CHAPTER V

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According to Christianity, Man, who exists in a condition of sin, is restrained from sinning further through what Calvin calls 'common grace'. Common grace "restrains sin in fallen human kind even though it does not take away man's sinfulness. This type of grace Calvin distinguished from the particular or saving grace whereby man's nature is renewed and whereby he is enabled to turn to God in faith, repentence and grateful obedience" (Hoekema 189).

If man is not restrained through this common grace, the world would be an entirely different place. This is what is echoed in the following words of G. C. Berkouwer (1962): "If God would let men follow their own desires completely, then the world of evil would be wholly different from what it is" (149).

It also becomes clear from the writings of Christian theologians that man stands a chance of being redeemed and restored to Him through what they call 'saving grace' if only man strives to qualify himself for the same. For man is endowed with such a potency to make the necessary efforts. According to Kant, to put him in the words of
Berkouwer (1962), "Man may be corrupt to his very depths, . . . but out of these depths, too, must come the free act of revolution" (123). This is what is claimed by Existential Philosophy also. "Man's situation, as Sartre sees it, is absurd and tragic; ... [but] man can retain his integrity and defy the world" (Kaufmann 47). So, by making a right use of his free-will, man can rise above his sinfulness. If man realizes his wrongs, cultivates humility, renounces sinful pride and selfishness and surrenders his will into the Will, he can rise above his fallenness and be redeemed.

Our task in this chapter is to point out how Greene and Golding handle this aspect of man's ability to rise above his fallenness.

But when theology instead of remaining a scaffold tries to become the edifice itself, then both theology and art suffer. This is what happened in the case of Greene especially during his Catholic phase, and in particular when he approached the question of redemption to his Catholic characters. His Catholic influences and artistic compulsions failed to coalesce and he came in for sharp criticism from both sides. His sinner-saints like the whisky-priest, Scobie and Sarah are an anathema to the Catholics and on the other hand, the miracles assigned to Sarah and the religious qualms of Scobie are
incomprehensible to the non-Catholics, not necessarily unbelievers.

Catholic religion assures redemption even to the worst sinner provided he seeks mercy. The doors of forgiveness are always open that the sinner may knock at them any moment with a repentent heart. Even then, there are people who still evade the vast net spread by the Divine Intolerance to catch the sinners for redeeming them. Greene spreads the net still vaster to catch even the unremorseful sinners who may be irredeemable in the eyes of the Church herself.

Greene oversteps conventions and seems to say that the operations of divine grace are inscrutable. Nobody can speak with certainty about the mercy of God—even the Church and her representatives. Such is the nature of the 'appalling strangeness of God's mercy'.

Grace is all pervasive in his work. As Ian Gregor says in his article, "The End of the Affair" (1962), "the action of Grace as Greene seems to present it is fortuitious, inexplicable and ultimately unknowable" (Hynes 1973, 124).

When man's faith in an unseen and unseeable God itself is inexplicable, the mercy extended by such a God should all the more be inexplicable and illogical too. According to Vincent Martin (1962), "By insisting on the absurdity of faith, Kierkegaard was proclaiming that it is something
entirely different from philosophy. Philosophy is occupied with the intelligible, whereas faith is concerned with unintelligible, the absurd" (13).

Greene's view of redemption borders on this theory of unintelligibility. He refers to it as 'the appling strangeness of God's mercy', which is limitless. In an interview to Martin Shuttleworth and Simon Raven, Greene refers to the limitless possibilities of grace. He says, "I write about situations that are common, universal might be more correct, in which my characters are involved and from which only faith can redeem them, though often the actual manner of the redemption is not immediately clear. They sin, but there is no limit to God's mercy" (Hynes 1973, 159).

To redeem his characters, Greene employs the technique of a sort of post-mortem analysis of the sinner's prospects of redemption—a discussion between a spokesman of the Church and a representative of the diseased which establishes beyond doubt the salvation of the sinner in almost all his Catholic novels.

In Contrast to Greene's optimistic view of man's redemption, Golding's view is quite pessimistic. He has a tight hold on redemption. He does not subscribe to any
particular religious denomination though he is a fundamentally religious man.

To Golding man is both heroic and sick. Man is trapped in himself. He is islanded. And his salvation lies in his recognition of his condition and coming out of it. According to Jean E. Kennard, "Golding believes man's salvation lies in a recognition of the macrocosm in which he is a microcosm: man must find a bridge off the island of himself into an outer reality" (178).

Though Golding shows man as islanded within himself and urges him to come out of it, he fails to provide a bridge to his characters. Either there is no bridge (as in FF) or if there is one, it hangs crookedly (as in Jocelin's case). John F. Fitzgerald and John R. Kayser say that "modern man, who can explain everything in entirely antiseptic, sanitary ways cannot, no matter how often he cleanses himself, rid himself of the decay that comes from within" (85).

Sin being part of his nature, it is almost impossible for man to part with it. That is why Golding does not look forward to redemption of mankind while every other writer of the fall theme almost does. And here he differs very much from Greene.

In his "Belief and Creativity" (1980), Golding refers to himself as a universal pessimist and a cosmic optimist,
making a distinction between universe and cosmos. Universe is what we see with our naked or telescopic eyes and that which is open for daily use. Cosmos is "what Tennyson meant with all in all and all in all—the totality, God and man and everything else" (MT 201). He compares this universe to the world of his artistic creativity which is a hell and says that there is redemption beyond the pale of this universe: "It may be—I hope it is—redemption to guess and perhaps perceive that . . . beyond the transient horrors and beauties of our hell there is a Good which is ultimate and absolute" (MT 201-202). It is as good as to say that there is no redemption for man on this earth. Ian Gregor, in his "The Religious Imagination of William Golding" (1986), says: "About salvation and man's redemption he has been more reserved" (Carey 87).

This is the crux of the issue. Though he believed in God and religion and made use of them in his delineation of man's fallenness, he strikes a line of his own when it comes to the aspect of redemption.

According to Denis M. Calandra (1964), "Golding offers no solution to the problem he presents; human nature is what it is and there is no easy or fast way to change it. At the same time, knowledge of a problem is a great step in arriving at a solution" (64). An awareness of one's self—this is what one can expect in Golding's novels at the most.
It is this which he allows in the case of Sammy (FF), Jocelin (Sp) and Olly (Py).

However, one will be in for some surprise when one goes to his later books like Darkness Visible (1979) and The Paper Men (1984) wherein due to advancing age perhaps, his vision mellows and there appear streaks of light.

Usually in Greene's novels, his characters are enlightened after a life of evil, sin, and guilt. He seems to believe that only a suffering through sin can take a soul closer to divinity. Man has the capacity for both salvation and damnation. His characters are allowed a long lease of damnation to be short-shrifted at the end into salvation. More the sinful his characters are, brighter the chances of salvation. This Baudelaire-Eliot syndrome is recurrent in his writings.

Even in the earlier secular phase the books of which he called entertainments and thrillers, we see him go all out and woo the readers to sympathize with the criminals. Raven of A Gun for Sale (1936) is a criminal who, after a lifetime of crimes, becomes remorseful towards the end. Moments before shooting down Davis and Sir Marcus, he feels sorry for having murdered the Socialist Minister who in fact was a good man: "'I wouldn't have done it,' Raven said, 'if I'd known the old man was like he was'"(165). The old Minister
comes to him in his dream and urges him: "'Shoot, dear child. We'll go home together. Shoot'" (123). But Raven would not shoot. Instead he weeps.

Just as Raven experiences a change overtaking him, there is a corresponding change in other's attitude towards him also as revealed through Anne Crowder's affection for him. Towards the end, she no longer feels any hatred for him: "she could no longer feel the same repulsion towards Raven" (182) and remembers his kindness in his sparing even his sacks to protect her from the cold. Greene invests Raven with humanity which is something not to be found in a criminal of his kind. And his guilt gets diminished.

