Chapter-III

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In the 20th century a number of novelists tried their hands to expose the problem of evil in this world. The novelists like P.H. Newly spoke of the conflict between innocence and experience. In his novel *A Step in Silence* (1952), Newly presented the hero Oliver Knight who is shocked by the suicide attempt of a friend of his and Oliver feels the helplessness of innocence in a violent, dangerous world, in fact the horrible impact of world war second had increased the problem of evil. Britain’s struggle against fascism and Nazism was frequently seen at the time as a struggle against evil and against the power of darkness.

Another novelist D.M. Thomas also reveals the problem of evil in his novel *The White Hotel*. A kind of uncertainty renders throughout the novel whether life is good or evil. The struggle between good and evil is also the major concern in Wyndham Lewis’s novels *Monster Gai* and *Manign Fiesta*, written in 1955. Doris Lessing also talks about the power of good and evil in *Canopus* in which there is a deep brooding between the good and evil over the fate of the earth. The novelists like Iris Murdoch, Anthony Burgess and William Golding lived through world war – II
which was perhaps responsible for their subsequent visions of
good and evil coupling, to make the world.

William Golding has achieved a distinction by blending
of seemingly irreconcilable polarities like spirit and flesh, good and
evil, pleasure and pain, joy and grief in his novels. Sometimes his
tone is orthodox like Melville and unorthodox like Forster. He is
religious at times like Eliot, Greene and Conrad and a bitter critic
like Swift, Orwell and Dickens. He seeks to diagnose the sickness of
modern world by probing deep in the hearts of darkness in men.
In this connection M. Kinked Weeks pointed out: “He is neither
modern like Blake and Wordsworth, nor romantic like Joyce and
Conrad; he is both intensely ‘skeptical’ and intensely ‘religious’,
hes uses the visionary against the visual and the visual against
the visionary.²

In his novels Golding’s preoccupation is with the evil
that challenges the soul of man. He wants to reveal the beast in
many through the problems of violence, terrorism and war mania.
Golding also deals with many problems like moral degradation,
sexual perversion, class and racial conflicts and the religious
problems created by fanaticism, nihilism and other evils perverted
in the contemporary society.
As far as the novels of William Golding are concerned for thematic study we come to know that he has conveyed certain unfailing truths of his generation in a very superb manner. Noble prize for literature he got was not a surprise to the world because his ability for handling his themes is rare and gifted. The world at large has made a study of his fictional world and realized his significant thematic concern. Like his contemporaries mentioned above Golding was also profoundly disturbed by the problem of evil in the world. C. B. Cox remarks, "Golding can describe friendship, guilt, pain and horror with a full sense of how deeply meaningful these can be for the individual".¹

In his novels Golding portrays the problems of evil in man and in the world. According to Golding it is evil that rules over the world in many ways sometimes in the form of corruption and sometimes in the form of lust and greed. Evil like a multifaceted devil reigns in the hearts of the supreme creature of God, known as man in general.

Golding surveys evil in man from different angles, sometimes he takes war and its aftermaths and sometimes he takes up British School Children and shows the dominance of evil in them. The country – side also suffers from fever of evil, one can go there and find the social fabric full of evil and mischief. It
seems that like a living being evil has walked the every inch of the world. The sea – voyage, through far from terra – firma is not free from evil designs of man. Even religion is full of evil and Golding wants to convey that religion is not a shelter or safe place because it is corrupted.

As a school teacher Golding himself saw the lose behaviour of the school children. He was a keen observer of the behaviour and the drawbacks of school children. According to him they have their own acts of mischief and distortions. Golding also seems to deny the age old belief that they are innocent because for him there is no hope for innocence. He is of the view that if school children are cut off from the civilized world or from the control and guidance of the grown – ups then they cannot maintain themselves as civilized. They may manage things in their boyish way. The external factors play a vital role in our existence. This fact is proved explicitly in his masterpiece *Lord of the files*.

