liquor which also is prohibited.
Though a priest who refuses to marry and escape persecution like Padre Jose, he had earlier committed the sin of fornication which is objectified in the evil girl Brigitta. Then, a year later, he committed the unforgivable sin of despair and ran away to escape capture by police only to wander about the countryside "with spells of fear, weariness, with a shamefaced lightness of heart" (60). After the initial fear, he got used to it, steadily descended into the present abject condition like an automaton, and now he is a damned man putting God into the mouth of man: "an odd sort of servant, that, for the devil" (60).

In the prison cell, reduced to a criminal among a herd of common criminals, we find him incapable of repentance, though it is here that he will later begin to realize his selfishness. He does not know how to repent: "he had lost the faculty. He couldn't say to himself that he wished his sin had never existed, because the sin seemed to him now so unimportant and he loved the fruit of it" (128).

In his encounter with the old woman crying over a dying child (the child has been shot at by James Calver), the priest reveals his utter selfishness. The total depravity of his character is shown in its stark nakedness when the priest leaves the woman with the dead child amidst a
threatening storm on a plateau which they reach after a day's walk, the woman carrying the child all the while just to give it a Christian burial. In comparison with the faith of this woman and in general of the Mexican masses, the image of the priest—the tool of the Church—suffers a tremendous setback. The priest excuses himself by twisting a teaching of the Church: "He thought: I have to get to shelter—a man's first duty is to himself—even the Church taught that" (155).

But when there is once the prospect of mass and baptism, the priest loses no time to lapse into the old authority as if "he had never really been away from the Guilds" (167) and begins to haggle over the rates. He is a habitual sinner, an automaton. He commits the sin of the habit of piety. He adds this sin to the other sins like pride, fornication, desertion, alcoholism, cowardice and unrepentance.

If the priest chose to continue his priestly life, it was not because of his faith. It was the pride of putting God into the mouth of men that prevented him from giving up faith as we know from what he tells the lieutenant sitting by the side of the dead body of James Calver in the hut when he is captured by the latter: "'It would have been much better, I think, if I had gone too. Because pride was at work all the time. Not love of God.'" (196)
The priest is reduced to an existence of the prehistorical man in his fight with an imbecile, lame dog for a piece of bone at the deserted house of Coral Fellows where he comes for a second time: "this was human dignity disputing with a bitch over a bone. . . But he felt no pity—her life had no importance beside that of a human being" (144). A man who had not given any consideration to the safety of a fellow human being amidst thunderstorm cannot now attach any value to the life of an inferior creature. The priest, a representative of God on earth, shows no pity or concern to anyone or anything. It is always he who is more important to him.

We have a Judas figure in the mestizo in this novel. The priest is always reminded of Judas whenever he comes into contact with the mestizo. In the hut where he takes rest for the night on the way to his native village Carmen, the priest feels that he is "in the presence of Judas" (91) and decides against sleeping. Reminiscing over the past, the priest considers the mestizo as the stuffed Judas hanging from the belfry during the celebration of Holy Week—a figure of fun. The mestizo is not a heroic figure like Prometheus, a man who fought with God, "a noble victim in a helpless war" (91). Belying his own claims to be a faithful Christian, the mestizo finally betrays the priest to the lieutenant coveting the reward.
The lieutenant pinning all his faith on secularism ends up in a vacuum, finding no purpose in life beyond arresting all the priests who defy secularism. Due to an unhappy childhood, he resolves to wipe out religion from the face of Mexico. This neo-theologian—a priest of secularism—preaching condemnation of God is woefully unaware of the comfort and solace that religion provides to the masses in spite of its crooked agents like the whisky priest. He fails to understand the message of the masses conveyed through their refusal to betray the priest in spite of a few being shot down and many being taken as hostages by him. The lieutenant being a lost soul fails to understand the significance of religion which sustains humanity through its poverty, misery, squalor and boredom.

The pious woman in the prison cell and the pious mother of Louis are also fallen creatures in Greene's view. Their piety makes them arrogant and they are woefully bereft of humanism. Forsooth, Greene would have that these women are more impious in their lack of appreciation of human misery than the peasants who even in their misery and poverty will not give up a priest.

In this novel, Greene seems to suggest that how meaningless the life of humanity is in the absence of religion as in the case of Mexican masses who long for a priest and a secret mass or baptism even at the perils of
persecution and death though the Church and her tools like the two priests presented here are corrupt to the core. The priest with all his shortcomings is a man of religious consciousness and hence to be sympathized. Whereas others who may be secularly right or morally righteous in their attitudes are to be distrusted as either their humanity lacked a religious sense as in the case of the lieutenant or their religion is bereft of humanism as in the case of the pious woman in the prison cell.

Greeneian concept of fallenness of humanity could best be summed up in the first two lines of the poem quoted by Greene in The Heart of the Matter (1948) from the Selected Poems of Rainer Maria Rilke, translated by J. B. Leishman (Hogarth Press, 1941):

We are all falling. This hand's falling too— all have this falling sickness none withstands. (264)

Scobie, Greene, you and I are all fallen. Virtue is only a thin veneer garbing the inner ugliness and liable to be torn assunder even by a supposedly virtuous quality like pity. The virtue of pity in ordinary fallen human beings is liable to be transformed into a sinful pride as in the case of Scobie.

According to Greene, as he says in Ways of Escape (1969), the character of Scobie is intended "to show that
pity can be the expression of an almost monstrous pride" (93-94).