If an absence of religious preoccupation marks these early novels, its need is more than made to be felt by the vacuuity that surrounds life. The characters of these novels suffer from a sense of meaninglessness in a life of sin and crimes. Agent D. of The Confidential Agent (1939) suffers from a sense of numbness in the absence of a system of belief to cling on to. In England Made Me (1935), Herr Krogh, "the internationalist ... who had lent money to every European Government" (38-39) feels only miserable in his financial opulence (40). Even in the very first of his published novel The Man Within (1929), Andrews is envious of Elizabeth's belief. If this sense of loss is to be explained
in religious terms, it can be said that these characters long for a system of belief to fall back upon.

As Judith Adamson (1990) says, "Several of his early characters are Catholic and though religion itself is not important in plots until Brighton Rock, there is a strong fascination with the certainty of belief in many of his earlier books" (33). Thus it will be seen that Greene was unconsciously involving Catholicism as the possible source of redemption for the sufferings of humanity in thirties.

By the time Greene wrote Brighton Rock (1938), the first of his major religious novels, he might have already come under the influence of Charles Peguy, a French writer who believed that no soul could be damned by God because He happened to be the creator of such souls also. If souls are to be damned, Peguy asked, why should He create them first of all. This is the principle that seems to have influenced the creation of Pinkie. Pinkie is a totally depraved character but Greene extends mercy even to him. If Pinkie's glory is his capacity for damnation, he also has the choice of Catholic salvation.

The old priest whom Rose meets at the end tells her the story of 'a Frenchman': "'He was a good man, a holy man and he lived in sin all through his life, because he couldn't bear the idea that any soul could suffer damnation'" (246).
This man never took the sacraments, never married his wife in a Church. This is the story of Pinkie also. But, the priest says, people thought that the Frenchman was a saint. And he advises Rose against drawing any conclusion about Pinkie's damnation.

According to the priest, nobody can conceive "... the ... appalling ... strangeness of the mercy of God" (246). One must go on living in hope and prayer even for a mortal sinner. The Church does not believe that any soul is cut off from mercy; not even Pinkie's. Though Rose is convinced of Pinkie's damnation and wants to damn herself too for having failed him, the priest still prevails upon her. Love can redeem even the worst sinner. If a sinner had ever loved his wife or if his wife and posthumous child could love him, there is hope for the sinner. The priest is intolerant to redeem Pinkie at any cost.

It is true that Pinkie loved his wife at least on occasions. And this in itself is enough to hope for his salvation. According to Frederick Karl (1972): "In Greene's world, few are past saving. Even Pinkie, who has reached so far into the lower depths, can be saved because he did love at one time" (97). In spite of his aversion to sex and family, Pinkie made love to his wife Rose on the day of their marriage and thus fulfilled his conjugal obligation. He could have continued to love her, even better, and made a
good husband had not the suspicion that Rose might squeal 
been generated by Ida's visit.

The sexual interest that is aroused in Pinkie is not 
one of genital sexuality. It is poised upwards to form a 
combination of "eros—creativity, passion, procreation; 
philia—friendship, concern, communion; agape—self-giving, 
altruism, generosity" (Drane 1976, 19).

Through sexual awakening, he is getting an insight into 
the value of human life and at one time he even thinks of 
giving up the whole thing and "let her live" (238). What he 
fakely intoned once—'Dona nobis pacem'—just to win Rose 
into the suicide pact, now the same peace makes a serious 
bid to come to him: "An enormous emotion beat on him; it was 
like something trying to get in; the pressure of gigantic 
wings against the glass" (239). God's peace comes to him, 
though he resists it. Referring to this incident Paul O'Prey 
(1988) says: "Pinkie despite his evil, is seen as close to 
God and even pursued by God" (71).

Pinkie once told Rose that mercy could be sought and 
found between the stirrup and the ground. After all, as the 
priest asks, who can know what was in Pinkie's mind when he 
was falling off the cliff. Perhaps he might have sought and 
found it as the apocalyptic scene of his end suggests: "he 
was at the edge, he was over; they couldn't even hear a
splash. It was as if he'd been withdrawn suddenly by a hand out of any existence—. . ." (243). As Ida observes over her Pagan Ouija Board in the end, "It's a strange world, there's more things in heaven and earth" (245); and nobody can say for sure that Pinkie is damned.

In The Power and the Glory (1940), we see the whisky-priest, who drinks "the bandy down like damnation" (169), raised to the glory of a crucified saint in the end propped up by Greene with a number of parallels from the life and crucifixion of Jesus Christ: the mestizo's temptation of the priest just as Satan's temptation of Christ in the wilderness; the priest's return by mule to Tabasco recalling Christ's entry by mule into Jerusalem; the priest's staggering walk towards the site of execution; the American ganster's name—James Calver—reminding us of Calvary; the analogy between the lieutenant and the Romans and between the Police-Chief and Pontius Pilate—permitting the execution but not desiring it (Adele King 1982, 47).

The present book is a 'thesis novel' which works out an artistic response to the question posed by Dr Fitzpatric of Villhermosa whom Greene met during his Mexican travels. Referring to the alcoholic priest of Chiapas who had been constantly on the run to avoid persecution by the communists of Mexico, the doctor said,"but who can judge what terror and hardship and isolation may have excused him in the eyes
of God?" (LR 122). Like the priest of Chiapas, the whisky-priest of this book spends his days in terror and hardship and isolation; but he never gives up his faith like the other priests who have either fled or been massacred. In fact, the dangerous life turns him into a good man instead of hardening him into a criminal. According to Michael Gorra (1990), "His life on the 'dangerous edge of things' has made him a good man, however 'wrong' his behaviour" (130). A sinner becoming a good man in Greene is synonymous with attaining saintliness.

Greene achieves this by making the priest become aware of his worthless self, drop his selfishness and develop a selfless love for others. As his life becomes harder and harder, and his external appearance sinks lower and lower, his internal image grows more and more shining and he begins to understand the need for altruistic love. Comparing Pinkie and the priest, J. P. Kulshrestha (1977) says: "While Pinkie descends and is brutalised, the priest ascends and is humanised" (83). It is true that in his descent into an animal-like existence, the priest slowly ascends to saintly heights. The growth of altruistic love is made possible by a selfish love of his illegitimate daughter Brigitta.

Caught by the red-shirts and locked up in a prison cell for carrying alcohol, the priest hears somebody utter the word 'Bastard!' (124) and is reminded of his own child. A
sense of tenderness overwhelms him which soon gets enlarged and encompasses all the prisoners: "He was moved by an irrational affection for the inhabitants of this prison" (127). R. W. B. Lewis (1960) feels: "Here the 'epiphany' takes place in the blackness and stench of a prison!" (254)

The priest develops an awareness of humanity and the need for selfless love. As Erdinast-Vulcan (1988) says, "The priest has become a man of his people" (36). He rejects the notion of the pious woman about his being a martyr, develops humility and admits his being in a state of mortal sin having fathered an illegitimate child.

Moved by the misery of the old man who cries for his bastard child Catarina, the priest props up the former's head on his shoulders throughout the night without even shifting in his seat so as not to disturb his sleep. In his empathetic love, the priest rises up in his stature. The priest also takes care not to offend the pious woman. The priest has learnt a lot "to see things with a saint's eye" (130).

Curiously, it is in his corruption that the priest understands the nobility of love and pity. Waiting in front of the lieutenant's desk, the priest looks at his first Communion photograph hanging on the wall and thinks of his past. Then, in his innocence, he had felt no love for anyone; now in his corruption he had learnt" (139). Still,
the obliterated old self has to linger "in a state of limbo" (147) for some more time before he could be finally resurrected into glory.

