CHAPTER - VIII

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*Earthly Powers* has been studied by Geoffrey Aggeler as a Faustian novel based on "catholic guilt" and the "attractions of Manichaenism". The protagonist of the novel, Toomey is beset with his personal monster, homosexuality, which he overcomes through his love for Doctor Philip Shawcross. "His love for this man, which is as inexplicable and mysterious as the operations of grace itself, is potentially an avenue of regeneration."¹ For Don Carlo, "Mankind has only one enemy, the enemy of mankind's Creator". While Carlo attributes the triumph of evil to the devil, Toomey thinks that it is due to "human depravity". Geoffrey Aggeler's interpretation of the novel on this line begs the question. The devil is the father of human depravity. These two aspects of man's predicament are in reality, one and the same. We cannot think of the devil without human depravity and vice-versa. Therefore, I have attempted to study the novel to discover the various aspects of earthly powers. The portraits of these powers are mainly three: political, religious and imaginative. These contribute their might to corrupt humanity. The political earthly powers are Mussolini, Hitler and Marx as forces opposed to the diabolical religious powers represented by Dr. Carlo and Manning. Wedged between these earthly powers,
they express imaginative writer's struggle to express the power of darkness. Toomey is the writer with such an aim.

I

The portrait of Mussolini is painted by Carlo. According to him Mussolini is an atheist. His devilish nature is expressed through "his bloody blackshirts" that hide the dirt. The dirt is a metaphor for spiritual and moral decay. He is the chief of the devils. "Full of devils and perhaps the big one himself". Aply he is compared with "Beelzebub".

Salvemini had written that Mussolini was a bloated "bull frog". The "frog" brings out Mussolini as a Satan which reminds us of Milton's Satan assuming the form of a frog. It shows Satan's labyrinthine degeneration indicative of Mussolini's depth of degradation. Therefore, Carlo says, "... his pure humanity... has been so fouly sullied by the devils of greed and power which have clearly taken possession of him." Carlo intends to purge him of those devils but he knows that Mussolini is "happy to be possessed". Carlo tells one of the fascists that their "... dirty regime is a disgrace to a great country, mother of art and intellect."

(332).

Comparing Mussolini with Marx, Carlo says, "there's more sense in Marx than in Mussolini" (333) because of the
former's "solid thinking".

The arch devil of this lot is Hitler. He not only destroyed human lives on a massive scale, but also stirred intense hatred. He is seen as a fallen Messiah, a madman, a political and military bungler beyond redemption. To the end, obsessed by his dream of cleansing Europe of Jews, he remained a knight, a warped archangel, a hybrid of Prometheus and Lucifer.

Where others think of doing harm to their victims, Hitler strikes before he thinks. This is what impresses Carlo most. Toomey sees Nazis as crackers, and Jews as nuts: "... a chosen race on which God, to show his exclusive affection, had willed suffering" (380).

Hitler, the arch devil, represents Moloch. Therefore we cannot miss Val Wrigley's description of the Nazis as "bloodsoaked devils" (439), and their language "as the language of the gutter" (433). According to Liebeneiner, Hitler is as immortal as Christ: "When he dies in the flesh as your Christus died he will be alive in the spirit. If Germany is destroyed by your Christians it will be only as land and fields and cities and people. But Germany as the great truth of the world cannot die. The Aryan truth cannot die" (448).

Hitler's cruelty is objectified through "operations...
... performed without anaesthetics and in full view of other
patients..." (456).

He showed a way to the future as Toomey tells John:
"... how far governments could go with impunity" (463).
Carlo weds Marxism with Christian doctrines:

The church, he said, despite the evidence of past history, had been founded for the workers and not the bosses. He had filled the Duomo with workers and taught them the Catholic message of Marxism (490).

Carlo does not find in Marx's work "... none of that atheistical materialism" but the dynamic principle of social change, "the long and necessary struggle to improve the physical lot of the people and grant them the leisure to contemplate things higher than mere subsistence... Marx emphasized the essential decency of man, a decency too often obscured by the wretched condition of the need to survive imposed by capitalism" (494). Carlo interprets Christianity and Marxism in modern and secular terms. Therefore, he says, "a good meal is God the Father. A good wine is God the Son. A good cigar is the Holy Ghost" (495). Thus his Holy trinity is discovered through the necessities of life such as meal, wine and cigarette. He observes that good and evil are two sides of the same coin: "Good smells of a child's body. Evil smells of his napkins" (495). Thus Carlo reconciles Christianity with Marxist materialism.
According to Carlo what Marx wanted, God wants also in his obscure logic. Consequently Carlo erases the racial discrimination in his attempt to accommodate these antithetical ideals:

... Jesus was pretty dark too, not black but sunburnt. It's not a white man's church, and if a white man's at the head of it now, well, that is just an accident. Next time, who knows, we may have a black Pope. Or a yellow one. Colour doesn't matter much, after all, except the colour of your soul. And let's not talk about black souls and the white souls... instead of dirty slimy stinking souls and clean shining polished ones (573-74).

According to Carlo poverty is the root of all evil. Devil is where poverty prevails. He is "among the ignorant, the deprived, the homeless, the jobless" (574). Carlo takes on the garb of Moses to liberate Americans.

II

Carlo is beset with the Devil, but he is bent on transforming people to God's party like the Whisky priest of Graham Greene's *The Power and the Glory*. For him "love is great, and the professing of love is not to be done lightly" (109). Carlo thinks that Devil brings war, and out of the war comes goodness. He is an exorcist: "He never had any doubt about the externality of evil, and
this is what made him so formidable" (163).

Carlo addresses a sermon to his audience in which he defines evil. Evil is as a result of God's freedom of choice given to man. According to him nature of choice is between the kingdom of good and evil. Evil is destruction. It is not similar to the demolition of a decaying building for erecting a new one. To build an era of good, it is necessary to destroy the destroyer and his work. The nature of diabolic devastation is different. It annihilates the good and the beautiful. It may be recognised by its wantonness; by its apparent havoc. It serves no other end than that of spitting in the face of the Creator. Carlo tells about his duty of driving out evil spirits and crushing small and dirty agents of father of Lies. Distinguishing between sin and evil he tells his folk that sin can be committed by men but evil is already existent entity. He encourages his listeners by exhorting: "... God is in you. Rejoice in the war that God ordains". "Our name is Legion, and we are many"(167). He is against birth control as God is the provider. Therefore, he counsels, "... God will take care of the ratio between the world's population and the food supplies of the world" (221). The world war embitters him, and ironically he comments: "Everyone has a right to be born. No one has a right to live" (222). Life, according to him is steering between "despair and presumption" (271). His belief is opposed to Toomey. While Toomey belongs to the world of
reason; Carlo's belief rests on magic and suggestibility (273). This is shown in Carlo's miracle on an ailing child in Toomey's presence: "Carlo seemed to bring sleep to an ailing child through the fierce gentle compassion of his presence..." (293). This act, surprisingly is Carlo's desperate and nervous response to two epiphanies of priestly importance... "... devils permitted to encompass two innocent deaths" (293). In the eyes of Hortense, Carlo is: 'the fat pig' (312) and he is a glutton as Toomey puts it while talking of the fascist's treaty with Italian church, "... a document to be opened in the event of his sudden death... by overeating..." (331). Carlo recognizes the devil, Mussolini, and wants to purge him of it. Therefore, he says, "... his pure humanity... has been foully sullied by the devils of greed and power which have clearly taken possession of him. I would like to purge him of those devils but in his perversity he is happy to be possessed" (332). He is a dedicated priest. After writing a book on Christianity and its reformation, he wants neither fame, name or money but the book to be published and his ideas to be sown. Therefore, he requests Toomey to publish it in his name, "with a burning cross" (340) on the cover of the book. His book links up the sermon or exorcism based on the ninth verse of the fifth chapter of the Gospel according to St. Mark. The book is about adopting the Bible to the changing times. It is his attempt to adjust the teaching
of the Bible to the various nations of the world. Therefore, he writes: "... the African mass, in which dancing and chanting would be more appropriate, and probably for more pleasing to the Lord, than the imposition of organ voluntaries or Western hymns" (343). He emphasizes on the local culture and the will of the people. "The big theme of the book was love or charity... love was above sex" (343).