Scobie's becoming an adulterer is not brought about by sexuality or a love of beauty. But rather it is the result of a sense of pity and responsibility that he feels towards the helpless victims. Scobie is more than thirty years older than Helen. He has no longings for sex. Lust has been replaced by a sense of pity and responsibility (159). It is this enormous affection—"the terrible promiscuous passion which so few experience" (159)—that moves him towards Helen. The authorial voice identifies the word 'pity' with 'love'. Greene comments that 'pity' is used as loosely as the word 'love'. Helen Rolt is as ugly and unattractive as his wife Louise. It is his monstrous pride at the pity and responsibility that he feels for the ugly and unattractive that pulls him down: "Against the beautiful and the clever and the successful, one can wage a pitiless war, but not against the unattractive: then the millstone weighs on the breast" (50). His pride is almost monstrous that he offers his own damnation to ensure happiness to the two women whom he loves and to stop giving pain to God because of his adultery.

He is haunted by the young widow's face. He is restless with "the terrible impotent feeling of responsibility and pity" (124). It is not the kind of
restlessness born of adolescent sexuality that Sammy of Golding experiences for the physical possession of Beatrice. He remembers Pemberton, the Deputy Commissioner, who has committed suicide; the child that has been "allowed to survive the forty days and nights in the open boat" (121) only to die on reaching the shore; and the face of Helen--"ugly with exhaustion" (121). She was just married before embarking on the voyage. Only ninetten. Her husband was lost in the torpedo attack.

Stopping outside the guest house at Pende, he wonders: "If one knew . . . the facts, would one have to feel pity even for the planets? if one reached what they called the heart of the matter?" (124) In spite of this knowledge, Scobie is not able to leave the mysteries of human suffering, which he sees around him to God's love for man. It is because he suffers from, as Lodge (1971) says, "a kind of emotional egoism, a compulsion to take the load of cosmic suffering on his shoulders" (107). Thus he places himself above God and commits the sin of pride.

And pride, according to Hoekema (1986), is the root of man's sinfulness:

In the first place, ever since the Fall man has tended to have too high an opinion of himself. Augustine said it long ago: pride is the root sin
of man. Apart from the grace of God, human beings tend to think of themselves as autonomous, or as a law to themselves. . . . In man by nature there is no sense of dependence on God, but rather pride in his or her own achievements and an exaggerated sense of self-importance. (105)

Scobie commits the sin of pride as defined above. He suffers from a sense of self-importance and acts autonomously in assuming the protection of the two women whom he loves. He is guilty of having too high an opinion of himself.

Scobie is a split personality. He does not trust God but sticks to Catholicism and is tormented by its teachings. As a Catholic, he cannot have two wives; nor even a wife and a mistress. Either he should give up his faith or give up one of the women, go to confession and make a clean breast of everything. He can neither trust God nor give up his love of Him. He can neither give up his faith nor one of the two women as per the dictates of his religion. When pressed to go to confession and the Holy Communion at Christmas, he despairs and commits the mortal sin of suicide.

Scobie can be considered as a helpless victim of circumstances also. His problems are created for him to a large extent by his wife Louise's desire to go to South Africa which sends him to Yusef, the corrupt Syrian
Merchant, for a loan and places him at the latter's disposal who reduces him to an accomplice in his smuggling activities. This official corruption is Scobie's first fall. As Mesnet says she is "a neurotic unable to overcome her strong dissatisfaction" (32), makes heavy demands on her husband and pushes him to his fall. Had not Louise left him alone and gone to South Africa, he would not have continued to visit the Nissen Hut after the first time when he went there in the rain to warn about the burning light during a black-out. Even earlier it was circumstances which forced him to overstay at Pende "till proper transport arrived" (126) for shifting the victims to the city that enabled him to observe Helen closely.

The technique of bargain prayer which Greene makes use of in The Power and the Glory is repeated in this novel also. In the earlier book, it helps redeem the whisky priest from his sinful condition. Whereas, here in this novel, it throws Scobie into a sinful state. Looking at the six-year old girl lying in death bed in the hospital at Pende, Scobie prays to God: "'Take away my peace for ever, but give her peace'" (125). It is mysterious that Scobie's prayer should be answered immediately. Within moments the child dies and Helen Rolt is brought into his life to destroy his peace.
Having got into the mess, he makes no attempt at coming out of it even when opportunities are provided. His wife Louise urges him that he can retire—that too, at a time when what she always longed for is coming to fruition, the promotion of Scobie to commissionership—and they can go back to Kent and settle down peacefully.

Helen Rolt is also worried over his condition and is desirous of releasing him from thraldom. In fact, she has already been encouraging Bagster and going out with him to the Beach. On the day next to Ali's murder, she tells him: "I can't go on ruining you any more... I'm going to go away—right right away!" (250). Helen makes it clear that it is she who is walking out on him and not he so that he can have his peace.

But Scobie, instead of seizing anyone of these two alternatives, gets more and more entangled in this eternal triangle and finally settles down for the most despairing act of suicide to ensure the peace and happiness of Louise and Helen.

Scobie also gets accustomed to the sin of lie. His career with lie begins with Father Rank when he visits him one day and offers to be of help to cure him. He tells Father Rank: "'I'm not the kind of man to get into trouble. Father. I'm dull and middle aged'" (184); but the same night
"his feet . . . trod reluctantly towards the Nissen hut" (186). And when Louise returns, there is a chain of lies, one inevitably leading to another.

He writes to Helen: "I love you more than myself, more than my wife, more than God I think" (181) and later, while walking to the Nissen hut to deliver the letter, he feels sorry for writing so: "'O God, I have deserted you!'" (181). But the next day he thinks that "God can wait, . . . how can one love God at the expense of one of his creatures?" (187)

He is confused about his love for God and the two women. But perhaps, as Louise tells Wilson afterwards, it may be only a lie of his: "'But don't let's talk about love any more. It was his favourite lie!'" (267). We wonder which is a lie: whether his love of God or love of the two women or both which means that he loves none but himself.