Such an occasion to efface himself fully comes to the priest when he is in the same prison once again on the eve of his execution. It is again his child who enables him to drop his old self of utter selfishness. The child serves as an objective correlative to the sinner. In his daughter's evil, the priest becomes conscious of his own evil; and in praying for her future good, he himself is saved, as in the misery of his own child and himself, he becomes conscious of the misery of the world at large. The priest remembers Brigitta and prays: "Oh God, help her. Damn me, I deserve it, but let her live for ever'" (208). He immediately understands his failure and regrets that "this was the love he should have felt for every soul in the world" (208). He is remorseful that he has done nothing for anybody.

The priest is immensely disappointed at having to go to God empty-handed. He feels sorry that he has missed the chance of sainthood narrowly by taking to a life of frivolity selfishly. Desiring sainthood in itself is not wrong. It becomes a sin only when one manipulates events in one's own favour without qualifying for sainthood. Now that the priest is aware of his worthless self and of the worthless nature of the life that he has lived and that he
does not covet sainthood (as evident from his laughing rejection of martyrdom conferred on him by the pious woman), he qualifies for God's grace and even for sainthood. As Frangois Mauriac says, "He is miraculously saved from pride, complacency and self-righteousness. He goes to his martyrdom, having always in his mind the vision of the soiled nothingness and the sacrilege that a priest in a state of mortal sin is" (Hynes 1973, 76).

In his Weltanschauung, the priest has all along placed 'I' above 'thou'. He gets an insight into the principle of philadelphia (love of neighbours as one's own brothers and sisters) through a love of his daughter. But it does not last in the first instance. He lapses into the 'I' as is revealed in his desertion of the woman with a dead child and fight with the mongrel bitch. Final and complete effacement of self becomes possible only on the door-step of death as in the case of Golding's Jocelin which we will consider later.

A saint is made as much by the change that takes place within him as also by the change that he brings about in others. This causal role is much significant or otherwise many a sainthood will go unnoticed and unrecognized. To facilitate such a recognition, miracles are reported upon the death of such persons. Miracles are an integral part of sainthood in the Catholic Church. This aspect is also
highlighted in the sainthood of the priest. His earlier contacts and the final execution bring about miraculous changes in others like Coral, Louis, his pious mother, the lieutenant and Mr Tench.

After his visit, Coral gets her first menstruation. This is a climacteric not only of her passing into womanhood but also of her experiencing the mysteries of life. Looking at the crosses which had been scribled by the priest on the floor of the barn-house, Coral experiences a novel sensation: "The child stood in her woman's pain and looked at them: a horrible novelty enclosed her whole morning: it was as if today everything was memorable" (54-55). To Coral the novelty is not only an initiation into womanhood. It is also an initiation into a spiritual understanding of the significance of religion in the life of Mexican barrenness. Soon after this experience, she proceeds with a determination to the responsibilities placed on her shoulders by a sick mother and a father who goes off to the town frequently.

If Coral passes through a mysterious conversion which has religious undertones, the conversion of the other child Louis to religion is a literal one. The boy who has not been showing interest in the story of martyrdom of Juan read out by his pious mother and instead showing admiration for the secular powers of the lieutenant begins to evince
interest in the story of Young Juan since watching the execution of the priest. The change wrought by the priest is so strong that he even spits at the lieutenant for shooting down the priest. And it is he who recognizes and welcomes the new priest who comes obviously from nowhere to fill the void left by the martyred priest.

Louis's mother also changes her opinion of the priest. When the boy Louis asks her about the whisky-priest's chances of martyrdom who has also been shot dead like Young Juan, the pious mother astonishingly affirms it forgetting all her past hatred of him: "'Yes. He was one of the martyrs of the Church.'" (219)

Even the priest's rival, the lieutenant, is kindly disposed towards him when they come face to face with each other. The lieutenant relishes a long conversation with the priest when he finally arrests him in the hut where Caliver dies. He treats him with respect, kindness and understanding. He even takes the risk of providing him brandy. Not only this. Forgetting his professed hatred of religion and its rituals, he takes the highest risk of arranging Padre Jose for hearing his confession though the latter refuses to be persuaded. After all, the lieutenant does not regard the priest as a bad man.
In his victory over his enemy, the priest is exalted to the heights of a Christ or Buddha who preached and practised love for all and won even enemies to their side.

In the life of Mr Tench also there comes a change. He gets a letter from his wife after several years in which she forgives him and suggests divorce as a final solution. Though divorce, it is a release to Mr Tench.

It will be seen, thus, that the priest even without his knowledge brings about changes in so many people. His sin can be forgiven and he be accorded sainthood.

Commenting on the sainthood of the priest, Paul O'Prey (1988) says that "we are back in the paradoxical world of Peguy: the sinner is at the very heart of Christianity and closest to the sinner is the saint, and indeed here they are one and the same person" (78).

If Scobie of The Heart of the Matter (1948) commits suicide--the most unpardonable sin next perhaps only to blasphemy--it is not that he wants to give pain to God. But to stop giving pain to him anymore. Finally, he surrenders himself to God in meek submission. According to David Lodge (1971), "His decision to commit suicide, rather than choose between injuring Louise, Helen, or God, is in a perverse way an act of generosity, of sacrifice, illustrating Peguy's apothegm, which furnishes the epigraph to the novel: 'The
sinner is at the heart of Christianity. . . . No-one is as competent in the matter of Christianity as the sinner. No-one, unless it is the saint.'" (108)

Greene works out the salvation of Scobie through a conflict between passion and guilt. Scobie is obsessed with a passionate pity and responsibility to ensure the happiness of his two women. All the same, he finds it impossible to suppress the sense of guilt arising in him in his hurting Him through adultery. Unable to go on hurting God, he commits suicide finally in the hope that it will hurt Him just for once but will ensure happiness to his two women for ever thereafter. We hope God, his Creator, having created him to live the way he lived in his life—that is, in defiance of His theological code by falling into adultery—retrieves him to His Kingdom in the end. Though Scobie's act is a wilful and deliberate trading-off his own damnation, it is motivated by a sense of surrender to God and goodwill to others. The clash between passion and guilt ends up in humility and goodwill. And he dies in the middle of a statement of love: "'Dear God, I love...'' (265).

As creator, God is only responsible for all human actions. As Scobie claims, if it is God who created man, then it is He who created his sin also: "'If you made me, you made this feeling of responsibility that I've alays carried about like a sack of bricks'" (259). And as Paul
O'Prey (1988) says, "He must share the blame for the way
Scobie is" and "secondly, his act of despair" should be
treated as "an act born not out of a sense of evil or hatred
of God, but out of a sense of goodness and love of God" (84).

Though he takes upon himself certain responsibilities
which he should otherwise leave to Him, he never assumes any
pride about his abilities. Nor does he snide or snipe at
Him. Above all, it is on the other hand a love of Him, a
fear of hurting Him by going to confession at Christmas and
tasting the Eucharist in a state of mortal sin without
fulfilling the precondition of a genuine contrition that
makes him go all the hog to commit suicide.

He does not want to play deception with God. He makes
it more than clear to Father Rank during the confession:
"When Father Rank wants him to promise that he will not go
to Helen again, Scobie says, "I am cheating human beings
every day I live, I am not going to try to cheat myself or
God" (221). It is all only God's mistake to have placed him
in this fix. It shows his unwavering love of God.

Finally when urged by Louise like "a kindly and
remorseless gaoler to dress for execution" (212)—that is,
to go for confession, Scobie lets God "Take the spear
thrust" (224). He surrenders meekly to confession, offers
his damnation: "'O God, I offer up my damnation to you. Take it. Use it for them," (225) and accepts the Host. But God, one believes, will be pleased to accept him as an offering in expiation of the one sin that he has committed helplessly and in spite of himself.

Speaking about the impropriety of speculating on one's damnation, Evelyn Waugh in his essay, "Felix Culpa?" says: "We are told that he is actuated throughout by the love of God. A love it is true that falls short of trust, but a love, we must suppose, which sanctifies his sins. This is the heart of the matter." And Waugh draws our attention to the epigraph which is a quotation from Peguy's Nouvean Theologien the theme of which being "Christianity is a city to which a bad citizen belongs and a good stranger does not" (Hynes 1973, 10).