Carlo is from a broken family. He is a fending like Tom Jones, "... a bastard bundle left on a doorstep" and in his family "... his elder brother gets killed by gangsters in Chicago. His younger brother wants a divorce. His mother's disappeared" (362). Carlo is a child of light. Conversely he may be considered as a child of darkness. Corroborating this, Toomey tells after reading part IV of the Kingdom of Darkness by Hobbes's Leviathan: "... they who are under his Dominion, in opposition to the faithful (who are the children of the Light) are called the Children of Darkness... (427). Therefore, Carlo is suspected by Nazis authorities of being "actively engaged in subversion" (442). Consequently, he is summoned for interrogation in which he reconstructs "... the agony of the event and also the triumph" (442). He is an upholder of Pelagian - Augustinian concept. The agony of God's suffering is objectified in the agony of the girl, Annamari Garzanti:

The girl's mouth was opened and a wooden wedge, one that, from its bloodiness, had evidently been used before... was thrust
into it. The shirtsleeved operator grasped the dental drill... began treading. The drill whirred. 'Wait', Carlo Campanati said. They waited. 'Annamaria', he said, 'You must understand what is happening. These people want information from me. I do not have this information. Therefore, you have to suffer. The suffering will be terrible but it will not kill you. Offer the suffering to God. Remember that Christ suffered and your suffering will make you closer to him. I'm sorry I can do nothing to help except pray that the devil may depart from these poor men. Feel sorry for them if you can. You're luckier than they are' (443).

Carlo prays like Christ when the three torturers inflict terrible pain on the girl:

'Oh merciful God, enlighten your three servants here, slaves to a diabolic faith. Drive out the evil from them, reinstate their lost humanity. Forgive them, they know not what they do' (444).

The girl goes through the agony and triumph of Jesus Christ:

And the girl, as well as she could through a torn gum and a swollen lip said, remembering some scripture lesson, ... the sweet voice of a child with a butchered mouth spoke forgiveness in a freezing Nazi torture chamber on Christmas Day. This must be considered a triumph (445).
Carlo prophetically predicts that out of the ashes of the old Germany a new Germany will arise. According to him, "... the system built on the supression of free thought and free speech on racialism and genocidie and the worship of power, might be an untenable system..."(447-448).

He distinguishes faith in earthly powers from that of heavenly powers: "... It is also faith in a spiritual essence, not in a mortal leader" (448). Carlo is Burgess arguing out the superiority of Christian belief against the Nazi regime: "My civilization is a product of Christianity. You Nazis have nothing except barks and yelps and marching songs" (449). Liebeneiner's reclamation treatment reminds us of Alex in A Clockwork Orange. While Alex is administered behavioural technology, Liebeneiner is reclaimed by religious catechism. Both are hollow at the core. They are in the tradition of Shakespeare's Iago, Joseph Conrad's Krutz in Heart of Darkness and T.S. Eliot's 'Hollowmen'. This is realized by Carlo when he says, "The trouble with Liebeneiner's soul was that it was not much of a soul..." (450). His nightmares are signals to indicate his change of heart: "... a sequence of nightmares culminating often in a sleeping vision of hell that turned into a revelation of light" (450). In one of such nightmares he tells Carlo that he had dreamt "he was dead" (450). His death is a metaphorical rebirth. It expresses the death of his vacant self and his spiritual rebirth. This fact is strengthened
by his nightmare in which he weeps (451). His tears indicate the purgation of his self. It is like the indication of rain in *The Waste Land*. Similar implication of his spiritual birth comes out in Carlo's words that Liebeneiner's joining his family would be like getting "resurrected, from the tomb" (451). As Alex is shown murder films during his reclamation, so Liebeneiner is to be shown a cat's neck being cut and "a Jew with a beard just like yours, and we will shove his head into your latrine bucket and let him suffocate in good clean Nazi excreta" (451). Ultimately he is filled with revulsion for such display. But before this, as Carlo puts it, "You always were a kind of vacuum..." (452). And from this he will be purged. His hair-cut images the purging of the *Herrenvolk*. His change of heart is objectified in his curses for Hitler: "May your God", Liebeneiner said, consign Adolf Hitler to a deep and eternal Hell. God's curse on all of them" (452).

Carlo is not all that pure. Despite the strong opposition from 'lay and clerical' he pays "several million lire out of the archdiocesan funds" to Mrs. Campanati who has "... undisguised relationship of lesbian pseudomatrimony with a negress", and even he speaks "of the sanctity of life of this alleged artist" (538) and gives "unorthodox "interpretation of a lesbian menage" (538). Moreover, the Cardinal hates the doctrine of original sin, the most fundamental dogma of Christianity.
Carlo reveals his ideas on various aspects of religion during the questions fielded to him from the unbelievers: The questions are on sin and virtue, God, death, hell and heaven and on the omnipotence of God. According to him, virtue is order, sin is chaos, the whole human complex when the body is taken away. Human totality is not with the business of living in the world but with values - those essences which we call truth, beauty and goodness. A soul in hell is a "condemned soul knows what it wants but it can't have what it wants..." (555).

God's omnipotence is circumscribed by the fact that "He can't not be God... He can't even destory a human soul. He created the angel who created evil, and he can't uncreate him" (555).

Through Carlo, Burgess guides the bewildered twentieth century mind with answers for the complicated questions besetting it. These are asked by journalists during his T.V. interview. For him, women are "vessels of the mystery of birth, while men are the mysteries of the priestly craft. They cannot exchange their role. Though "things may change, things will change" (561). Secondly, he answers the problem of sex and the priests. According to him "It is a fleshly sacrifice he offers daily, hourly, to God" (561). Thirdly, a woman asks him: 'Why won't the Church permit birth control? His answer is "love is greater than animal coupling". If birth control were to be practised, there
would not have been William Shakespeare or the other immortal writers. Through these answers, Burgess shows the voice of sanity in the maddening twentieth century.