That Scobie never loved anyone except himself is beautifully summed up in Louise's impatient shouting at Wilson who professes love to her soon after Scobie's death: "'I don't believe in anybody who says love, love, love. It means self, self, self!'" (267). Who can know a man better than his wife? Perhaps Scobie suffers from egoism of a worst kind.

Scobie also seems to vouch for the view of Louise. While receiving Louise on her return from South Africa, he
wonders about his lies which started with the letter he wrote to Helen: "Can I really love her more than Louise? Do I, in my heart of hearts, love either of them" (206). Also, he makes promises to go to confession and breaks them with lame excuses. Soon he finds "his whole personality crumble with the slow disintegration of lies" (209).

Yusef, the Syrian merchant, is a soul corrupt to the core and corrupting others. His hold on Scobie also contributes to the latter's downfall. It is Yusef who reduces Scobie to the level of a smuggler's carrier by lending him money required for sending his wife to South Africa. Scobie's association with Yusef ultimately ends up in his implicit complicity in the murder of his own trusted servant Ali by Yusef.

What the half-caste is to the whisky-priest, Wilson is to Scobie. Wilson is a kind of Judas to Scobie in that he betrays the latter to his wife hoping to win her love. Wilson, a secret agent of the British Empire, reports to Louise in South Africa about her husband's adulterous activities, hastens her return to the colonial town and brings about the final disaster of Scobie's suicide. He is motivated by selfishness in this betrayal. Though Wilson projects himself as the champion of the wronged women, he in reality tries to entice Louise into the same sin of adultery.
The Heart of the Matter focusses on the protagonist's abandonment of God and trading-off of his own damnation Faustus like, of course, not for knowledge, but for the protection of the two women. This obviously sacrificial act is mostly considered sacrilegious only. In this connection, Evelyn Waugh, in the essay, "Felix Culpa?" poses the question: "Is such a sacrifice feasible" (Hynes 101). According to Erdinast-Vulcan, Waugh feels that though "Greene seems to regard his protagonist as a saint, [he really] argues that Scobie is, in fact, guilty of sacrilege, when he believes that he can offer his own damnation as a sacrifice to God" (44).

The End of the Affair (1951), another of Greene's Catholic novels, is concerned with the conferment of sainthood upon an adulteress just as The Heart of the Matter was concerned with the possible sainthood of the adulterer Scobie. The action of the novel centres round a tension between love and hate in the metaphysics of a pair of lovers and also equally between carnal love and divine love. The divine love forces itself on the central character, Sarah and weans her away from the carnal love. The eternal triangle of adulterous love affair is enlarged to a quadrangle, God assuming the fourth side.

The tension between love and hate in Maurice, a middle-aged lover who is a writer by profession, is revealed
through his first person narrative whereas that of Sarah is through her personal diary.

Sarah and Maurice wanted each other with equal desire. There was no question of "who wanted whom" (49). They did not hesitate to make love even "in the most dangerous circumstances" (48). When Henry was sitting up in his room, they made love "in the room below, on the hard wood floor, with a single cushion for support and the door ajar" (49) revealing their shameless sexuality. And both are far from feeling a sense of remorse.

Sarah is quite unhaunted by guilt: "In her view when a thing was done, it was done: remorse died with the act" (50). According to her lover Maurice, in a sense—in as far as the Catholics feel "freed in the confessional from the mortmain of the past..." (50), she is a Catholic too. Maurice gives a twist to the Catholic sacrament of confession in applying it to Sarah's attitude towards adultery.

Sarah, in an impulsive prayer--reminding us of Scobie's--bargains with God for Maurice's life against giving up her love for him and starting to have faith in Him. As in the case of Scobie, God answers her prayer immediately as if He has all along been waiting for the love of this adulteress. Maurice comes alive from under the
blasted door and Sarah's torments begin. She experiences an agonising conflict between her physical longing for Maurice and her spiritual longing for God. Sarah's love of Maurice is so strong that she at times even hates God for granting her her prayer. The mysterious conversion threatens to crumble in the face of "the ordinary corrupt human love" (89). The happy ignorance of her husband Henry about whatever is going on adds to her fury. As a wife, she utterly fails to understand the good-naturedness of her husband because of her consumptive love for Maurice.

Maurice Bendrix is a jealous lover who values love by the extent of jealousy one lover feels for the other. Meeting Henry Miles, Sarah's husband, nearly eighteen months after the sudden and mysterious termination of the love-affair, Maurice wants to hear from Miles that "she was sick, unhappy, dying" (8). One can understand the sickness of his soul. True love is one which wishes happiness for the loved-one even if love does not come to fruition. But Maurice's love for Sarah is more of a sexual passion wherein love is measured by the amount of jealousy and hatred. Out of his jealousy and the concommitant insecurity, Maurice drives Sarah to her death.

Sarah and Scobie are similarly placed. They find it impossible to stop loving the two whom they love; they find it impossible to give up one for the other. Like Scobie's
Helen, Sarah's Maurice fails to understand the crisis in his partner. While Helen is a non-believer, Maurice is an avowed atheist. Whereas God is a non-participant-fourth-dimension remote-controlling Scobie through his psychological pulls and pressures, He seems to have become a participant-Lover making 'irrational' demands on Sarah to give up Maurice and love Him instead.

Sarah, too, is a split personality like Scobie. She believes in God and His mercy. But she cannot give up Maurice just for the sake of fulfilling her promise to God. In the final letter, she writes to Maurice before her death, she makes a mockery of her conversion to faith: "I've caught belief like a disease. I've fallen into belief like I fell in love" (147). She sounds not to have any conviction about her new-found love for God.