Scobie may be 'a bad citizen' according to the moral code, but not 'a good stranger to be condemned. The Heart of the Matter is another reenactment of the same old Baudelaire-Eliot-Peguy-Greene paradox that the sinner is closest to God.

From The Heart of the Matter to The End of the Affair (1951), we move from an adulterer-saint to an adulteress saint. If the Catholics were worried about the salvation that was accorded to the adulterer Scobie, they were
scandalized by the miracle-performing sainthood accorded to an ex-adulteress—Sarah. According to John Atkins (1966), not only Catholics but even "the barbarians of the Protestant North "were also scandalized by this book: "Times review was headed 'Shocker'. Greene's portrait appeared on the cover... The caption read, "Adultery can lead to Sainthood'. . . . Sarah Miles had committed adultery, therefore she had done nothing else in her life. It was the case of Father Damien all over again" (193).

Even a recent critic like Paul O'Prey (1988) refers to the book as "a story in which sainthood is achieved through the sin of adultery (in a church whose female saints are almost exclusively virgins)" (93).

Though the above views of the book seem to make it a simple story of adultery leading to sainthood, it is in fact an excellent dramatization of the psychological trauma experienced in the process of giving up carnal pleasure for espousing the bliss of loving God who is conceived not in any solid form but as vapour.

In the days immediately following the bargain prayer and giving up of Maurice, Sarah is tormented by a lack of belief in the immortal soul and the impossibility of desiring it: "Even a God can't love something that doesn't exist, he can't love something he cannot see" (101). But
before she dies, she realizes that she has all along been loving God while making love to Maurice: "Or was it really You I loved all the time? Did I touch you when I touched him? Could I have touched you if I hadn't touched him first" (123). Sarah's attainment of God is similar to the tantric principle (a sect of Hinduism) of attaining nirvana—divine bliss—through sexual bliss.

Though faith comes to Sarah in an instant through a blind leap, the leap is followed by a chasm of trauma triggered by scepticism and sexual longings. But the new Lover's love is so overwhelming that He will not allow the springs of old love to gush forth. She frets and fumes. She asks God whether He could see an immortal soul under her skin to love her so much. She asks: "'But in this bitch and fake where do you find anything to love?' (101). It is a mystery which God will not explain nor can she make any rationalization out of it. It is all once again, 'the appalling strangeness of the mercy of God' visiting the most unexpected subject, at the most unexpected time and place.

Greene works out her salvation through a powerful dramatization of the antithetical passions: love and hatred.

Sarah-Maurice and Sarah-God affairs are based on the principles of love in hatred and hatred in love. Sarah loves Maurice for he is her Maurice and not Henry. She
hates him for his jealousy. In her affair with God, she loves Him for finding anything worthy of His love in her and hates Him for depriving her of Maurice. The antitheses are finally brought to a reconciliation in "the dark church at the corner of Park Road" (109). There she realizes to her astonishment that her hatred of God is born of a love of Him: "sometimes I've hated Maurice, but would I have hated him if I hadn't loved him too? Oh God, if I could really hate you, what would that mean?" (112)

More than giving up her sexual love, it is this newfound love which makes her redemption possible. She realizes God's love embraces all and she begins to love everyone selflessly, too. "Since the vow she has gradually fallen in love with God with a passion which leads her to sainthood, confirmed by miracles after she dies" (McEwan 1988, 77). She now prays for His love not for herself, not for her lover but for her lover and husband Henry as well: "Let my pain go on and on, but stop theirs. Dear God, if only you could come down from your cross for a while and let me get up there instead. If I could suffer like you, I could heal like you" (120). Her hatred of God and others is subsumed into a universal love and she finds her release into an eternal peace.

As if her words are prophetic, soon after her death, we receive reports of her capacity to heal. Henry feels
that Sarah in her death has come all the more alive to him. He feels her presence all the time and everywhere in his house. He also finds his peace in the death of Sarah. Mr Richard Smythe, the rationalist preacher, finds himself instantly praying for Sarah's peace. The scar on his face where she kissed him once disappears. He becomes a believer and gets release from the ugly scar. Greene invests her with the miracle of spittle performed by Jesus. She cures the stomach pain of Mr Parkis's son, too.

To cap it all, Maurice who is an avowed atheist and who has been hating God even more for taking Sarah away from him, is showing signs of weakness. Sarah performs a miracle in his life also. When he appeals to Sarah to save him from Sylvia soon after the funeral, Sarah's mother arrives at the scene as if from nowhere and Maurice is helped out of Sylvia's offer to start an affair. Maurice is bewildered at the miraculous help. But still he is defiant to surrender. As Laurence Lerner (1966) says, "We realize that he [God] is starting on Bendrix. Bendrix also realizes it, and reacts in a helpless fury. We see that the blasphemer is very close to God; . . . Bendrix is being caught. It was the only way to catch him: 'Hatred of God can bring the soul to God!'" (230).

But before the novel ends we see God robbing him of carnal love which stood in the way of his surrender and
herdng him back to His Kingdom: "O God, You've done enough. . . I'm too tired and old to learn to love, leave me alone for ever" (191). Age depriving him of carnal pleasures, loneliness eating into his vitals, he will, one hopes, turn to God soon. To quote Herbert R. Haber, "Bendrix finds himself in that exhausted state that conduces to the irrational leap to faith" (134).

Just as Sarah's initial hatred of God turns out to be a love of him finally, we see, in A Burnt-Out Case (1961), Querry's initial rejection of God and life as well lead to a final appreciation of a divine pattern in life which is what he might have meant to say while he died without completing his statement: "'Absurd', Querry said, 'this is a absurd or else . . .'" (196)—there is a divine pattern in man's life which is inscrutable to him.

Though Querry claims that he has lost his faith, it is not a settled matter. Just as his claim about having lost all concern for human beings is proved wrong by his caring for his assistant Deo Gratias with whom he spends a whole night when the latter falls into a marshy pit, his claim to loss of faith in religion and God would also have disintegrated had not Rycker's bullet taken his life off in the middle.
Querry arrives at the leprosarium in a state of spiritual vacancy and slowly begins to move towards recovery. His recovery begins with his love and affection for the boy Deo Gratias which is revealed through the accident in the marshy-pit. According to Erdinast-Vulcan (1988), "It is at this point that Querry begins his journey back from the wasteland. He has accepted responsibility for another human being" (68).

Dr Colin and Father Superior setting an example of selfless service and love, the other missionary-priests symbolizing the urge for active involvement in life, Querry gradually accepts small construction works and running errands to the nearby port-town of Luc to fetch hospital equipments arriving by the boat. He is learning to feel the pain and pleasures of life. As Dr Colin once said it is impossible to live with nothing but oneself. Such a man would "'Sooner or later . . . kill himself.'"(52) Dr Colin is being proved correct and Querry is beginning to take part in the great drama of human life. Paul O'Prey (1988) feels that "it is clear that he would in the end be 'cured', but before then the absurdity of life intervenes" (99).

In a leprosy patient, the return of pain to a mutilated limb is a sign of health. In the case of Querry, the psychological leper, his rescue of Deo Gratius is the first symptom of feeling pain. Soon his sufferings (willigness
to work for them) will make him "feel part of the human condition" (186). What he once wrote in the diary at the start of the journey, "'I feel discomfort, therefore I am alive'" (9) now changes to "I suffer, therefore I am'"(186). From a sense of discomfort which only distances an individual from others, Querry moves on to a sense of suffering which makes him part of humanity.

A return to humanity does not stop there in Querry’s case. It is followed by attainment of martyrdom by his laying down of his life for protecting Marie Rycker from the horror not only of Africa but also of her husband quite laughingly and unprotestingly.