Godfrey Manning is Satan masquerading as a priest. Significantly, when he is on his death-bed, Carlo’s prayers save him. He is called “God for short” (498). This has antithetical implications. He is the head of a big religious community which looks after illegitimate children. Godfrey’s physical features reveal his Satanic mind:

A handsome forty-odd, lustrous sideburns, sensuous mouth, eyes wide set like a dog’s and narrowed to the divine light (600).

His eyes and his narrow vision show us what Satanic power Godfrey has. His name indicates that he is “free from God” – he has nothing to do with God’s injunctions. Therefore, Toomey tells Ann: “If you wanted the way and the truth your other grand or great uncle was better qualified to give it. The Catholic Church is at least civilized. This seems to me to be very suspect. I don’t care much for this God Manning of yours” (608). As a small boy he liked to play at being a preacher and would make boys lie on top of girls so that he could accuse them of sin. He took handmaidens, later in his life, like prophet Abraham, some of the disciples ran away, and some were brought back. Others got away from Redfern Valley. God Manning is a terrorist.
He was guarded by armed men and fierce dogs and had an escort of "Knuckledustered bullyboys" (613).

He is given to the gratification of carnal desires. He thinks that God had constructed "flesh and the instincts and appetite that went with it..." (613). He alone was permitted to eat meat. "Liquor was banned but Manning had a well-stocked liquor cabinet. He was on pills of various kinds..." (613). Manning is a fake religious head in the tradition of Chaucer's Pardoner. He reminds us of the swindlers and gulls as Sadhus of Fajanish type. Finally, he is arrested by the police for mass murder on the scale of "Nazi-Camp" slaughter. His attempt to kill a girl of thirteen and the small children is evoked to bring out the Nazi-camp terror:

... he tried to kill the smaller ones by smothering with his coat, then by strangulation or, ... by picking them up by the feet and dashing their heads against the tops of the bucket seats. He was astonished at how long it took to smash an infant skull (622).

This ghastly deed makes him one of the satanic earthly powers. It reminds us of the depth of human degradation of Conrad's Krutz in his *Heart of Darkness* with the human skulls decorating the fence of his house. Manning is inspired by the high ideals as Krutz. Therefore, he says, "In me the human and divine conjoin" (624). Significantly,
Manning's name brings God and man together. Toomey in the authorial voice says, "Man is a free creature, and sometimes he uses his freedom in terrible ways" (639). And this Manning attains his hell with divine intention. Manning's imagination is gifted with a terrible amount of evil.

Carlo and Manning represent antithetical religious earthly powers. While Carlo is a Christfigure, Manning is the Satanic power with infinite capacity for evil.

III

Toomey is gifted with imagination capable of a terrible amount of evil. At 22, he writes *Once Departed* which is to prove the limitlessness of the creative artist's province, his capacity for imagining feelings and situations totally beyond his personal encompassment. The novel celebrates Man's sensuous appetite. The epigraph is a pointer to our brief stay on earth. It is an invitation to laugh, drink and be merry and make hay while the little sun of our life shines. The young man indulges in his "Sexual exploits" with "girls greatlimbed and firmbreasted". And the novel is a reflection of his own tastes and appetites. Toomey as an imaginative writer is one of the earthly powers. Speaking about his power, he says:

My novels could, ... be defended as instruments of morality. And yet I suppose
they had something to do with my spiritual corruption, my eventual ability to throw off a faith by an act of the will. But my sexual orientation was the true instigator of apostasy. God forced me to reject God (60).

Toomey is evoking how eroticism inspired him to write erotic fiction. It is like Baudelaire's concept of art, arising out of God and devil. It is his "flowers of Evil". For Burgess as for Baudelaire, the conflict is between the flesh and the spirit - and always the flesh suppresses the spirit:

But, since God had made me homosexual, I had to believe that there was another God forbidding me to be so... I had to believe there were two Christs - one the implacable judge of the Sistine fresco, the other the mild-eyed friend of the disciple John. You will not be surprised to know that this second Christ played occasional parts in my erotic dreams (60).

Toomey is an earthly power exercising his imaginative spell on people around him during the Second World War. He writes a humorous play to keep the country's morale. The thematic nexus of the play is wedded infidelity. The people involved are psychic patients. "The Sinning husband faints if he sees eggs, having been pecked by a hen as a child. The lover cannot bear to hear talk of rats" (81). The play is called Jig a Jig Tray Bon. The husband made
comedy with his wooden leg "... with a new stiff walk" (82). He feigned to wife that he was incapable of a husband's office but spent with Toomey many Sunday nights. Significantly, Toomey adds: "Sin? Such nonsense" (82). His own nature is an earthly power controlling him against his better self. Therefore, his sex-partner confesses: "Can't go against nature, can we?" (82). Moreover, war itself is a power to make many young men atheists, besides its toll of human body, the example of which is Rodney's leg: 'a war hero mutilated in a bloody battle' (85).

Money is another earthly power to pay one's love. For this Toomey sacrifices literature: "I was being driven further and further away from literature all the time" (90). His writing was a "shame, a salivation at the prospect of more money" (91). For earning more money he writes another comedy called Say It, Cecil. The problem with Cecil is the words I love you to his girl which are accompanied by a war and his consequent frustration:

In France he said ... Je t'aime to a girl and the surrounding village was blasted to smithereens. Somebody taught him try Ya vas lubly and this brought about the Russian Revolution. He says Ich Liebe dich ... this brings about the collapse of Germany (90).

This comedy is paralleled by the actual frustration of Rodney's wife, Linda Selkirk who sees Toomey in bed
with Rodney: "He comes straight here ignoring his wife and children, wallowing in filth" (92). Thus, sodomy becomes another earthly power to hold two men together. The farce he writes and the farce he lives are equated. Significantly Linda says, "that you are sodomizing my husband, you swine?" to which, Toomey replies: "Not at the moment" (93).

After Rodney's death, Toomey moves to Paris and then to Milan. At Milan, he encounters a girl, and his shameful awareness of physical inadequacy to rise to the occasion of a lover's office with "... nothing ... except an inch or so of flaccid indifference" (106) adds to another comic facet to his life. He holds up to ridicule his own physical inadequacies, and this becomes one of the earthly powers for the writer. This is linked up with his comedies to "promote laughter in a bad time" (108). Toomey comes to know how even the custodians of Christianity have given up the conventional morality.

For Toomey influenza is another earthly power: "The killer influenza was a neutral life force..." (124). Similarly, sex is a menace: "'sex', I said, 'can be a damned nuisance. As I know. As I shall continue to know" (128). Even before his mother is buried, his father has decided to marry Mrs Scott (127). Similarly, evil is an earthly power: "This force, being absolute, is not man made" (164). It comes into being out of God's love for his
creatures. Logically, following this is freedom of choice. Homosexuality is the pre-lapsarian indulgence. Such embraces call back "the joys of Eden" (187). Therefore, it is not a sin but a primal act (native artists, such as poets, novelists and painters are homos). As their art is an earthly power, so is their homosexuality. It is Toomey's A Back to Eden.

Toomey as an author, uses weapons such as satire and irony. With these, he evokes the pitiable Indian condition:

'India, Carlo. Are you going to tell them there about the virtues of multiplying? A child every year and little to eat. A Tamil girl starts at the age of nine and goes on till she drops. Girls old at thirty and breeding like flies or dying of septic midwifery (221).