In the present novel, Greene vivifies the dialectics in the mind of a fallen woman who struggles to suppress her carnal love even after taking the leap into faith.

Perhaps Greene might have thought that with the above novel, the Catholic phase was coming to an end as can be presumed from the title. But it did not happen so. The Catholic phase found itself extended into the later novels like The Quiet American (1955) and A Burnt-Out Case (1961)
and also into his plays like The Living Room (1953) and The Potting Shed (1958).

Symbolically, as the title, A Burnt-Out Case, suggests, Greene's Catholic sensibility was getting burnt out and he, like Querry, the hero of this novel, had come to declare that he was not a religious man. He became a burnt-out case not only with regard to religious sensibility but also to some extent with regard to creative writing of a serious kind as what followed this book were only less-serious novels like A Sense of Reality (1963) and The Comedians (1966) and some plays.

Almost every critic of A Burnt-Out Case, not to mention Kermode and Lodge specifically, had pointed out the parallel between Greene and the ingenious jeweller of golden-eggs—the jeweller of the story which Querry tells Marie Rycker in the hotel room at Luc. According to Lodge (1971), "Greene is using himself as a lay figure for the character of Querry, . . . by drawing back and regarding his own public image and what others make of it" (114).

Though Greene makes claims to the contrary in Ways of Escape, there are a number of parallels between the ingenious jeweller and Querry and between the two and Greene: the articles in papers, the realization that
profession was drawing to an end, a sense of boredom creeping in, and receding faith in God.

Querry is a Catholic architect of Europe who having lost his interest in life comes to a leprosarium in the Belgian Congo. He no longer believes in religion, love or art. He is aptly named Querry closely resembling 'quarry' where there can be no springs of emotions and sentiments. As the epigraph from Dante says, he is not dead, yet nothing of life remains in him. He is a burnt-out case—a term from medical science referring to a leper who has suffered a significant damage, his limbs having become mutilated. Querry also symbolises the fallen humanity which has lost its sensibility to the pains and pleasures of life.

A Burnt-Out Case can be considered as a kind of theological discourse on various levels of belief as revealed in the discussions of Querry and Dr Colins between themselves as well as with various other characters which incidentally reveal the crisis of faith in Greene's own life. Father Superior, a benign and composed figure, stands for total and untroubled belief; Father Thomas with his doubts and Rycker with his blind belief need Querry to boost their beliefs. The total disbelief of Dr Colins is something like a humanistic atheism and becomes more religious than any other kind of belief in its love of humanity and selfless service to it while that of Querry
begins to show signs of cracking up towards the end when he is shot dead absurdly by Rycker who suspects him of having seduced his young wife.

In a world where true religion remains passive like Father Superior, perhaps Greene seems to recommend humanistic atheism of Dr Colin's as an alternative.

In this novel, Greene creates a journalist-character in Mr Parkinson. He is a corrupt soul who carries corruption "on the surface of his skin . . . Virtue had died long ago within that mountain of flesh for lack of air" (109). By creating the caricature of a character of a journalist in Parkinson, perhaps Greene was easing his "bleeding conscience" (117)—to borrow a term of Parkinson—on the journalists and critics who hunted him all through his artistic career.

Greene does not spare the clerics either. The Bishop of Luc is a "tall rakish figure . . . cavalier of the boulevards . . . Women liked to kiss his ring . . . and he readily allowed it" (64). Father Thomas is a man without judgement. He is the first to glorify Querry as a zealous missionary and a spiritual mystic who has reached the phase of aridity—a phase prior to achieving mystic knowledge. And he is the first also to condemn Querry even without
verifying when the news reaches that the latter has seduced Marie Rycker.

As Rycker says, the fathers at the leprosarium in general "are more interested in electricity and building than in questions of faith" (39). They are given over to levity.

To sum up this section, it may be said that the adult world in Greene is fraught with thoughts and deeds that go contra to the dictates of religion and God. It is full of treachery, deception and sexuality. It is also marked by a death of emotion as in the case of D. and Querry. Here, innocence becomes a suspect capable of bringing about great harms as in the case of Marie Rycker whose innocence takes the heavy toll of Querry's life. Innocence in the adults becomes a dreaded thing, and something not to be trusted.

Whereas Greene lays bare the human psyche by explaining away the psychological workings of the sinners' minds in ever so many words, Golding conceals much meaning in very few words by charging each word with more than normal amount of explanation through a process of careful selection and filtering. It is profligacy versus niggardliness of language expense.

In a conscious artist like Golding who tries and succeeds to bring about a fusion of aesthetics and mimesis,
obscurity becomes inevitable. Complex human natures cannot be communicated through the ordinary language of daily use and in the simplest of narratives as what the humans normally do not reveal is more than what they reveal. Golding feels that the world "has ceased to be explicable" and a novelist can at best try to "put before other men a recognizable picture of the mystery" (Haffenden 98). To bring home the complexities of human psyche influencing the bizarre actions of man like Jocelin's prurience goading him to build a spire of 400' height, the pedarasty of Mr Pedigree, the naked walk of Miss Bounce or the sadism of Barclay playing the game of dog with Rick, Golding needs an array of tools like images of a special class, myths and fables known and unknown to readers. And all this difficulty is there only to convey the simplest of truths that man is an animal—not the prehistoric man but the modern man who has progressed much in civilization, science and psychology.

Mankind, in spite of its excellent advances in the fields of anthropology, sociology and psychology, refuses to look inwards and contain its continuing catastrophic fall is what worries Golding and forces him to take upon himself the painful task of preaching without seeming to do so.