As Maria Couto (1988) says, "A Burnt-out Case is really about the self-regarding artist whose sexual excesses and material successes lead to an undermining of his humanity. The movement of the narrative is a journey from this dead point of civilization towards the vital, primitive point of humanity" (86-87).

As is the wont with Greene in all his Catholic novels here in the last of such novels also, a posthumous analysis of the eschatological question of grace follows, though not so blatantly on theological lines as in the previous novels perhaps because of Dr Colin, a rationalist. When Dr Colin asks Father Superior, "'You never let anyone go, do you?"
You'd like to claim even Querry for your own" (199). Father Superior replies: "'I haven't noticed that you relax much before a patient dies'" (199). And it seems to be the case with Greene also with regard to redemption of his characters.

Novel after novel, we have seen Greene reassure redemption to his sinner-characters through a recourse to Catholicism. Sometimes he even transgresses Catholic norms. But when we come to Golding, we find him have his own reservation about man's possibility to rise above his fallen condition. His preoccupation seems to stop short of making the individual look at his own beastly self and realize its ugliness and horror. A sort of self-realization which is a very essential prerequisite for man's future good seems to be the maximum that Golding can allow man to be capable of. We will be disappointed if we look for any contrivance by which man can be transported into a new and different world of order and happiness.

Golding's preoccupation is more with human nature and inventing new patterns of narrative to deal with it effectively than with an interpretation of human nature in the light of any established dogma. Comparing Greene and Golding, Oldsey and Weinstraub (1965) say, "as a soul-searching Augustinian of sorts, Golding seems to have a better chance of bringing the world to certain quarters." It
is his art which is more important than his morals. Moral concepts by themselves do not give rise to art. "This is what Golding himself says thematically in The Spire, as he beautifully depicts the reversible paradox involved in the holiness of secular art and the secularization of holy art" (170-71).

Golding is interested only in probing man's nature which though heroic is always enmeshed in the sickness of his soul and not in finding a theological comforting for his evil deeds. Man's condition being what it is--i.e., sinful and bestial--how can one hope for any easy redemption seems to be his artistic as well as personal moralistic stance. Assurances of salvation based on religious concepts cannot be a real cure for the malady. Religion at best can only restrain evil tendencies. When man is shown his diseased condition, he seems to believe, he can be deterred from any more pursuit of evil. And if the ethical nature of the individual can be perfected, then there is some hope for mankind. Systems like civilization, society, politics and government have failed to produce the desired end as is evident from the two world wars and innumerable regional conflicts.

This is what he makes clear in his Lord of the Flies (1954). The boys in the island fail miserably to organise a decent, civilized society and instead regress into
barbarism. Though the efforts of the boys as a group fail, there are individuals like Simon, Piggy and Ralph who make an earnest bid to save the society. They may meet with failure now in the island, but they will go on influencing others to bring about a correction in the imbalance of forces which will ultimately lead to a turn for the better in times to come. As Calandra (1964) says, "if one accepts Golding's view that evil is inherent in man's nature, it is not necessary to give up hope for man's eventual moral improvement. Hope does exist in the novel [LF], for along with Jack and the savages, there is a Ralph and there is a Simon, although in these particular circumstances they are not dominant" (62).

Though mankind cannot be restored to its original glory, all hopes need not be lost as long as there are certain individuals who are saints. Such saints will strive for the betterment of humanity, and humanity will also begin to follow such saints sooner than later. Frank Kermode, in his essay, "On William Golding" (1962) also underscores this point when he states that a saint may be incomprehensible to literary people but the illiterate people can appreciate the sanctity in individuals and identify saints (Hazell 1978, 154).

Simon is Golding's Christ-figure in Lord of the Flies. He communicates with the "pig's head on a stick" (177)
without any fear and understands that beast is 'only us'; goes alone to the mountain top, finds out the beast crouching there to be only a dead-parachutist, and comes down to tell others that the beast was harmless and horrible" (181).

Simon's message about the beast on the mountain top is true of the beast in every man also. Though horrible, it is harmless as long as not woken up. So, man must learn to keep the beast in him under check.

By making the boys kill Simon, Golding seems to say that though humanity very badly needs to be guided by certain saintly individuals, it unfortunately fails to recognize such saints and misses its chances of salvation. It will be seen, thus, that in Golding even saints fail. According to Jean E. Kennard, "If man is to be helped, he appears to need help from God, represented in this novel, not altogether successfully by Simon, the boy Golding himself has called a saint" (183-84).

Apart from saints, there are certain individuals who are blessed with a little more wisdom. Such individuals in their wisdom advocate an avoidance of evil. Piggy in the present novel is such an individual. David Spitz takes him to be Socrates. "He alone shows marks of intelligence; he can think; he has brains" (25). Though he does not believe
in saints like Simon, he does not subscribe to the destructive influence of Jack and his followers. He constantly pleads for order and discipline. Piggy's position itself is a great step forward for humanity. A restraint from evil—if not an advancement in spirituality, is sufficient to check further deterioration in man's condition.

Had the boys listened to his elderly voice, they could have had an altogether different mode of life on the island and stood a better chance. Through Piggy, Golding indicates that though there is a chance for man's future in the counsels of the wise and old, they are invariably rendered ineffective. The increasing irrelevance of wisdom and common sense is symbolically shown in the increasing blindness of Piggy caused by the loss of his spectacles. When his glasses are lost totally, he too is lost.

If there is any hope still alive, it is shown in Ralph, the hero who has failed but not been vanquished completely. Though he is given over to weeping "for the end of innocence, [and] the darkness of man's heart" (248) at the end of the novel, he does not feel defeated. He still claims to be the boss. When the naval officer asks, "'Who's boss here?'
" Ralph says proudly "'I am,'..." (247) and the evil Jack, though he makes a feeble attempt to question Ralph's claim "changed his mind and stood still" (248).
This shows that there is some hope. The evil forces may subside in course of time and the good forces may come to the fore.

Though Golding creates saints (like Simon) and good men (like Ralph and Piggy), he portrays humanity at large as an irredeemably lost one. The message of salvation, unlike that of doom, is not explicit. However, positive an interpretation of the final rescue can be made, it will still remain difficult to squeeze out any hope for mankind.

After all, it is Jack, the evil boy, who emerges as the most sought after and most victorious leader on the island. At the first assembly, he stomached the humiliation and baulked only to bounce at an opportune moment later. Likewise, he may hesitate towards the end of action only to strike at the appropriate hour; and the other boys who represent the common mass may once again desert Simon, Ralph and Piggy to join evil Jack.

The moral vision of Lord of the Flies seems to be that unless the individual psyche, which is in a state of disrepair since the Original Fall, is not corrected by being made to look at itself, there is no hope for humanity.

Even if the individual is made to look at his ugly nature, he still lacks the will to step out of his darkness. This is what is the message of his fourth book Free Fall.
This book is an attempt at bridging the two worlds of good and evil; but it fails to provide a bridge between the two worlds. The hero Samuel Mountjoy is left to hover over the two worlds in a state of 'free fall'—the phrase in scientific terms meaning neither a going up nor a falling down but simply floating about as astronauts do in space. In moral terms it means that man though a fallen being still retains his free-will—a combination of the theories of pre-determination and free-will.

The question of Sammy's redemption is connected with the fact whether he is able to cross the bridge. The answer Golding seems to give is that once a 'human-being' loses its freedom and makes a wrong choice, it is difficult to get back to the original state of innocence. Though Sammy shows signs of remorse, and even expresses a desire to cross to the world where innocents live, he finally prefers to stay put in a state of free fall. The beacons of redemption on the other shore are not so bright as to tempt him to make an attempt at crossing the river. Hence, redemption in Free Fall becomes 'hallucinatory' as averred by Kenneth Rexroth.