In *Lord of the files* Golding deals with a group of British School Children who are used by him to convey his theme of evil and chaos. The novel presents the study of a boyish adventure and opens in the horrifying atmosphere of a nuclear war in Europe. The group of English School Children is being evacuated in an aero plane to an unknown destination. Unfortunately is it soon attacked by
enemy planes and its crew is killed. Its passenger tube carrying
the children is released and it crash – lands on an unnamed and
uninhabited island in mid – ocean. A fierce storm is raging over
the island and the boys are scattered over as they scrambled out of
the tube. Soon the winds sweep the tube.

Children on the island themselves away from the control
and guidance of grown-up. They find themselves in quite a new
surrounding. The climate of the island is new for them. They are
free from adults and also they are free from the influence of
civilized in which they are born and brought up.

Children have come to the island from a civilized society.
It is believed that the English are best at everything. To clear that
point Golding gives his statement for them in the voice of Jack.
Jack asserts: “I agree with Ralph. We’ve got to have rules and obey
them. After all, we’ve not savage. We’re English; and the English
are best at everything. So we’ve got to do the right things”.³

They wander here and there on the island and find a
conch and because of their civilized attitude they want to live in
disciplined manner so they elect Ralph as their leader. They use the
conch to call all the boys for meeting. The conch will become the
symbol of authority and ordered life. It is the rule among the
children that only that boy will speak who has the conch in his hand.
The surrounding atmosphere is responsible for the fact that they cannot live untidily and in a friendly way. They have to hunt because there is nothing to eat as they become cruel. Jack becomes the leader of hunting group. They have to kill wild animals because they want to live. Gradually their behavior is changed because of the circumstances. All of them become savage because there is evil in them also. They no more show feeling of love and affection, mercy and kindness. They fall back of savagery and primitive way of life. We find them becoming victims of animal passion like anger, revenge, and pride ands fear. They turn into savages – naked, painted, gorging on pig – flesh and dancing in a frenzied manner. Jack sets up his rival camp. He brings other boys to his group and starts living in Castle Rock. He refuses to accept the authority of the shell; he and the boys of his hunting group kill Simon mistakenly. After his death there is a quarrel among the children very soon. The shell is smashed to a thousand piece by the stone hurled at piggy, an innocent, harmless boy. The death of Piggy and the destruction of the shell are significant because both of them mark the end of ordered life and democratic ways towards life. C.B. Cox has analyzed the whole situation:

On one level the story shows how intelligence (Piggy) and common sense (Ralph) will always be overthrown in society by sadism (Roger) and
the lure of totalitarianism (Jack). On another, the growth of savagery in the boys demonstrates the power of original sin. Simon, the Christ figure, who tries to tell the Children that their fears of a dead parachutist are illusory, is killed in a terrifying tribal dance. The lord of the files is the head of a pig, which jack puts up on a stick to placate an illusory beast. As Simon understands, the only dangerous beast, the true Lord of the Files, is inside the Children themselves. *Lord of the files* is the Old Testament name for Beelzebub.4

From the beginning to the end Ralph in *Lord of the files* has been portrayed as a man of noble character, but even this noble soul shows signs of evil in his behaviour. The thought that the beast might come and eat them up, comes into his mind and shakes him with fear. He does not want to sacrifice his own life for the sake of other children. He is coward by nature. Golding puts before us the coward behaviour of Ralph. He says; “Desperately, Ralph prayed that the beast would prefer littluns”5. ‘Littluns’ is a group of small children who are not more than six years old. Ralph carries no ill-will for the younger Children of the group, but when the question of the beast’s eating them up arises he wishes them to
be preferred so that his own life is saved. It is the wickedness of Ralph that he wants to save his life at any cost and he cares little for the littluns.

In the end Ralph becomes a solitary warrior. He persuades Sam and Eric to leave Jack’s company but they are very much terrified to do so and if they do so Jack will kill them mercilessly. William Golding projects the idea that even the best disciplined Children will turn wild and violent because of the situation that surrounds them and more so because of the original sin.