In spite of the difficulty posed, Golding's art rises to the level of universal acclaim which is suspect in
Greene's. Golding's business is with 'the man' whereas Greene's is with 'a man'. Greene's art is blurred and gets reduced to a sectarian level due to the imposition or even integration of Catholic theology. Even his non-Catholic novels are not free from this bias as he tries and wins to elicit the sympathy of readers for the sinful criminals like Raven of A Gun for Sale.

Golding is also a Christian who makes profuse use of Christian myths, constantly alluding to biblical events and figures like the Fall and Beelzebub respectively for example to portray man's existence in a state of moral chaos. But what saves him is his ability to rise above a narrow religious dogmatism. In short, he is committed to writing about the natural man. According to Walter Allen (1964), as he says in his essay, "The Metaphysical Novels of William Golding" (1964), "One sees what Golding is doing. He is showing us stripped man, man naked of all the sanctions of custom and civilization, man as he is alone and in his essence, or at any rate as he can be conceived to be in such a condition" even though his vision is based on the concept of original sin. This he achieves by an elevation of the sectarian material to the level of universal significance without demanding too much from the reader of that "willing suspension of disbelief."
Great art always transcends the bounds of any sectarianism. There is always the case of the other side to the coin: that sectarianism also can rise to the greatest glory of universalism in art as in many other spheres of human life and to this category belong Greene's books.

According to Andrew Elphinstone (1976), "evolution alone can no longer carry him [man] to his destination. This is man's dramatic and often traumatic situation" and so it cannot be possibly said that "given time, mankind will evolve towards greater goodness and towards freedom from suffering" (27).

In a kind of reversal of the above theory, Golding takes up as his thesis mankind's inclination, if given a chance, to throw off the garb of evolution and retrogress fast into its primitiveness and proves it in his Lord of the Flies (1954).

The world of children in Lord of the Flies is not far removed from the world of adults. In fact, it is the microcosm of the macrocosmic adult world. Though there are no adult characters as such taking part in the drama evolving on the island, it is the adults who send the children there during a fiercely fought atomic war. Even the plane engaged in the evacuation of children is not spared by the adult ubiquity. The plane has been attacked
and only its passenger tube is able to safeland on the island.

Afterwards, as if to help sustain the steady decline of children into savagery, they send a gift in the form of a dead pilot. Ironically, after the dead-pilot in his parachute is introduced into the island as a result of an air-raid, the raid theme grows in the minds of Jack and his friends. They begin to raid Ralph's quarters for Piggy's glass and fire. Later, at the end, they raid the entire forest and set it on fire to smoke out Ralph.

The only adult who appears on the scene is the naval officer who comes to rescue them. It is ironical that even the rescue comes through a devastating fire and not by the fire lighted for the purpose of rescue. The naval officer asks Ralph very eagerly, "Nobody killed, I hope? Any dead bodies?" (247) as if killing is just a sport and he interprets the fire which is engulfing the island as "Fun and games" (246). And we know where this adult representative will take the boys to in his trim cruiser: to a world of inhuman mass killings, if they are not fortunate enough not to be attacked and destroyed enroute.

Golding once stated: "I am very serious. I believe that man suffers from an appalling ignorance of his own nature. I produce my own view, in the belief that it may be
something like the truth. I am fully engaged to the human dilemma" (TLS, 1965, 35). His next book which we will take up, Free Fall (1959) is about "man's appalling ignorance of his own nature" and "the human dilemma."

Samuel Mountjoy, a forty-two year old famous artist, is "a burning amateur, torn by the irrational and incoherent, violently searching and self-condemned" (5). He is appallingly ignorant of his own nature until in a Nazi prison camp the Gestapo psychologist Dr Halde turns him to look inward. Ignorance of one's own nature is the tragedy not of Sammy alone. It is the tragedy of the entire humanity. The human tragedy is, as Dr Halde says, "'Of course we can't know all about you, can't know all about anybody. We can't know all about ourselves" (139).

Dr Halde analyses the character of Samuel Mountjoy, and lays bare his inner self which is very much akin to what Golding personally feels about modern man:

There is no health in you, Mr Mountjoy. You do not believe in anything enough to suffer for it or be glad. . . . You wait in a dusty waiting-room on no particular line for no particular train. And between poles of belief, I mean the belief in material things and the belief in a world made and
supported by a supreme being, you oscillate jerkily from day to day, from hour to hour. (144)

Exactly as pointed out by Dr Halde, Mountjoy is a product of two systems—one of thought and another of faith. As a school boy he was under the influence of two opposite poles: one, the beautiful, spiritual world represented by Miss Pringle—the cruel Scripture Miss and the other, the rational, scientific world of Nick, the science master. For sometime, the boy Sammy was oscillating between these two poles and at last settled for Nick's world of science and rationalism though he was drawn to the mysteries of scripture. Thus when the dilemma was resolved, it was done the wrong way. Sammy found himself in a wrong world. Not only that. He also gave a twist to the wrong world and espoused the cause of evil: sexuality.

If Sammy had made a wrong choice to sexually possess Beatrice, and then deserted her, the cause was an adult, the scripture teacher, who taught religion without practising it. She is a bad soul and a bad teacher. As Mountjoy wants to tell Miss Pringle on his release from the Nazi prison, they two are of a kind—both guilty.

There are other minor characters like Father Watts-Watt suffering from homosexual torments, Philip Arnold who has become "a minister of the crown and handles life as easy as breathing" (251) in his unwavering and manipulative
wickedness, and Miss Manning and Mr Carew who provide the boys the thrill of sex by their dinner-time sexual-escapade.

The Spire (1964) has a prurient-priest as its protagonist just as Greene's Power and the Glory has a whisky-priest. Jocelin, like the spire that he builds, is a crooked priest. At the profoundest level, the tension in the novel arises out of a conflict between his sanctity and prurience. Till the end, Jocelin fails to recognize the bogus sanctity of his vision and the prurience for a woman festering in his sub-consciousness.