He defines his role as a writer: "I am to wander, observe, meditate, write as the spirit moves" (220). And his critical observation spills over every literary artist. He says "Nobody reads Milton any more" (210). Speaking about Aldous Huxley, he adds: "Aldous is marvellous... We all know him. He is our voice. Postwar disillusionment ..." (208). Comparing Wyndham Lewis with James Joyce, Toomey comments: "Novels as still life or sculpture for the one, for the other as massive arias with a lot of ornamentation" (195).
Many novels of Anthony Burgess celebrate the virtue of homosexuality. A *Wanting Seed* extols homo-sexuality. Even in *The Earthly Powers*, he says, "I was aloof, not breeding, a harbinger of a new rational age in which breeding would be no virtue" (221).

Toomey has undertaken a voyage to a few Asian countries. His picture of a sailor's life is sarcastic: "The unreasonable prohibitions of land were at sea all suspended. Are navies, marine or fighting, a cultural product of sexual inversion? I sat around with pink gin, the notetaker" (224). Observation and its artistic rendering go hand in hand.

Toomey is Anthony Burgess's double. His voyage is for collecting material for his artistic endeavour. He feels tricked at Kuala Lumpur's people, as elsewhere for their eagerness "to be put into a book" (232). His stay in Malaya and the people he comes across are put in the novel without the coloniastic bias. Through Doc Shawcross he is made aware of anti-colonial bias in Malaya: "it is a white man's club, except for the Malays of course, ... we're not allowed to join the Chinese Club or the Indian" (234). Toomey learns through Doc Shawcross that it is women who are responsible for spoiling the racial relationships. On the whole men are nice: "... the local planters are decent enough chaps, ... the wives are mostly a great pain, was it Kipling who
said the fall of the empire would be due to memsahibs" (235). Toomey's, indirectly Burgess's Malayan journey appears to be one of the central experiences of his life. He received both the warm welcome of the intellectuals like Shawcross and a frenzied public adulation, and got to know the Malayans at close quarters. The doctor shows their superstition and his helplessness in the face of it:

The Malays are mad, they won't report a snakebite, superstitious, then they die smiling, the bite's supposed to bring good luck. Straight to paradise, perhaps, sherbet and houris for ever and ever... The Eastern mind, the West can't touch it... (235).

The doctor continues about Malayan superstition and adds that Conrad missed their peculiar first-hand experience:

The patient gets the idea that his penis is shrinking and retreating into his abdomen... He ties it to his leg with a bit of string or even tries to anchor it with a pin or... a special double-bladed knife that jewellers use... Then he dies of anxiety... They get a grievance and then they brood on it and are very sullen. They kill the man who causes the grievance and anybody else who happens to be around, many as possible... They'll imitate anything. There was one old lady in Taiping, heard a bicycle bell and started to imitate a cyclist pedalling and she just couldn't stop, died of exhaustion.
Tell an orang latah that his mattress is his wife and he'll start trying to give it a baby... (235-36).

This is how Burgess, as Toomey, presents the horror of Malayan life. Moreover, the passage is a significant pointer to the commendable self-commenting novel that Burgess writes. His comment on the passage comes as a flash of revelation:

"The three diseases of modern literature", I said. "D.H. Lawrence for that penis thing, latah is it for James Joyce (latah means "infinite suggestiveness"), amuck for this young Hemingway character. Bang bang, punch punch, but it's really the death urge (236).

Mahalingam, the incharge of the waterworks, invites Doc Shawcross and Toomey for dinner. As modern playwrights comment upon their own plays, Burgess comments upon the situation and the names of the people in his book. Doc Shawcross says, Mahalingam "means great ah generative organ... holy symbol of life and so on" (234). When they reach Mahalingam's house, they are cordially received by him. And the author captures the idiomatic zest of the Indian's English in an ironical way:

"'The more the merrier, as you say. Too many cooks spoil the broth, but many hands make light work'... "... The name again? Mr Toomey, very nice in the mouth. A writer? The pen is
mightier than the sword, as you say... "Sit, sit, sitting is as cheap as standing!" (237).

Toomey immediately comments upon this comic episode: "I was adrift in the world that was not merely erotic but distinterestedly malevolent. I could smell the richness of it" (237). The entire episode reminds us of E.M. Forster's The Bridge Party in A Passage to India. Thus, Toomey comically describes the son of Mahalingam waiting at the table:

A desperately smirking youth with bare feet, shirt and choti stood by the table, bowing and bowing (237).

Toomey humorously narrates the origin of Tamil heard from a Sikh taxi-driver in the FMS: "And the Lord God subaqueously farted: Worabarrarhotwarre borrel. And lo Tamil had come into existence" (237). Toomey is attracted by Mahalingam's ridiculous dress worn at the occasion: "he was dressed as for tennis" (237). The costume makes his blackness peculiarly aggressive. Speaking about his colour, Toomey adds: "Once you got as black as you possibly could you became other colours" (238). Later Toomey describes Mahalingam as "... a photographic negative of a European" (257). Mahalingam's feet and toes do not miss Toomey's notice: "His feet were bare and his toes prehensile; they seemed always to be about their own work, trying to
pick up crumbs and fluff and delicately hammer stray insects" (238). Even the delicate bodily features of Mahalingam such as, irises, are observed by Toomey: "In full face the flatness of his colour obliterated all features except the eyes that appeared to have no irises and the forty or so great teeth that champed Tamil and English alike with relish" (238). Toomey adds that Mahalingam's nostrils splayed and the mouth corners were striving to reach the jaws. The portrait of Mahalingam reduces him from a man to a horse. It is anti-racial. Burgess's humour slides into disinterested observation and satirical presentation. Elements of fellow-feeling are conspicuously absent from this portrait. The fridge in Mahalingam's house brings out his unpolished and uncultured style of life: "... it squatted like a disregarded relative in this livingroom, family photographs glued all over its door, and it hummed and choked as in senility, though it was new" (238).

Mahalingam's savagery is evoked through his "flailing on the boy" when the author asks for a little soda water. Without waiting for any answer from Toomey, Mahalingam lays bare the fact that Toomey will have a rich fare for his fiction: "a hotbed of vice, intolerance and ignorance, and also superstition" (238). Mahalingam's pouring soda water into Toomey's glass also brings out his uncouth manners: "... poured into my glass as it were insolently, as though pissing into it, waiting at his son as the bubbles overflowed
on to the floor" (239). The satirical portrait of Mahalingam is reminiscent of Pope's portrait of Lord Burlington in his Epistles. For Toomey, a western banquet recapitulates the history of the earth from primal broth through sea beasts to land predators and flying creatures and ends with an evidence of human culture in cheese and artful puddings. This is considered as a standard to judge the fantastic fare that Mahalingam provides:

In a sense it was fortunate he did not name anything, saying, for instance, 'That curry you are now eating, Mr Toomey, you are thinking is made of bats, not aha the cricket variety, we have already eaten crickets, and you are nearly right, for it is flying foxes carefully prepared with nourishing parasite life still clinging to body (239).