Just like Ralph (LF) who at the end is given a realization about man's loss of innocence and the darkness of his heart, Sammy of the present novel is also provided just that. He is enabled to look inwards and nothing more beyond that.
When Sammy refuses to squeal on his comrades who plan a jail-break, Dr Halde shuts him up in a dark prison-cell hoping that in the fear of imagined horrors of the darkness of the cell he will yield. Dr Halde believes that the inhibitions of conventions and human kindness cannot enable a man to look at truth: "It is only in such conditions as these, electric furnace conditions, in which the molten, blinding truth may be uttered from one human face to another" (144).

Dr Halde is true that man cannot be turned to look inwards in normal situations. Only in excruciating conditions, man can grasp the truth. We find a similarity between Greene and Golding in this aspect. Greene's whisky-priest (when locked up in a cell crowded by common criminals) and Scobie when forced to go to confession at Christmas and Golding's Sammy and Jocelin—all get a realization of their respective worthless selves only by passing through extraordinary situations.

Sammy is enabled to get an insight into his selfish nature in the dark cell. Once inside the cell he imagines all sorts of horrors in the darkness. Finally, when his fingers feel something like a "fragment of human flesh, collapsed in its own cold blood" (182), Sammy, mistaking it for human genitals though in reality it is only a piece of
wet mop left there either by design or by inadvertance, cries out for help: "'Help me! Help me!'" (184).

There was no help coming forth immediately. The very act of crying for help which comes up "against an absolute of helplessness" (184) makes him leave "all living behind" and he comes "to the entry where death is close as darkness against eyeballs" (185). The old self—his egoism—dies away. Later when the release is ordered he no longer finds any need for it. The psychological release experienced by him makes the physical release from the dark cell quite irrelevant. His coming out of the dark cell symbolises his coming out of the darkness of his heart. He feels like a resurrected man—a man resurrected into a new mode of perception having cast off the grey faces of his past.

Like the whisky-priest who by gaining a knowledge of the beauty of suffering begins "to see things with a saint's eye" (PG,130), Sammy begins to look at the universe in a different angle. It now appears to him "like a burst casket of jewels" (187). He feels happy about the death of his old self. His heart "makes love as easy as a bee makes honey" (188). Walking through the huts of the prison he feels that he "was visited by a flake of fire, miraculous and pentecostal; and fire transmuted me, once and for ever" (188). He gains a vital morality—the morality not of "the relationship of a man to remote posterity not even to a
social system, but the relationship of individual man to individual man" (189).

In his new awareness of the nobility of each individual and the need to forge goodness out of interpersonal relationship, he now sees the nobility of Beatrice shining out of her face: "She was simple, and loving and generous and humble" (191). It is exactly this understanding which Sammy lacked when he decided to possess her sexually.

But, when Sammy reaches a watershed, Golding seems to leave him there itself without letting him progress into a new mode of existence. Golding brings to a grinding halt, it seems, the crescendo that has been built up so far. As Axthelm says, "The blazing hopes of the prison camp resurrection are tempered by an ironic reality" (122). He denies Sammy the will to cross the river to the other side where the innocents live: "the Nazis mirrored the dilemma of my spirit in which not the unlocking of the door was the problem but the will to step across the threshold" (171).

Golding seems to say that even if man gets an insight into his sinful nature, it is still difficult for him to make up his will to come out of the darkness. Sammy resigns himself to the reality of his own inability as a sinner to step out of the darkness of his heart. We find him engaged in metaphysics full of lame excuses when what is called for
is concrete decisions. While regaining his consciousness in the hospital where he visits Beatrice he thinks: "Cause and effect. The law of succession. Statistical probability. The moral Order. Sin and remorse. They are all true. Both worlds exist side by side. They meet in me" (244). He becomes a moral eunuch.

Golding makes man turn inwards and look at himself. But does he make allowance for him to step out of the sinful nature. The answer is simply no. The maximum man can aspire for is an understanding of his nature. But to change his nature is not all that easy. The salvation which Golding held out to Sammy in the Nazi prison is being taken away when he comes back to England and he is being left to free-float in limbo, though he lives on "Paradise Hill" (5).

According to Dicken-Fuller (1990), "Without any possible link between the two worlds, man who has fallen from freedom must exist in a state of free fall" (33).

One saving point about Golding is that he does not rule out the existence of innocence totally. As he has personally stated on a number of occasions, only the ordinary man is sick, not the heroic. That is why we have a few saint-figures and innocents in his novels. Just as in Lord of the Flies, here in Free Fall also, we have characters who are innocent/good and evil/bad; Beatrice,
Johnny Spragg and Nick Shales belong to the category of good and the teachers Mr Carew and Miss Manning to that of bad. Here again (as in LF) what happens is that the innocents are destroyed: Beatrice ends up in a mental hospital, Johny is blown over London bridge in an accident and Nick Shales is laid up with illness and is in the hospital.

According to Arnold Johnston, "The bleak consolation of self-realization is the most that Golding's novels offer to the majority of men as a possible source of qualified salvation" (110). But even this is made to appear thwarted in the case of Sammy. If we give sufficient consideration to the small bit of a scene from the prison tagged onto the end of the book, we will find it difficult to draw any positive conclusion for man.

When the commandant shouts at Sammy whether he has heard (perhaps his orders to go back to the cell), Sammy replies "'I heard'" (253). What Sammy means to have heard may be the voice of his inner-self revealing to him his true nature. One will naturally hope that this self-realization is sufficient for one to seek the mercy of God. But what follows in Sammy's life does not strengthen our hope of the potentials of a self-realization. The new mode of perception gained in the prison does not lead to a new mode of being. And this is what is hinted at, it seems, in the prophetic words of the commandant in the last line of the
novel: "'The Herr Doctor does not know about peoples.'"
Sammy, and in Sammy every one of us is a Sphinx's riddle. Nobody can say for certain that man will qualify for redemption. Certainly, Golding will not.

Jocelin of *The Spire* (1964), like Sammy, gets an insight into his real nature in a moment of extreme physical discomfort. During the peak of his sickness—the tuberculosis that eats away his spine and causes him extreme pain—he understands that in the cellarage of his mind the rats live. He realizes that out of a prurient love for Goody in his subconscious mind has sprung the holy edifice of the spire just as an apple tree springs up from the dirty earth. He is not entirely holy. His nature is a mixture of both good and evil, the physical and the spiritual.

Though, unlike Sammy, Jocelin makes genuine bids for mercy, Golding again blows up the possibility of grace by introducing an element of scepticism like what he did in Sammy's case through the comment of the commandant and through Sammy's own conduct. Here, Jocelin seeks the forgiveness of all those whom he had wronged and yearns for mercy. Yet, through the term "Berenice" which Jocelin utters at the end, every hope of redemption is shaken.

Self-realization begins to dawn on Jocelin in the death of Goody. The prurience that was under check because of his
position in the church and also because of the living presence of Goody within his sight with her virginity sealed off in her marriage to the impotent Pangall is let loose and comes flooding in her death. He makes an honest admission to this effect before the Commission of Enquiry headed by the visitor from Rome:

She's woven into it everywhere. She died and then came alive in my mind. She's there now. She haunts me. She wasn't alive before, not in that way. And I must have known about him before, you see, down in the vaults, the cellarage of my mind.

(166)

He also becomes aware of his unknowing connivance in the ritual murder of Pangall. He remembers watching once "a twig with a brown obscene berry" (156) and understands its immediate association with Pangall's death. He is remorseful and confesses his unknowing complicity to the Commission. Not only this. He becomes humble enough to accepting the truth that his vision is not a Vision after all. It is this bogus vision which began as a single green shoot at first became a complication of tendrils, branches and "then at last a riotous confusion" (168).