The prurient-priest Jocelin builds a phallic spire in salute to his sub-conscious sexual longings towards Goody Pangall, his daughter in God. Kinkead-Weekes and Gregor remark: "Jocelin's spire can be seen as an erect phallus lifted towards the girl he lusted after. The whole thing was a substitute gratification for a need he would never consciously acknowledge, a self-erection for self-fulfilment" (230).

Jocelin believes that he is a chosen one—"a spiritual man" "given specific work to do" (194). But others—the clerics, the workers, Lady Alison—do not consider him so. According to Lady Alison, his mother's sister, if at all Jocelin was chosen, it was not by God but by her in her capacity as the King's courtesan.
Jocelin believes that he got the idea of a spire in a vision. One evening he was kneeling in his oratory praying that the pride of his position (deanship) be taken from him. At that time his gaze went up and he saw, "there, against the sky, . . . at the top, still carved in stone, the thing I had felt as a flame of fire" (191). The flame of fire that he had felt at the tip is nothing but an erection of his phallus as the phrases "the rush of the heart, rising, narrowing, piercing" and "at the utmost tip it burst into a living fire" suggest.

The place of his vision is very significant. It is the place where the spire is being erected that he had had his vision. And it is the strategic place from where he used to glimpse at Goody Pangall. In one such encounter, when he was highly charged sexually by a tempting sight of Goody, he could have experienced an erection which he mistook for a vision outlining a spire, which God was commanding him to build.

Out of this vision follows the construction of the spire which will progress through human suffering and loss of lives. Pangall who is treated by the workers as a fool is built into the pit to ward off evil. Goody's adultery with Roger Mason is winked at and she dies at childbirth. Roger, unable to bear the strain of bargaining height for weight, weight for height, is reduced to the existence of an
animal-kind crawling on four. Rachel loses her silly but spritely existence because of the adulterous relationship.

As Laurence Lerner in his article, "Jocelin's Folly; or Down with the Spire" (1982) says, the spire "is a monument to monomania, to the crazy obstinacy of one man, and its erection was the greatest disaster that could have befallen the cathedral. That is true, whether we look at the motives behind it, at the effects of building it, and even at its symbolic significance" (4).

Jocelin who deliberately arranges the marriage of Goody to the lame and impotent Pangall, the church sweeper, so that she should be within his sight with her virginity sealed off, uses her as a snare to keep the unwilling mason tied to his work. He manipulates "the moral elements in the situation for his own ends" (Bunnel 18).

After Pangall's death, he once tries to reach her with outstretched arms and blocks her way as if to give her some message. But he does not know what he has got to tell her; or to ask her! As if reading his mind she pleads: "'Let me go, Father. Please let me go!'" (100) He fumbles out that he has all these years considered her as very dear to him. Goody is shocked: "'Not you too!'" (100)

Said in the context of an adulterous intimacy already developing between Roger and herself, the statement assumes
great significance. Father Jocelin's image hurtles down lower than that of the layman Roger in the mind of Goody.

Even earlier she has always avoided him as if avoiding a bull or stallion. But he cannot wipe her clean out of his system. Even after her death she haunts his mind: "'What is it one's mind turns to one thing only, and that not the lawful, the ordained thing; but to the unlawful. To brood, and remember half in pleasure, half in a kind of subtle torment'" (186).

Like Sammy who is tortured by the white unseen body of Beatrice, Jocelin is tortured by the "tangle of red hair" (91); after her death she becomes a fixation in the cellarage of his mind.

Like the dubious nature of his love for Goody, his daughter in God and like the bogus sanctity of his vision, his claim to mystical experiences, that of an angel visiting him and giving him the strength to build the spire is also false. It is nothing but tuberculosis of which he dies at the end. He becomes aware of the truth about the angelic visits tuberculosis only at the end.

If the whisky-priest of Greene is a tramp moving about in the company of peasants in filth and dirt, causing deaths and letting people be taken as hostages, Jocelin, his counterpart in Golding, is no better except perhaps he does
not tramp but stays put in his church, looking neat and sophisticated which too declines into shabbiness by the time the spire is completed. Of course, he does not fornicate probably because Goody is not willing. Like the whisky priest, Jocelin also carries death-blight in his hands and is not worried over the deaths he brings about.

Roger is a fallen soul, too. Instead of giving up the folly of building the spire even at the face of great odds and the unwillingness of his workers, he stays put because of his adulterous relationship with Goody which costs dearly by ending up in her death. Jocelin is only vicariously responsible for Goody's death whereas Roger is directly guilty. Roger is also responsible for the ritual sacrifice of Pangall (which brings to our mind the ritual murder of Simon in Lord of the Flies): "Fill the pit! Fill the pit! Fill the pit!" (81). His connivance with his workmen in building Pangal into the pit to ward-off evil cannot be ruled out.

The imagery of The Spire is drawn from the world of plants, birds and from cosmic forces. The twig with two leaves and berries—a twig of mistletoe—signifies the pagan ritual in which Pangall has been murdered by piercing it into his heart. The appletree—a tree associated with man's original sin—branching out and blossoming stands for the burgeoning evil. It also symbolises the mixed nature of
human life and enterprise in its connecting the earth and sky, dark and light, hell and heaven. There is no work of God which is purely good or bad. So is human enterprise. The sunlight appearing solid in dust, the water turning black in the pit in darkness, the wind equated to Satan leaping off all four feet in the likeness of cosmic wildcat (174) and threatening to sweep down the spire, the sky into the territory of which the spire rises and from where Jocelin looks at the pagan fires speak for the all round corruption. The earth on which the spire is built is marshy—unfit for a place of worship, and that is what happens with the start of the construction work. The prayer is shifted to a different place—the Lady Chapel.