In his second novel *The Inheritors*, William Golding again presents an allegory to underline the theme of evil in human nature. Golding goes back to the time when man was emerging from the condition of the pre-historic man. Golding uses two terms ‘Home sapiens and Neanderthal’, the former means the human species to which we all belong and the later represents the pre-historic man. He refers to the Neanderthals as “The People”, who have strong primary sensations but not able to change their experience in art or ritual. They have simple piety; they do not kill for food; and they live together amiably. But on the other hand the “New Man” eventually destroys “The People”. These “New Men” are our ancestors, who survived not only by virtue of a grimly ruthless intelligence, but through a loyalty, a mutualism and a self
sacrificing care for their endomorph young. The suppression of “The People” but the “New Men” was certainly in the evolution of the species to which we belong; but this stage does not necessarily mark moral progress. “The People” are shown to be morally superior to the new men who destroy them. However, the new men are endowed with possessions, skill and malice and intelligence, reason and art, yet they have at the same time a capacity for hatred, crime and superstition and this capacity isolates them from nature and even from one another. So in this way Golding by making the “New Men” a sad alternative to their predecessors visualize the Neanderthals age as one of Endemic simplicity, of living with community trust, and of a commission with the world of nature.

In *The Inheritors* Golding deals with violence, destruction, death and the price of progress. The new people fear the Neanderthals as strange animals:

It was a strange creature smallish and bowed. The legs and things were bent and there was a whole thick of curls on the outside of the legs and arms .... there was no bridge to the nose. The shadows lay most darkly in the caverns invisible in them.⁶

Golding seems to mock at Darwin and wells in *The Inheritors*, for their complacency in linking civilization with the
development of culture in man. The image of the hulking dim-witted Neanderthal brute has been radically revised by modern anthropologists. Despite his brutish body he had a bigger brain than that of modern man. He was indeed a hominid. So in this way *The Inheritors* is a complete subversion of H.G. Well’s views of homosapiens as heroes and conquerors.

Janet Burro may examine Golding’s revival of the fall from grace of Adam and Eve in *The Inheritors* by fusing Darwin and Genesis, “Each successive fall of the Neanderthals results in a fatal calamity like Mal’s fall in the water and his death”. Violence in religion ritual is evil as Golding illustrates in comparison between the non-violent, nature worship of the Neanderthals and the militant, totemic, cannibalistic rites of the new people.

Golding’s third novel *Pincher Martin* was published in 1956 and in U.S.A. It was published in 1957 under the heading of *The Two Deaths of Christopher Martin*. The theme of this novel is again evil and selfishness of human being. The central character Martin, a naval Lieutenant is tossing in mid-Atlantic after a torpedo attack on his ship. He climbs up to what appears to be Rockhall to put up an apparently courageous, almost superhuman flight for survival. But during this time every event of the past floats through his mind. The heroic Endeavour of this man reminds
us of *Robinson Crusoe* of Daniel Defoe, but the will power of Martin for survival has its basis in a fundamentally shallow self-dramatization on the part of a man who bullies and exports others to make his way while Robinson was a pious, resourceful individualist. So by modifying the story of *Robinson Crusoe* Golding presents before us a study in damnation of man whose self—will bring him in to conflict with god.

Through the technique of flash back these memories are brought to our minds and we come to know about the boundless selfishness when Martin remembers the attempt to murder his saintly friend Nathaniel and his struggle for survival becomes more complicated that it appears in the beginning. In the end we find the body of Martin on the sea—shore with the sea—boots in his legs. This shows that he did not have time to kick off his boots when he jumped into sea.

The reader shares a wholly fictional future in the future in the creation of Martin, a refuge on a rock in the middle of the sea constructed out of dissolving fragments of his consciousness at the moments of his death. So in this novel Golding presents an imperfect human being with an imperfect vision and for the first time he presents before us a kind of vulgarity, insensitivity, ugliness in which we have to live throughout the novel. Pincher's life is
marred by the selfishness and this selfishness also contributes to evoke in his mind a mental refusal of personal annihilation. Being wicked but extremely flexibly Martin has an extra ordinary capacity to endure, but he is also a victim of evil and selfishness. Golding for the first time uses the point of view technique to reveal the individual consciousness of the main protagonist and superbly expose the evil and selfishness through the consciousness of Martin. In his book *The British Novel Since The Thirties* Randall Stevenson points out that by setting *Pincher Martin* entirely in man’s mind at the moments of death Golding significantly has extended the attention to inner consciousness and the flexibility of chronology which distinguish modernist writing. Similarly a self – conscious narrator is employed by Golding in his novel *Rites of Passage* where he shares some affinity with the more radically experimental, self-reflexive writing, the direct descendent of modernism.