Toomey's despair over the dinner is: "... there was not one single item in the meal that had salt in it, nor was there salt on the table" (239). He is amazed at Mahalinoam's philosophy of transmigration of souls:

"There is, 'Mahalingam was saying, 'no death in sense of disappearance for ever. Do we not eat the dead? They become a part of ourselves and so go on living. Souls of the dead take other living forms, so my poor mother, long dead in Madras of tertiary fevers, may be in that flying beetle there, or else long eaten by her son in form of beef or sheep or pig'" (239).
The passages quoted have tongue-in-cheek attitude towards the Indian English with "you are thinking" and as in "form of beef or sheep or pig", (239) or "I say religion is mysteries at bottom of very nature, to ordinary peoples" (240) or "My religion is personal and electric for "eclectic" (240). Toomey is astonished to hear from Mahalingam: "I look forward to reciprocation of hospitality, meaning he was inviting himself back" (241). Moreover, Mahalingam's Malapropism provokes laughter when he says, "Different races must mix together and leave from each other. That also is part of my eccentric religion" (241). In the same vein "you are thinking, Mr Toomey, you would like to return to congenial company of European gentlemen, having spent long enough in the household of peoples of anterior race and customs" (240). The final reduction of his competence at English and his boorishness is contrasted with Toomey's polished behaviour:

'I mean what I mean', he said loudly, 'Because you are an Englishman does not mean you have monopoly of the language'

To which, Toomey replies:

'I do beg your pardon. I misunderstood. I see now what you mean. I thought perhaps you had meant to say eclectic, which is from the Greek *eklegein*, meaning to choose or single out... I do sincerely apologize'” (240).
To the Indians Toomey appears to be intellectually arrogant. He is quite insulting to the Tamil.

But one could also say in favour of Toomey. Mahalingam's tragic-comic absurdity of thrashing his son for no fault of his, in the presence of the guests is unpardonable. Similarly, the dining room decorations, the food served to the guests consists of vulgar, ugly and revolting things, and a packet of illhealth and insanity compel Toomey to say: "Rank mutton fat. Things rolled in dirty paws" (241). Speaking about Mahalingam's son, Toomey observes: "... that boy reminds me of something, one of those dug up dead they have in the West Indies, working in the plantations, ..." (241). Speaking about the local superstition Dr Shawcross points out at "... two old Malay women... The other woman placed, with a reverent gesture, a bunch of horn bananas on a tump of earth... A brother and sister disappeared... According to the locals they ascended into heaven like the prophet himself. But they come back for bananas and they catch the whiff of supplication..." (242). All that could be said about Shawcross's views is that Muslims do not have such superstition. It is unfair to drag the prophet for such a silly act of the ignorant people. He stood for what was highly rational and logical. Moreover, Burgess's in these evocations stinks of colonial bias. Only a Muslim Achebe has to be born to show to the world the value of Malayan culture lying behind these local superstitions.
After telling us about an individual, Toomey switches on to comment on the health and mental status of Malay. Malay is conjured up as a place of illhealth and insanity:

'Goundou. Tumours have eaten his eyes...
No eyes, palate, nose. Otherwise he's all right' (244).

The doctor tells Toomey about the diseases of the country and adds: "... ulcerating granuloma of the pudenda that's pretty spectacular, put you off the act of love for ever" (245). Through the doctor Burgess observes:

"The whole bloody East is caught in the trap. Breeding kinds so they can have yaws, inedible raspberries. Leprosy" (245).

The Malayan girl's mental problem becomes one of Malaya "We have a case of Meningiti's... 'O God, that means the whole damned family" (245). The Hindu philosophy of E.M. Forster's A Passage to India is repeated by Mahalingam. As Forster does not like the forms of Hinduism put forth in The Hill of Devi: "There is no dignity, no taste, no form, and though I am dressed as a Hindu I shall never become one" finds its voice in Toomey and Dr Shawcross when Mahalingam says: "... love of our own flesh and blood may be stupidity, and foolishness in the world of the eternal beings, "... to which philip says: "You have an eccentric that is eclectic religion... there are orthodox Hindus who says all life is sacred. This means the
mycobacterium tuberculosis and the spirochaete as well as the worms and insects... western medicine seeks to kill these organisms. Is this a blasphemy?" (258).

Toomey’s search for theme for his novel, Lion City, makes Earthly Powers one of the fictional powers of the novelist to write a novel. Thus it is a novel about writing a novel. For this purpose, Toomey undertakes his journey:

I took the night train to Kuala Lumpur, the muddy estuary, and stayed at the station hotel for three days... Then I went to Ipoh, ... and there a visit to Kuala Kangsar was recommended to me, ... Also there was the Malay College, a public school on English lines for the sons of the Malay aristocracy. There was also a peaceful rest house... From now on for a time my story must seem to be a Tale of Horror and Imagination, but it is all true (230).

It is in Kuala Kangsar he meets Dr Shawcross and Mahalingam. The encounter with Mahalingam, his dinner party, the portrait of his family and the house, forms the stuff of the novel. The Platonic love between Dr Shawcross and Toomey is another strand of the novel. The death of “Jaganathan, the same as Juggernaut... poor little sod” (256) comes like juggernaut on Dr. Shawcross who is in coma after Toomey’s return from Kuala Lumpur to Kuala Kangsar. Whatever Toomey comes across during his journey becomes the subject matter of his fiction. It is the material of the journey that is used as a fearless
record of God's creation. Toomey's intention for undertaking a journey to Kuala Lumpur is spelled by him:

A novel about Raffles, an East India Company clerk who got Java out of the hands of the French during the Napoleonic wars, ruled it like an angel, then grabbed Sumatra, then negotiated the purchase of a lump of swampy land called Singapore (248).

Therefore, he says "I held my novel in the fingers of my imagination, flicking, reading..." (248). At the rest house in Kuala Kangasar, Toomey says "... I clearly saw the writing of a novel about that old Malaya necessitated staying here and staying put" (248). All these aims, plans and ambitions of Toomey are expressed in a spirit of Conrad's Marlow, trying to see the Congo and meet Krutz in Conrad's *Heart of Darkness*. But here there is no Krutz to come across. The incidents on the journey that Toomey encounters become a process of his discovery as to how our life is rounded off with a mystery. Therefore, he tells:

Philip: "... the entity you could define only negatively and yet love positively, more, love ardently, with and to the final fire. So, however reluctantly, a man may be brought back to God. There is no free will, we must accept with love, the imposed pattern" (263).

For Toomey, as for Burgess it is love that is vital in one's life and not the free will. Out of love for his profession, he goes through various forms of experiences,
and that makes his life worth living. That is one of the earthly powers.

He travels by train to Kuala Lumpur. On the train, he goes through a discarded *Straits Times* in which he reads a curious story from Negri Sembilan and says, "I would use that story. I would write it up, with a suitable literary embroidery..." (262). This shows the novelist in the process of his fictional creation. Its different strategies are shown while Toomey is struggling to collect material for his fiction. The struggle itself becomes the theme of the novel *Earthly Powers*.