Golding creates a suitable climate for Jocelin's redemption by making others respond positively to his pleas for forgiveness. Everyone like Father Anselm and Father
Adam except perhaps Roger forgives him. Father Adam who has always been considered as a clothespeg man because of the baldness, now seems to be "immeasurably better" (196). Hope is extended through this awareness of one's own worthlessness and an acknowledgement of the greatness of others which is a major pre-requisite for receiving the redemptive grace. He asks for the forgiveness of Father Anselm not "for this or that, for this candle or that insult . . . [but] for being what I am [emphasis added]" (203). It is this humility of seeking forgiveness for what one is that is more important. It shows that he has clearly understood his real nature which is worthless. He will no more be proud of being the chosen one—chosen by God to construct the spire.

If Sammy is neither good nor bad, but guilty, Jocelin is neither spiritual nor physical but a blend of both. In God's creations, nothing is totally innocent or evil. Jocelin, his spire and everyone and everything are only blends of both good and bad. Golding makes use of certain images to drive home Jocelin's understanding of the mixed nature of man and his enterprises like the construction of a spire.

The apple tree and the kingfisher are such images. An apple tree, rooted in the dirty earth grows upwards, branches off in the sky filling it with dazzling blossoms
and sweet fragrance. The kingfisher is a bird of immense beauty as well as terror.

Jocelin understands that his spire is also of a mixed nature—a blend of sin and sanctity, of the physical and the spiritual and no one can say that God is here and will not be there: "There is no innocent work. God knows where God may be" (222). God is there in the spire also though it has come up on sinful foundations. For what holds it up now against the storm is the holy nail sent from Rome, Jocelin believes. If the spire that he has built against great odds provides Jocelin the pattern of human nature, The Spire climaxes Golding's efforts at finding a pattern for "his sense of a transcendent evil and good" (Wilson 190).

The realization of his mixed nature comes to him swiftly like the sudden dart of the kingfisher which he perceives on his way to Roger's house. One cannot perceive truth in a cool and leisurely manner. A perception of this nature can come to one as if in a fleeting, sidelong glance like the flight of the bluebird over water.

That is all. An awareness of one's sinfulness is like a fleeting glance. In Golding, it does not last long. Nor does it lead to anywhere from one's sinful existence. Jocelin does not become free from the witchcraft of Goody which still haunts him even at the doorstep of death.
Lying in his deathbed, Jocelin experimentally looks up to see whether the witchcraft is over; alas, "there was a tangle of hair, blazing among the stars; and the great club of his spire lifted towards it" (221).

He makes a word 'Berenice' which Father Adam construes to refer to an obscure female saint of the middle ages and urges Jocelin to make "'A gesture of assent--'" (223). Out of his charity, Father Adam interprets a tremor of the lips as a cry of: "'God! God! God!'" (223) and lays the Host on the dead man's tongue. Can mercy be strained to go any farther to absolve anyone like Jocelin?

The Spire conveys the impression that if building technology requires a spire to go as deep as it has to go up, Christian charity can go as high as a sinner can go down.

But, as usual, Golding will snatch away the possibility through a last minute twist. The term, 'Berenice', apart from referring to an obscure saint of the middle ages, it also refers to a woman of great beauty—the wife of a King of Egypt. She sacrificed her hair to Venus in exchange for the safe return of her husband from a dangerous expedition. Jupiter wafted up the hair and made it into a constellation. According to Kinkead-Weekes and Gregor (1967): "Berenice dedicated her hair, her 'crowing
glory', to sexual love, and erected it to the stars. So Jocelin's spire can be seen as an erect phallus lifted towards the girl he lusted after" (230). So, it could be interpreted that Jocelin at last understood the true significance of the spire: a phallic salute to feminine beauty.

Like Greene's whisky-priest, Golding's Jocelin also comes by a self-realization; he understands the worth of others and gives up his egoism. Both recognize God as present among people and begin to love others. But while Greene follows up self-realization with conferment of sainthood on his priest, Golding makes even a simple redemption doubtful.

The ideal of love for all is the unifying force that holds humanity together. It is this ideal which is emphasised through the novel The Pyramid (1967).

The protagonists Oliver and Henry fail miserably in this regard. Oliver does not make love to anyone at all. He makes use of everyone he comes into contact with for his own ends just as Henry uses Miss Dawlish and her wealth for building up his own business empire.

Both Oliver and Henry are cast in the same mould. Looking at Henry in his eyes, Oliver sees his own face and understands that "like Henry, I would never pay more than a
reasonable price" (217). It is this self-realization that is the maximum one can look for in Golding's novels. As is the wont with every other sinner-protagonist of Golding, Oliver also gets only an insight into his self. And nothing more as in the case of Sammy and Jocelin.

Only when we come to Darkness Visible (1979) we see a remarkable change in the view of Golding. His stubborn refusal to comment on this book perhaps has something to do with the shift in his view of man's salvation. Almost all characters in this book are restored to a greater glory than any of his characters in any other novel of his, though here too he introduces the element of uncertainty at the end in the case of Mr Pedigree.

Matty is another of his Christ-figures like Simon (LF). Just as Simon is not understood by his companions, Matty is not understood by his one and only friend Mr Pedigree whom he wants to cure of his wicked disease. In Simon's case, he is not understood even after his death. Whereas Matty's greatness is understood by Pedigree at least after the former's death when the former visits the latter in a dream.

Matty is remorseful for the one sin he believes he had committed against his dear friend way back in Foundlings School. He now wants to do something by way of expiation. He makes repeated attempts to bring Mr Pedigree to the
stables of Stanhope children for a cure of his pedarasty through sessions of transcendental meditation, he having developed occultic powers while in Australia. But Mr Pedigree adamantly refuses to cooperate.

Though the saviour does not succeed during his lifetime, he does so at least in his death. And Golding's concept of the efficacy of saints and man's capacity to qualify for salvation undergo a tremendous change. Matty, the saint, though a repulsive figure, is not repelled by other characters, like in Lord of the Flies. Instead he is very much sought after by Edwin Bell and even Sim Goodchild begins to come around to an acceptance. At long last Pedigree understands Matty's greatness in his death.

Perhaps it is the one book in which Golding makes almost all sinners (except the few irretrievably lost) realize their sinfulness and find a new direction for recovery. It is a great work which encompasses the entire panorama of human life right from childhood wickedness to adolescent promiscuity, delinquency, terrorism and the amorality of adults and offers mercy and hope to the repentants and punishment to the unrepentant criminals.

Hence, it is difficult to agree with what Ronald Blythe says about Darkness Visible: "[It] is a malign work which,
in spite of the presence of the charred saint who wanders through it, gives few directions for recovery" (462).

Matty's gratuitious desire to cure Mr Pedigree and the final sacrifice of his own life to save the Arabian prince, one of the children in the Wandicott House School, from the blaze are more than the requisite atonements for his supposed crime against his friend and the adolescent sexuality that dogged him for long. He is a missionary with a purpose. He is destined to save this world from its ills and calamity. According to Batchelor, "Matty is a wounded outcast who, like the proto-Christ in the Fourth Servant Song of Isaiah, will redeem men with his sacrifice" (47).

Apart from redeeming a host of other characters like Pedigree, Sophy and Sim by sacrificing himself in the Wandicott blaze, Matty gets for himself the much-needed release from the agonies caused by his two-toned face which is transformed into one of gold. He will no more be mocked at for his physical deformity but will only be remembered for his supreme sacrifice. And, in this sacrifice, all his nagging questions—Who I? What am I? What am I for?—are answered: a mutilated being who carries salvation.

We should not lose sight of the true dimensions of Matty's character. He is after all only a saintly character and not a saint. Through him, Golding intends to show that
man is heroic; he can do heroic deeds; he is capable of sacrifices. If only Matty is kept down to the level of normal human being, he can represent the heroic possibilities of man. Otherwise, he will be mistaken for a saint or a superman and the dimension of man's heroic possibilities will be lost. That is why, in spite of furnishing him with trance-like experiences, a meditative bent of mind and perhaps extra-sensory perceptions, Golding makes him suffer the pangs of sexuality. He is an ordinary and normal human being but capable of rising to saintly glory and martyrdom. This is the one adult character whom Golding holds out as proof of his hope for man.