If Jocelin fails to understand the true dimensions of human value and fails to establish a proper rapport with people, Oliver of The Pyramid (1967) fails to reach out even to those who seek him and instead makes a maximum use of such people. He fails to make love among people—the one virtue, the virtue of interdependence that keeps the world together.

D. W. Cropton in his essay, "Down to Earth," has this to say about Oliver of The Pyramid:

In each episode Oliver is involved with a person who needs, and reaches out for love: Evie, the
Town Crier's promiscuous daughter, Mr De Tracy, the effeminate director of the musical show, and Miss Dawlish, the music teacher. But in each case he fails; he uses Evie, he laughs at De Tracy, and he admits, over Miss Dawlish's grave, that he is glad she is dead. Among people, he has made nothing. (TLS, No. 3405 [June 1967], 481)

Dawlish was Oliver's music teacher. She lived alone in her father's house. Her musical talents were not so great. But she was full of pretensions and in her pretensions she had unintentionally and unconsciously offended the boy Olly, which simmering in his subconscious mind bursts out into the shocking statement: "I never liked you! Never!" (213) revealing the utter inhumanity of Oliver.

As a small boy once when he went to Bounce to share the joy of his father acquiring a primitive wireless set and a gramaphone, she "attacked my father, attacked me with a savage indignation" (186). She "would never, never listen to anything so cheap, nasty, vulgar, blasphemous" (186). At another time when he expressed his desire to become a musician, Bounce advised him to "go into the garage business if you want to make money" (193).

Both the teacher and the student showed an utter lack of understanding for the other. Bounce failed to appreciate Olly's enthusiasm because of her loneliness in the beginning
and then because of the torments she was experiencing through a sense of longing for Henry Williams who had by the time moved into her house to live as—to put it in her own words—"my family" (186).

Oliver's hatred of Bounce—though born of a childhood prejudice—persists through his adolescence and adulthood revealing him as a man with a heart of darkness having no understanding for other human beings.

When Henry and his family left Dawlish to live separately, Dawlish used to drive out only to get her car into accidents so that she could call Henry over phone to service it. (It was Henry who serviced her car always, personally.) Olly snipes at Bounce and says that she can go on using the telephone boxes as long as she had enough money. Olly's mother sharply retorts throwing light on the callousness and money-mindedness of Olly: "'Money isn't everything. You'll find that out one day, Oliver'" (205). But Oliver does not seem to have realized the importance of sentiments and continues to measure relationships in terms of money and utility only like Henry Williams.

When he reads about "how Miss C. C. Dawlish had been fined five pounds; and later ten pounds" (205) for driving recklessly and causing accidents, Oliver considers her as "the long-dead Ophelia with her hatful of leaves—"a
Stilbourne eccentric assimilated and accepted" (206). Oliver is only a chemist and not a biologist or a psychologist to understand people in better perspectives.

His last visit to Dawlish with his son Mark and daughter Sophy brings out the core of his egoism. Cats and canaries and budgerigars add to "the already stale house an entirely new dimension of fetor" (209). Sophy is scared and nuzzles into his trouser leg and Olly feels "a great surge of love come over me, protection, compassion, and the fierce determination that she should never know such lost solemnity but be a fulfilled woman, a wife and mother" (212). Like the whisky-priest of Greene, Oliver is moved to infinite love and affection for his daughter. Both the whisky-priest and Oliver are worried about the future of their own respective daughters but are not moved by the sorrows of other people. At least in the case of the priest, his selfish love transforms into a love of all whereas in Oliver it does not. He lacks a capacity for humanity.

As predicted by Olly's mother, Henry Williams buys up almost half of Stilbourne using Bounce's wealth and money and ditches her "when she was no more use to him" (198). And Bounce, moaning "Oh Henry, Henry my dear! What's to become of me?'" (195), ends up as an automaton "pacing along the pavement with her massive bosom, thick stomach and rolling, ungainly haunches; Bounce wearing her calm smile,
her hat and gloves and flat shoes—and wearing nothing else whatsoever" (207). Henry Williams has taken the music out of her life.

Bounce having had no taste of love and compassion can wreak her vengeance upon society only by declaring to save a budgie and not a child as she tells Oliver: "'D'you know, Kummer? If I could save a child or a budgie from a burning house, I'd save the budgie'" (212). The iniquities of life had hardened her attitude to life.

Emphasizing the importance of social relationships, Stephen B. Clark (1980) says:

Stable social relationships are more important for human life than most contemporary people realize. If we cannot reconstruct stable personal relationships, and if human values continue to be consistently sacrificed to functional values, then the human race will be greatly impoverished. (540)

The Pyramid presents a world which is rendered 'greatly impoverished' with regard to human values. Oliver and Henry are entirely guilty not only of failing to establish 'stable personal relationships' but also of wilfully sacrificing such relationships to 'functional values'. Though they succeed socially and financially, Golding shows us, through the disillusionment of Evie and the cynicism of Dawlish that
a society composed of people like these two will be a 'greatly impoverished' one humanistically.

In the case of Mr Pedigree, the pedarast-teacher of Darkness Visible (1979), his fall is a literal one from the top floor room at Foundling's school to the public lavatories of Greenfield. Pedigree suffers from a compulsion. He cannot help avoid fumbling with the flies of handsome boys. And soon the compulsive habit leading to the death of Henderson, he finds himself in jail. The pity is that this habit is so compulsive that he persists with it even after serving a term in jail. He continues with the evil by attracting boys in the park with the help of a colourful ball and slowly moving them towards the lavatory.