He reaches Malacca. His love for Dr Shawcross is blamed by the rain as it cuts off all the communications. According to Toomey his journey to Malacca is like Marlow's journey to discover the torch of Western culture, but instead, what he finds is Kurtz's depth of human degradation. Similar is Toomey's discovery. Through Raffles we come to know that Singapore was a mangrove island which nobody wanted, but the Portuguese showed the Malays how to count the number and the days of the week except Sunday. St. Francis Xavier is shown as another Krutz who turned "half baked Moslims into half baked Catholics." The saint is shown as an "animal head sprouting human toes and fingers..." (264). His reign was "a hotbed of vice, intolerance and ignorance, also superstition," He "fired the Chinese raiding ships... his arms out as though blessing but really
ready to drop on the agreed signal to fire" (264). This savagery is strengthened by the stops named after "rivers" and "animals" (264). Human beings are evoked as crabs when Toomey reaches the station what he sees is: "... these scuttling crabs, their reek of damp rising to the burnt smell of soaked tar hair" (264).

Toomey is told by a Scotch mining engineer about the impossibility of getting to the bottom of the mentality of these people:

A Malay mechanic will first pray to the Semangat ... or divine soul of an unfunctioning engine, then threaten it, only at the last bring out the spanner (265).

After Toomey comes back from his tour of Kuala Lumpur, he is pained to see Philip in coma. The description of Philip in coma is a great fictional achievement in painting a patient in agony:

The face was set in a rictus of amusement, sardonic, meaning either grinning like a dog or sour faced after the eating of an astringent plant of Sardinia, what art historians call the archaic smile, meaning that the lips were engaged in mirth while the eyes were aloof from it. The eyes were open, the upper lids well up, but they looked at nothing (267).

Dr Lim is a Chinese. He is overpowered by sadness for Shawcross and breaks into dry sobs; Toomey brings out
the fact that the British mind is inscrutable and not the oriental: "None could tell my feelings. You, reader, cannot tell them" (268).

Toomey's role of a novelist is defined for us:

I will believe anything. Once I ceased to see the world as very mysterious I would no longer wish to write (268).

Thus Toomey guides us as to what to look for in the novel. It is a fantasy for him as well as for us. The fantastic cure for Philip is administered by Carlo through the course of sorcery and witchcraft which further defines the mystery at the heart of the world. The bodily features of Mahalingam and a casual adjective thrown at random during the description gain added significance when seen through this perspective. We remember that Toomey's encounter with Mahalingam is for Toomey getting "... adrift in a world that was not merely exotic but disinterestedly malevolent" (237). And the air during their meeting brings in the atmosphere of Coleridge's 'Christabel': "The air was close and complicatedly spiced" (237).

When seen against this, the bodily description of Mahalingam comes out to us with added significance. He is conjured up as the devil. Therefore, Carlo's words gather a great significance:

We will not talk of Jesus Christ and the devil.
We will just say that you and I are on different
sides, as in a game of football, but you have been doing all the kicking and what you have been kicking is a human soul (277).

Surprisingly, though Mahalingam has held in ransom Dr Shawcross's soul, it is Carlo who tries to release him through his divine intervention:

He took from within the breast ... a finely made evidently heavy metal cross... Carlo seemed ready for the boy's response, which was a catlike snarl and a cat-like hurling himself at Carlo off white bulk. Carlo upped with his cross and banged the boy's head with its flat and then, with a quick wristwist, struck him laterally with the edge of the crosspiece just under the ear. ... From the boy's body came a succession of frightful odours - rotting meat, overripe durian, stopped up drains. His mouth opened to emit a high screech like car brakes. He farted in a slow brief rhythm... (276-277).

The boy's emitting the obnoxious thing is paralleled by the relief of spell on Philip. And Mahalingam's devilish sorcery is acted on Philip's photograph:

As I now know you are a friend, Dr Shawcross, I beg a little little favour, and that is of a photograph of yourself... in batting posture at wicket... (259).

And this very photograph is reduced by witchcraft to:
... a fairsized piece of cartridge paper.
On it had been copied in careful enlargement
the image of Philip at the wicket... Philip's
face held a sardonic rictus under the cricket
cap. His gloved hands grasped his own penis,
grotesquely enlarged, and forced it to spray
downwards an equivocal fluid... A black
humanoid clutched him about the thighs and
seemed to be buggering him (277).

For Toomey this appears a fantasy. But it is also
not out of the author's imagination. It is a fact.
Therefore, he is compelled to explain:

You will see my problem here. If this were
fiction, I should have no trouble in imposing
on you a suspension of disbelief, but it is
not fiction and I require your belief (276).

Toomey adds further that all reminiscence is fiction.
And he can "do no more than transcribe memory" (276). Thus
the author bridges the gap between fiction, fact and memory.
All these, combined in the alchemy of the author's imagi-
nation, produce work of art, and Earthly Powers is such an
outcome. Toomey intends to incorporate Carlo's philosophy
which is beyond Toomey's grasp. When Philip is buried,
Carlo says:

I loved a soul, he kept saying, even as the
train pulled out, and if the soul did not die
neither did love. All was for the best, I
would see. I never did wholly see (280).
Conrad's *Heart of Darkness* is relevant to the study of *Earthly Powers* as the reverberations of the first are to be traced in the second. While in the first, the unwelded sky joins the Congo with the Thames indicating that what happens in the Congo happens in England. Both are places of savagery. Similarly, what happens in Malay happens in Chicago. While Dr Shawcross suffers humiliation and death for no fault of his, Raffaele is a victim of savagery in Chicago:

"The Chicago police say he was suspended in some place of frozen meat storage with a meat hook under his chin... His left foot and ankle were chopped off with a different kind of axe. It is, bloodier than what happened to your friend in Malay but it is the same devils" (290).

Raffaele is tortured for he refused to give information to the Federal Bureau about the death of a mother and child. From the restaurant he was dragged out while eating, and nobody prevented it. As Carlo can do no more than pray for the soul of Philip, he can here do nothing except pray for Raffaele's soul:

He would not weep at the prospect of bereavement... in the continued fight against the dark powers (291).

While Carlo's is a divine *Earthly Power* to exorcise the devil in Malaya and in Chicago, Toomey's *Earthly Power*
consists in fictionalizing the fact. Carlo's delivery of Raffaele in Chicago follows the same pattern as that of freeing Shawcross in Malaya:

Carlo howled out the words I had already heard in Kuala Kangsar, ordering the most unclean spirit, every incursion of the adversary, every phantom, every legion to, in the name of our Lord Jesus Christ, pull up its roots and quit the plasm of God... crossing... in the air. There had to be a response... A short plump man with immense shoulders stood up gurgling, hand to throat... The rasp in his tubes was audible all over... the man collapsed to his knees... and his upper body drooped limp on the backrest of the pew in front... It was left to four Irish-looking sidesmen to lug him off, eyes shut, mouth gaping for air (298).

Raffaele also dies with his face distorted as Shawcross: "Then he settled that face into a gargoyle of horrible cunning and died leering at me."(294) Death of Raffaele is a murder of the innocent and the good. Toomey, evokes the ways of the world through Carlo's requiem mass on his brother's death. It is, in a nutshell, satire on the hypocrisy of the world:

His brother, a man whose dedication to virtue and to justice was exemplary but regarded by the stupid and the wicked as a sort of imbecile weakness, an infantile inability to come to terms with the sophisticated world of
affairs. Because he was just he was to be seen as a quixotic madman, because he was virtuous he was taken for a eunuch, because he was magnanimous he was to be gulled and derided. Because he was Christlike he had to be barbarously tortured, mutilated left to die like a dog in a ditch (296).