Batchelor aptly says: " Darkness Visible is not depressing, not hopeless not defeatist. In holding out the possibility that one man—ugly, unloved, untouched, reviled—can for a moment beat the Devil with faith alone, Golding has written a cheer for human courage" (47).

In this novel, even a hopeless man like Mr Pedigree with his paedophilic obsession is redeemed into grace. Moments before his death, sitting on the park bench as usual waiting for the boys, he dreams of Matty. Matty no more appears "awful to look at" (263). Indeed he is "quite pleasant to look at" (264). Matty tries to draw Pedigree to him. Though Pedigree initially resists, he finally yields. Matty's hands "took the ball . . . and drew it away so that
the strings that bound it to him tore as he screamed. Then it was gone" (265).

Pedigree is finally cured and is released from his nasty disease as well as from his wretched life. He also qualifies to reach the Seat of Judgement. As Virginia Tiger says, "Golding means us to intuit that even an debauched creature as Pedigree can be granted the possibility of salvation (217-18).

Sophy, the depraved, who masterminded the entire kidnap plot also finds a release in her imagined perjury in the court when she realizes that she has been used and fooled by everyone (253). She even begins to show signs of love and concern for her father forgetting all the past bitterness by desiring to absolve him of any complicity in all that had happened. This sudden shift in her attitude toward her father and her picking up the way along the towpath back home indicate that she is being born into a new life.

Sim also finds a release from his lustful longings for the Stanhope twins. The humiliations which he suffers during the trial provide him an insight: "'We're all mad, the whole damned race. We're wrapped in illusions, delusions, confusions about the penetrability of partitions, we're all mad and in solitary confinement!'" (261). He will no more try to penetrate into the privacy of young girls.
Instead, he decides to go and settle with his own daughter giving up his daughter-fixation for Sophy-Toni.

Surprisingly, in this novel we have one more deviation from Golding's established pattern of condemnation of the sinful man. Pedigree's death is presented in apocalyptic terms and he is restored to His Seat. Here, in this aspect, Golding comes closer to Greene who almost always accords proximity with God to the sinners and condemns the apparently good and beautiful for there hides more evil under the beautiful skin and the thin veneer of decency.

We see Golding invest Matty and Pedigree with beautiful souls in spite of their respective physical and psychological ugliness. They are more beautiful than the so-called beautiful and good people like Sophy-Toni, Sim-Edwin and Stanhope. Conversely, it is these good-looking and decent folks who have ugly souls. In this singular instance, Golding joins the School of Baudelaire, Eliot, and Greene.

The shift that occurred in Darkness Visible is extended into The Paper Men (1984) also. If Barclay can at last be moved to give the required material to his future biographer Rick, can Golding be not moved to extend mercy to this exhausted wanderer? Growing age and maturing vision seem to
slacken Golding's grip on denial of redemption and make his views markedly different from what they were earlier.

Right from the beginning of the present novel, Golding has been unobtrusively eliciting our sympathy for Barclay. Except alcoholism, the other sins of Barclay are only partly his; others like his wife and Rick have a share in them. If he had to leave his family, his wife Liz was to share the major burden. It was Liz who seized the opportunity to part company as if she had been waiting for an occasion when the intruding fool Rick brought out a piece of paper "... longing to be with you. Lucinda" (14) from the dust bin. Barclay tried his best to avert the tragedy by making a clean breast of everything. But Liz brought in "that horsy creature Capstone Bowers" (18) and thwarted all possibilities of coming together again.

In this affair what makes Barclay a tragic-figure who calls for our sympathy is his concern for his daughter Emily. He frequently remembers his daughter and feels for her. As in the case of Greene's whisky-priest, Barclay qualifies for redemption through a love of his daughter. It is his constant memory of his daughter that holds him back from violating the modesty of a young girl, even though she is offered to him.
Barclay's determination to foil the designs of Rick to seduce him through his young wife Mary Lou into signing the authorization condones his illtreatment of Rick, elevates him morally and obliterates all his past connections with women. Though he writes about sexual perversions in his books, he is not a pervert himself.

Though Barclay is sure of his damnation, Golding makes us believe in the contrary. It is not what one does but what one is that alone will help "in this eternal fix" (125). To Golding, it is always the essence, the nature, the inherent tendency that counts both for man's evil and good capacities. In that case, we can hope for Barclay's redemption because he is not basically an evil man.

Like Greene's Scobie, Golding's Barclay begins to understand that there is a greater Will and decides to surrender his own will into it. If Scobie commits the sacrilege of believing that he can ensure the happiness of others without looking up to God, Barclay commits the sacrilege of believing that the stigmata can be willed into existence (20) when he visits Padre Pio with his Italian chum. But towards the end of a long career of globe-trotting, his egoism drops and he himself develops the stigmata, if not truly, at least symbolically.
His scepticism drops away. In a Church in the Italian Island, he experiences a trance and understands "in one destroying instant that all my life adult life I had believed in God and this knowledge was a vision of God.... I knew my maker and I fell down" (123). As Greene's Sarah who finally realizes her delusion of hating God while in fact loving Him all the time, Barclay also realizes that after all his mockery of Him was only a belief in Him.

Like any other Golding character, Barclay also gets an insight into his rotten self only in an excruciating situation. Collapsing under travel-tedium in the Church, he becomes aware of his own nature: "'I. am. sin.'" (127). According to Pauline Webb (1974), "the basic element in salvation is the reconciliation of man with God"—a restoration of the individual to His Fellowship (6). Barclay looking at the "solid silver statue of Christ" (123) gets an insight into his nature and through this knowledge, we hope, he will be restored to the fellowship with God.

In this novel Golding seems to move more and more close to Greene. As in the case of Greene's Sarah in whose name miracles are reported, we come across the miracle of Barclay developing stigmata on his hands and legs. Though Barclay feels that he is getting the stigmata like St Francis only in the reverse as it were for being bad "instead of getting them as a prize for being good" (159), Golding very
considerately provides the much-needed fifth stigmata on the side through a bullet shot from Rick's gun and completes the analogy with Jesus.

Golding also employs the Greeneian technique of introducing a spokesman of the church to extend mercy to the sinner. Here it is a pre-mortem discussion and between the spokesman and the sinner himself at the funeral of the latter's wife.

Father Douglas who performs the last rites of Liz tells Barclay that he must be proud of his stigmata and adds, "'After all. There were three crosses '" (188). Barclay out of his humility is satisfied to be the thief. Of course, he cannot be a Jesus, but only a thief. Which of the two thieves? The ambiguity can be settled in favour of Barclay. Like the good thief who understood the holiness of Jesus and was in turn blessed by Him, Barclay also, we believe, has been blessed by Jesus (in the Italian Church).

In the character of Barclay, Golding also conveys man's capacity for correcting himself which he had of course shown earlier even in Matty. If Matty gives up his adolescent sexuality by voluntarily subjecting himself to a castration in the hands of an Abo, Barclay easily gives up at the end his alcoholism which he has been trying to give up all these twenty-five years.
The Paper Men, like Darkness Visible, also holds out a hope for humanity however wicked it may be. If Matty symbolizes man's capacity for sacrifice, Barclay symbolizes man's capacity for self-correction.

To conclude this chapter, it may be said that redemption is much more possible to Greene's characters than to those of Golding's. In Greene, it is almost a thing to be taken for granted. In fact, in Greene, sinners are closer to God and enjoy better prospects of receiving His mercy. Greene's Catholic leanings and humanism make redemption possible even to the worst sinners as in the case of whisky-priest, Scobie and Sarah, and even at the last moment as in the case of Pinkie. Whereas in Golding, redemption is almost denied in the earlier novels like Lord of the Flies and Free Fall or made ambiguous as in The Spire. A ray of hope dawns only when we come to his later novels like Darkness Visible and The Paper Men. However, even here, it is not as explicit as in Greene's novels.