The entire action of *Pincher Martin* is one long snarl of violence from the kicking knot of his body in the burning churning sea to the quacking mouth and the crumbled serration of the rock and claws in the end. While the sudden present is fraught with dead violence, the flashbacks of the past of Pincher’s life are one interminable sage of violence. His egotism and arrogance make him a prey to cruelty, self – aggrandizement and revenge.
Pincher glories in inflicting pain on others. Like Jack, he oppresses others. His tenancy in clinging to the rock of his imagination springs from his overriding arrogance. We marvel at his sadistic skill in theft, brutality, attempt rape and murder. His magnificent resistance to death is heroic. "The negative emotion of hate keeps him alive; he has deliberately cultivated a life free from emotions so as to escape the crisis of conscience in maiming others to achieve his won ends."

Pincher Martin substitute for God and religion is his greed, which displays the deeper cardinal sin of pride and self – deification allowing him to indulge in aggressive sexual assaults:

The whole business of eating was peculiarly significant. They made a ritual of it on every level, the fascists, a punishment, the religious as a rite, the cannibal either as a ritual or as a medicine or as a superbly direct declaration of conquest. Killed and eaten ..... eating with a mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists or with your voice."
In *Pincher Martin* war is not only the background but also a major theme of the novel. Martin curse his native men who started the war and hurled him in to the pangs of hell:

Think of it! All you people in warm beds, a British sailor isolated on a rock and going mad not because he wants to but because the sea is a terror the worst terror there is, the worst imaginable.¹⁰

During the wreckage of his ship Martin in thrown unconscious by the tumultuous waves on an island. Sometimes later he fids sea gulls flying overhead and feels that that they have no interest in human flesh because war has provided this dish to them off and on and they no more relish it:

They wear wartimes, gulls how, finding a single man with water round him, resented the warm flesh and his slow, unwarranted movements. They told him, with their close approach, and flapping hover that he was for better plead, floating in the sea like a burst hammock.¹¹

In his earlier three novels, *Lord of the files*, *The Inheritors* and *Picher Martin* Golding shows the origin of evil within the
human species and the presence of the inherent evil in the civilized man and the consequences of the evil and individual will. All these three novels are written in the form of an allegory which illustrates the facet of the truth about man and his nature. If *Lord of the files* has the influence of Balanchine and *The Inheritors* is a reversal of Robinson Crusoe. Golding in his fourth novel *Free Fall* is engaged with the philosophic concerns of Dante.

In *Free Fall* the main protagonist Sammy Mount joy tries to recall his past in the blackness of middle life. In his autobiographical recollection there is the point of his fall. The manner in which he treats his beloved Beatrice for symbolizes his lost childhood. In order to possess Beatrice he seduces, degrades and then forsook her. Beatrice's revelation floats in his mind and he learns to identifying the moment of his fall, but now he discovers her as insane in a lunatic asylum.

In many ways *Free Fall* resembles *Pincher Martin* as Mary of *Pincher Martin* becomes Beatrice; Sammy is a subsidized Pincher. But whereas in *Pincher Martin* the love affairs are not a central concern in *Free Fall*, it becomes the central tragedy. The tragedy in *Free Fall* has a beginning and an end, but in *Pincher Martin* the past and present is same.
In *Free Fall* Sammy Mount joy tries to discover how he becomes what he is and how the innocence of his childhood is destroyed by his consciously choosing will. In short we can say that being gives way to the exploration, explanation and discovery of becoming. Golding presents the society for the first time to reveal the contemporary Britain.