Toomey, as a novelist, satirizes American society through Carlo's Mass:

There are many here today... who have come not out of the plenty of friendship or respect but following sickening forms of hypocritical convention, and... are some that are soiled, bemereded, stinking with wealth amassed unjustly, wealth made out of torture and murder and the exploitation of human frailty - a great nation temporarily demented, an angelic land to its immigrants that is now set upon by the devils of greed, stupidity and madness (297).

As a novelist, Toomey delights in the accentrics like Heinz, Strehler's son who swaggers and boasts in drunken and sordid viciousness. Toomey treats him humorously: "I felt like at once sending him packing, tennis racquets and all..." (400).

When Toomey shows him a room, Heinz reveals another ridiculous facet of his personality: "... he tested the bed, ... bounded his arse on it for resilience" (401). Heinz hates his father and his work and Toomey artistically
captures the hatred with the words: "He seemed to regard devotion to his father's work as "a demanted foible" and "oldfashioned, boring and pretentious - " (401). Heinz spends money and brings home drabs in the small hours. As he is a homo, at night, he proposes to get into bed with Toomey, hot and naked.

Toomey treats Heinz's kleptomaniac instinct with a tongue in cheek: "Keep him in a cell and feed him nothing but bread and water. Beat him if he causes trouble" (406). As a novelist he renders Heinz's excuses for stealing objectively:

'How the hell, 'I said,' did you manage to spend all that money so quickly?" Robbed by men he had thought good and decent. 'Why did you try and steal a bicycle?' The only way to get back to London. I toyed with the notion of buying him a bicycle and sending him to Land's End on it... He desperately desired to see Walt Disney's Snow White and the Seven Dwarfs (407).

Toomey's attempt to push out Heinz is also equally imaginative: "I set my alarm clock for 6.15 and dragged him out of bed and into a taxi and to the station... I saw him on to the train and waved him off with joy" (405-406).

While Liebenreiner is a Nazi torturer reclaimed by Carlo, Heinz is an example of a man gone to seed by Nazi regime.
The nexus of Burgess's fictional genius in the novel is vicariously evoked through Toomey. He expresses the central consciousness of the European writers' dilemma of choosing between traditional and Christian values and the overpowering sense of personal passions and sins. Secondly, through him the novelist evokes manichaenism and his confrontation with evil and the monstrosities within his soul. Thirdly, he shows a link between homosexuality and complications in terms of the profession of the fictional artists and their friendship with other homes, and his homosexuality and his parents.

Toomey expresses his strong resentment about the traditional Christian concept of sex and its human fulfilment in the context of the postwar world changing milieu:

This postwar world's learning to separate the act of sex from the act of generation. The Church says that's a sin. But it's deliberately chosen, a healthy act of wicked free will. If it is a sin then I am predisposed to sin. The Church and I can't agree on it. So I'm out of the Church (302).

His homosexual urge comes in his way of literary achievement. To earn money for Val Wrigley, he opts for cheap writing: "... sexual aberrancy, mediocre money making prose, failure of faith" (309). For Toomey, the basis of the Faustian spirit of modern Europe which is susceptible
to the power of evil is in Carlo's unpublished remodelling of Christianity. The Reformation: "A Blueprint for the Reorganization of Institutional Christianity" (337). Through this, Burgess reveals the modern legacy of egocentric 'individualism, its obsession with rationality and objectivity, and its pattern of aggression and guilt. Through Carlo's blueprint of the book, Toomey discovers:

"... the true reformed view of sin. There seemed less emphasis on what was wrong than on what was right or good, or holy. The big theme was Love of Chastity. Homosexual love?... Man was defined by his capacity for moral choice and the existence of evil in opposition to good was a guarantee of that capacity for free election" (343).

For Toomey, Carlo is a guide, friend and philosopher. He changes and develops on the principles laid down by Carlo. For Carlo Catholic mass must be not to follow the "Central prescriptive ordinance... should be freely developed out of the cultural traditions, or serve the cultural needs, of the community at worship" (343). He regards the African Church as an example of such an advancement over the irrelevant Christian tradition by freely adopting African mass to dancing and chanting. As Graham Greene presents Catholic faith in modern terms by which he makes the whisky Priest in The Power and the Glory attain sainthood even though he has an illegitimate child and is a whisky priest, so Burgess says that the new world needs new morality:
"... you call it sin and I say that everybody does it" (351). It is this view that prompts him to support his sister's adultery:

If my sister sinned it was for Domenico's sake... She put her soul in jeopardy to protect his self esteem. Remember, though, that you'd told Domenico that it was always the woman who was barren. One of the stupidities of the Old Testament (357).

In a similar mode, he views sarcastically Don Carlo, though a priest, is an expert gambler in the Casino. He is a lover of War for whom it "brings out men's goodness. Self-sacrifice, courage, love of Comrades" (111). And his sexual appetite is seen by Toomey in its nakedness: "... big bellied but also big ballocked, with roadworker's arms and shoulders..." (116).

The priest is sensual in his appreciation of the lady sitting "behind you" (120). Toomey's awareness of religious order deepens with the bishop playing the game of cards with the priest, Don Carlo. The Bishop on ship who "could cap... tales of typhoons with horrors of his own, shamelessly lifting from Conrad. "He spoke of rat stew on a China freighter..." (225). He sees everything as humorous. When they reach Bombay, the priest, the Bishop of Gibraltar with his bandaged head during the typhoon they passed through looks like "... a haji with
his head bandage” (229). Though immersed in luxury, the Bishop is caught saying anti-materialistic slogans. Thus the author has a dig at the priest: "we will march forward together in one fight against vicious materialism" (229). This proves most ironical when seen in the context of the Bishop's hedonistic display throughout the voyage, what with his "demonstration tango with a Mrs Foxe" (227), and with his attempt to insert a British sixpence in her "cuplike navel apout" (226).

Carlo is Burgess’s whisky priest. Like him, he is too human to be godly, yet in common parlance he attains sainthood:

'I suffer, ' he said, 'from the pangs of lust. I'm a man like any other man... Some men find chastity easy. I do not. I wonder sometimes whether when the time comes it will not be wise to permit marriage to the priesthood. Better than to burn, take bromides, quinine, bark at the flesh to get into its Kennel' (358).

Similarly, Toomey's New Roads to God is an attempt to find a way out of the encircling gloom of the modern world. Therefore, he temporarily puts off the rags of the novelist and assumes the robe of a theologian. Even in concetta's envelope, Toomey finds a confirmation to his concept of modernity: "... a sufficient testimony to German Faustianism or soulselling for secular power”(378).
Val Wrigley's view of Tom's sainthood is reinforced by Toomey's view: "Tom was a man who did no harm to anyone, who brought a good deal of harmless pleasure into people's lives, who was chaste and charitable, who suffered pain uncomplainingly, who died saying God's will be done" (393). Carlo sees the earlier question of sainthood against the Christian tradition and the concept of modernity. According to his view, even Toomey is saintly. His sodomy is no sin but a way of Christ himself:

'I have seen in you only something which I'd regard as Christlike... The love you seek may perhaps only be satisfied in the personality of Christ. It may be you who are destined for sainthood' (394).