The efforts of Matty to cure him bear no fruit. Pedigree symbolises man's inability to be made aware of his own darkness, leave alone to be cured of the same. Instead, he sees his darkness as a general condition of all. When Matty takes him to the stable-quarters of Stanhope girls for a session of transcendental meditation to cure him, Pedigree protests and escapes shouting: "'Oh no! No you don't Matty! What is this, Pedarasts Anonymous? Three cured and one to go?'

Pedigree's words convey ominous meaning. It is not only he but others like Sim Goodchild and Edwin Bell also
seem to suffer from this disease though theirs is garbed carefully within limits of decency. It is true that Sim Goodchild suffers from a father-fixation for Sophy and Toni but restrains the same within limits of decent social interaction whereas Pedigree blatantly admits his disease and does not want to be cured.

The Paper Men (1984) is about the sadism of a world famous writer and the depravity of his future biographer. His marriage to Liz being brought to an end by the dirty act of Rick L. Tucker rummaging the ash can for bits and pieces of paper which might throw light on his early life, Barclay, the novelist, leaves England and wanders through Europe only to come back home to see Liz die of cancer and himself shot dead by Rick. Wilf has a dubious past with a Lucinda, a Margaret and a road-accident in South Africa killing a man. To cap it all, he is an alcoholic.

He becomes famous through his book, All We Like Sheep which the American millionaire Halliday likes very much, particularly for one sentence where Barclay admits "to liking sex but having no capacity for love" (65). Barclay symbolises the pathological condition of modern man who cannot suppress sexual longing even after he becomes biologically unfit.
Barclay will not learn the lessons of life even at sixty. He is a sadist. As Anthony Storr remarks, he "behaves with the utmost cruelty to Rick" (Carey 140). He will not sign up an authorization for his future biographer without giving him enough worries and humiliation. He makes Rick run after him for years all through Europe. He plans to put him to paper in a novel as a comically loathsome figure "with such a viciously precise delineation that even Mary Lou would blush for him and the strange rich man Halliday laugh him out of his life" (78). Golding perhaps shares with his readers the way the fallen men of the paper world wreak vengeance on their enemies. Golding's Barclay makes us think of Greene's caricature of the paper men through the character of Parkinson.

It is Barclay's inhumanity that impels him to treat others like animals. Even Barclay's final decision to sign up in favour of Rick is linked to a sardonic wish. He puts a condition that Rick should give a realistic account of his offering his young wife Mary Lou to him so that the world should know even this as a bit of his greatness.

Rick is also to blame for all his humiliation at the hands of Wilf. Funded by Mr Halliday, he tries all crooked means to achieve his end and when the end is in sight, he, in a fit of rage, commits the sin of murder on suspicion that Barclay is destroying all the papers and thus the
possibility of a biography by him. Rick is a myopic who cannot see through men and find out the grain of goodness.

Rick is instrumental in breaking up the marriage of Liz and Wilf. (It is a different thing though that Liz has been looking out for an excuse to shift to Capstone Humphrey Bowers.) He commits academic frauds by cheating his audience about a close rapport with his academic material--Barclay. He pimps his wife first to Barclay unsuccessfully and then to his funder Mr Halliday permanently. Trying to serve two masters (Halliday and Barclay)--which Barclay describes as "it's like serving God and Mammon. Guess which is which" (144), though Barclay's analogy is not sustainable--Rick is consumed by the devil within him and is driven to shoot down Barclay out of desperation.

Mr Halliday, with his Barclay Foundations and with his liking for the company of ladies and shunning contacts with men, is a signature of that spiritual emptiness surrounding men who climb to phenomenal success and wealth.

There are close parallels between The Paper Men and A Burnt-Out Case. Rick is both Rycker and Parkinson rolled into one. Parkinson, the journalist, shadows Querry and writes articles on him in the Post. Rick shadows Barclay for an authorization to write a book on him. Both Rick and Rycker finally in a fit of rage shoot down their materials--
Wilf-Querry. Both of them use their respective young wives as a bait to win the person they admire. Even the young wives have something in common in their names, age and seeming innocence.

In the "Greeneland" and the "Gold(ing)mines" we come across a striking similarity in the dehumanisation of humanity and dehydration of religion. Men and women are fallen and they psychologically crawl on their fours. They are mentally sick, physically numb and spiritually dry. They either are incapable of love, compassion, sympathy and responsibility like Querry and Barclay or feel it to an excess and towards wrong persons as in the case of Dean Jocelin and Scobie.

Mostly the characters of both the writers fail to establish proper social relationships. Greene's Pinkie, Maurice and Querry and Golding's Sammy, Jocelin, Olly, Barclay and Stanhope girls—all these characters either do not establish proper social relationship or sacrifice human values to functional values, and therein lies their fall.

Most of these characters—Scobie, Jocelin, the whisky priest, the pious women, Sarah, and the priests in the leprosarium—cling to religion as a compulsive feeling or trapery. They do not understand its true significance so as to live upto such a significance.
There is a marked difference in violence and sexuality between the worlds of children and adolescents, and that of the adults. If the significance is in the commission of the acts themselves in the worlds of children and adolescents, the focus shifts to psychic tensions arising out of the commission of such acts among the adults. The tension shifts from physical plane to psychic plane—the shift becoming perceptible in the transitional world of adolescence.

The children—the boys (LF), Rotten Row Sammy (FF), Pinkie of Nelson Place (BR), Else (CA), Brigitta (PG)—either do or watch events of violence and sex. They do not show signs of capacity to analyse the consequences. The adolescents—Sammy, Matty (DV), Pinkie and Rose—both commit sins and develop an awareness of consequences. The adults are given over to serious mental debates—dialectics—of the sins that they commit quite casually like an automaton.