Sammy is a victim of paternal deprivation. There is a vacuum created in his life by the absence of his father. As a child he feels this absence must in reference with the fag cards. His struggle for them made him daring and violent, but those fag cards were very precious to him. He says:

> I liked fagcards; .... those fagcards were very precious to me, I begged for them, bargained for them, fought for them, bargained combining business with pleasure. But soon no one with any sense would fight me for fagcards because I always won.\(^{12}\)

In *Free Fall* the evil of violence can be detected in the form of mental torture. Dr. Halde, the cold calculating psychologist in the Nazi concentration Camp admits before Sammy that the karma of the two nations were responsible for torturing each other. Sammy is grilled for information in the prison – room and Dr. Halde ‘Precipitates him in to the pit of his own being so that its nature is
fully and horribly revealed to him. He is not tortured, but allowed
to torture himself.\textsuperscript{13}

The ugly reality of Sammy’s consuming ego is summed up by Halde:

What embryo if it could choose, would go through the
sufferings of birth to achieve your daily consciousness? There is no
point at which something has knocked on your door and taken
possession of you. You possess yourself.\textsuperscript{14}

Golding’s characters experience moments of the egotistical
sublime which renders them immune to the pain of others. Blake,
the Romantic poet tells us how the man of genius is preoccupied
with the slightest scruple or consideration for others. A thread of
violence and suffering binds the covetous actor Pincher Martin and
Samuels Mount joy, the painter who hangs in the Tate Gallery and
is accused by Dr. Kenneth Endicott, when he visits the incontinent
lunatic Neat rice “You and your bloody picture. You use everyone.
You used the women. You used Taffy. And now you have used me”.\textsuperscript{15}

Samuel Mount joy, poised between the world of the flesh
and spirit, the rational and the imaginative, represented by Nick
Sales, his science masters and Rowena Pringle, his catechism
teacher, chooses the exact one had and so abjures his spirit and the
miraculous world of Jehovah and Moses: “I was not to knock on
that door again, until in a Nazi prison camp I lay huddled against it half—crazed with terror and despair.\textsuperscript{16}

William Golding writes another novel \textit{The Spire} to present evil in religion. This novel presents corruption in religion in concrete terms as well as in the most symbolic way. The tower in this novel is a place where the lust of the protectors of religion is nourished and women are assaulted. It is place where as; prohibited deeds are done.

This novel presents the mighty folly of a man religion named Jocelyn, who wants to build a four hundred feet spire. Golding's description of the mode; itself shows his own attitude towards the concept of having the spire constructed. He asserts about the model of spire in the following words: "The Mode; was like a man lying on his back. The nave was his placed together; the transepts on either side were his arms outspread. The choir was his body; and the Lady Chapel where now the service would be head, was his head.\textsuperscript{17}

Jocelyn calls laborers, the stone cutters and the chief mason and gives order to them to build the spire as he wishes. Jocelyn is dictatorial in his behaviour so he does not care for the troubles which he creates for his workers. They feel exploited and hate him for his behaviour. They have their own views about him:
“Say what you like; he’s proud”.

“And ignorant”,

“Do you know what? He thinks he is a saint! A man like That!”

Jocelyn overhears this criticism and immediately rebukes them “Now, now, my children! What’s this? Backbiting? Scandal? Denigration?”. His reaction to this situation is immediate. He does not want his workers to be free from his terror, hence he suggests penance, “Ask the Chancellor for a penance concerning this matter. Understand the penance rightly, dear children, and will be great joy to you”. It clearly shows that abuse of authority lies concealed in religion. The ambition of the Dean Jocelyn is fulfilled by crushing a poor sweeper.

Jocelyn’s scheme remains unchanged even though the master builder advise him that it is technically inappropriate to build a structure so high on a marshy ground because it may fall down any time. There have been a number of unnatural deaths and Roger, the mason wants no more deaths. Jocelyn does not want to hear any argument against his ambition building the spire so he says : “A tower can be cut off at any height, can’t it, Roger? So your army can writer here and murder more people.
After much persuasion Roger gives his consent to build the spire, but, unfortunately there are unfavorable weather conditions resulting in the non-availability of gravel. Normal life is disturbed and people face various problems: “Then there was a rumor of plague in the city. The number of faces – the strained, silent, shining – eyed faces before the light that is tokened the presence of the Host – increased to a crowd. But Jocelyn never joined them”.