Carlo advises Toomey to turn his desire for flesh into a spiritual yearning. Thus his advice to Toomey is not based on melodious meaninglessness, but is born out of the needs of the times. He brings out the truth that the Church is founded for the workers and not for the bosses. Thus he establishes a Marxist principle to suit the modern requirement.

Toomey's defense of Wrigley's poem The Love Songs of J. Christ modelled on T. S. Eliot's Love Song of J. Alfred Prufrock is intended to accommodate the alienated postwar individual's fragmented self. Christ's homosexual love for his 12 disciples is an objective correlative of
the European Writers' awareness of the overpowering sense of personal passions and sins. Moreover, it is God's physical love for humanity to bring out the truth of the flesh and its demands. It is Wrigley's insight into the relevance of Christ for the modern man. The human aspect of Christ according to Pyle's: "... the sound of Judas's an ecstasy is likened to the tinkle of 30 pieces of silver. St Peter is complimented on his lusty fisherman's rod" (525). Moreover, Val Wrigley's poem uses sexual imagery in the tradition of religious poetry. Such poetry is of St John of the Cross and Bernin's sculpture of St Teresa. The Bible itself contains many sexual images, such as the Song of Solomon. These are sanctified by Carlo's view on Hortense and Dorothy relationship as "high and holy". Carlo's interpretation of their relationship is unorthodox (538).

Manichaenism motivated Toomey to think that he is not God's creation. A beneficial God couldn't have created man:..." God alone knew from what suppurating premordial dungheap man had arisen" (458).

Toomey's homosexuality worries him as it is against Christian ethics of nature. But he comes to know its ennobling aspect through Carlo: "a mode of transcendence. In Malaya. Carlo said I was being drawn to the love of Christ" (479). From similar transcendental views in the context of modernity, Hortense is considered as an angel and
Tom a saint (479). Toomey's overpowering sense of personal passions and sin create a tension in him. He externalizes such tension:

However and anyway, as I climbed the steps of the station at Baron's Court, it was with the guilty lightness of one who knows he has gone the way he had to go. I had done my best, the God of the Church could hardly deny it. He and the God of my glands were, perhaps at that moment conferring about my case. I must be left alone to practise a vocation (in the service of divine attribute) which was inconsistent with celibacy... (60).

Significantly, Val Wrigley asks Toomey: "And you gave up Jesus for me" (62); to which, Toomey answers: "I gave up the Church because of the inescapability of living in sin. If you like, you can say I did it for you" (62). While for Val Wrigley art comes first like the fulfilment of Nature's purpose comes first to Anna of Bernard Shaw's Man and Superman, whereas for Toomey, his homosexual love for Val is all that matters.

He sacrifices his artistic creation for Val Wrigley's demand for money and starts writing popular literature at the cost of great masterpieces he would have produced. Therefore, Val Wrigley says: "This is different ken, you old stupid, you know it's different. Any thing for art. Bernard Shaw said something about it's right to starve your wife and children for the sake of art, art comes
first" (64-65). Toomey's opera presents a thesis that "God is evil, that even divine miracles may be employed as devices for propagating evil in the world" (538).

The encounter between Val Wrigley and Toomey on homosexuality branches off into complications in terms of Toomey and his profession, and Toomey and his homosexual friends. As has been referred to already, the conflict between Val Wrigley and Toomey arises out of monetary considerations. Val wants to give up Toomey for another lover because of his artistic urge:

I want to be printed, not to print. Kettridge is calling his little enterprise the Svastica Press... He'll do my volume for twenty pounds. Two hundred copies (64).

In this connection, Shahane, in his review of Earthly Powers appropriately comments: "This dialogue under scores one of the central issues in Earthly Powers - how homosexuality may limit, or even vitiate the vision of the artist."3

Toomey's alienation from traditional mores makes him aware of his predicament. "Here I am immoral and anarchic and agnostic and rational" (8). Therefore, he decides, to put on "... the mask of distinguished immoral author" (9). He intends to make sodomy a virtue. To strengthen his stand, he thinks about sodomites in the artistic world:
... Michelangelo... had dealings with men and wrote passionate sonnets about homosexual love. God made him what he was, a homosexual and an artist (56).

This is his attempt to reconcile the demands of his flesh to religious taboos. He shows that he is not to be blamed for this, as he has gone through a series of confessions, and vowed to give it up, and has decided to desist from impure thoughts and acts. And then, he has yielded to his overpowering passion (56). All this is symbolic of modern author's Faustian struggle to steer clear of the traditional taboos of the modern society - "to reconcile my sexual urges with my religious faith" (58). The works that he writes and publishes in the novel are a metaphor for his own" tastes and appetites" (59).

Toomey breaks the traditional concept of hell as a place of torture for the sinners. In Blake's terms, it becomes for him a place of energy; and energy as delight is evoked through his book on Nazi torture: "they were all children, bigeyed, bigbellied, matchsticks for limbs..." (455).

The second incident that he hears from the Colonel about Nazi torture reminds us of Sylvia Plath's 'Daddy' with its description of a lampshade made out of human skin: "A socialist delegate, member for Coventry South, went out to omit" (456).
Toomey comes to the conclusion that the human depth of degradation has no limit and thus it is not the work of a "Lucifer". "The intellectual rebel against God could not stoop to it. This was pure man, pure me" (457). This makes us remember William Golding's view of evil in The Lord of the Flies. Toomey's view is consolidated by Carlo's image of man as "very small and humped and ugly, whispering little songs to himself as he rooted in nameless filth" (457). Against this image of man, Burgess presents Graham Greene like interpretation of Christianity to suit the modern psyche.

Closely connected with this conflict is Toomey's homosexuality and the reaction of his parents to it. As Toomey cannot swim against it, his mother is reconciled to it (79-80). Toomey's reluctance to go to Church with his parents for communion is born out of this frustration. As a result of this arises his Faustian predicament: "I was not well in my body perhaps because I was not well in my soul" (78). Toomey's confession to his mother about homosexuality also reflects his psychic conflict: "It is some strange freak of this chemistry of the glands. I am far from alone in this, ... writers, artists, Michelangelo, Shakespeare, Oscar Wilde" (79). His mother wants him to be a little man without it rather than be great with it. She has such immense hatred for Toomey's freakish inclination. Only because of this, he does not want his father to know
about it as "There is ... neither goodness nor beauty in truth" (80). Hortense wonders what men do with each other when she comes across the wooden leg on Toomey's bed. Through the leg she discovers the truth of the relationship between Rodney and Toomey:

So this boy deserted you because you had no money, ... and he said it all his fault you turning from great literature and writing muck for the stage... it all fits in (88).

Thus Toomey's homosexuality vitiates and inspires literary endeavour. Thus it is a novel about writing a novel, and the psychological and ideological implications embedded in the artist's endeavour.

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