Sufferings of common human kind are ignored by the priest and religion becomes more important than their pains. All religious activities are being carried out as the occasion requires, “Day and night acts of worship went on in the stink and half dark, where the candles illuminated nothing but close haloes of vapor; and the voices rose in fear of age and death, in fear of weight and dimension, in fear of darkness and a universe without hope”. Here we come to know that there is no relation between religion and suffering. Religion is important. Men can do anything for the sake of religion. As we find in the novel that Jocelyn’s dream is imposed on the sufferings mass of mankind.

Goody Pang all, wife of Pang all, corrupts the religious premises of the cathedral through her immoral behaviour. She has relationship with Roger and Jocelyn and her extra-marital affairs spoils the atmosphere and the place. Jocelyn watches her in the tent,
“it is shame, thought Jocelyn. What else can it be? She has broken out of the tent, and those men saw her half naked, her hair fallen.

This we find that there is a lot of corruption in religion which William Golding points out in different ways. We come to know that the dreams of Jocelyn are not realized since the whole structure of the spire is based on marshy ground. ‘Marshy ground’ has a literal meaning as well as some symbolic suggestions. The bad weather. The stormy air, the rain etc., destroy, the dream of Jocelyn and the Pillars of his spire bend. “if you looked though the nave at the east windows you could see the two nearer pillars at the crossways perceptibly bent in towards each other, though your eye had to look long carefully”. At another place when Jocelyn asks the people about his building they unravel the whole situation: “it’s falling, Reverend Father. There were stones falling from the parapet even before dark”. The fear arises into their mind and he utters: “When the pillars began to sign and then bend, there was none of the chapter, none of the laity, no one who dared to worship there”.

In the end of the novel Jocelyn meets master builder. He cursed him (Jocelyn) for his deeds, “God damn you Jocelyn! It’ll fall, and I’ll have to wait for it! You took my craft, you took my army, and you took everything. May you be cursed right through
hell!” Jocelyn confesses and urges him to forgive him for his wrong doings. It is the law of God that evil is punished. He gives true judgment to Jocelyn and he meets with his death uttering: “How proud their hope of hell is. There is no innocent work. God knows where God may be”, David Skelton gives his comment on his death: “What happens to the building happens to Jocelyn too”.

Golding has been in close touch with various aspects of education, he himself being a school teacher for some time visualizes the corruption which he finds in academic life. Corruption and evil in academic life stands on the fabric of the art of writing and a critical work, he gives his views on the literary people and unveils much truth about the ultimate result faced by a man of letters.

*The Pyramid* has been considered as funny book with a serious message to convey. The novel reveals the awareness of the limitations and absurdities of life. There are three inter – connected complicated stories. The first story deals with the protagonist Oliver’s sexual initiation with Evie Babbacombe. Neither Oliver is selfish like pincher Martin or neither Sammy nor he destroys the lives of other people like Jocelyn in *The Spire*, yet he treats people in general and particularly Evie as an object. According to him he must possess Evie at any cost, fair or foul. On the other
hand Evie is, of course, no innocent as she has been involved with Bobbies Ewan before Oliver and she has also had relationships with three others including her own father, sergeant Babbacombe, Oliver is horrified when he thinks about the pregnancy that may take place. Finally Evie leaves the villages and Oliver goes to Oxford to study chemistry.

The second section of the novel deals with the village Operatic Society. In this section Oliver’s involvement in the cosmic and pathetic operatic performance shows his dehumanization. The final section of the novel deals with the story of Clara Cecilia Dawlish, the music teacher known as Bounce. Her father brings her up in a sexless automation and she becomes conscious of it only after his death. She falls in love with a young mechanic Henry Williams but he is already married and she is humiliated in her attempt. So neither she receives the love of Henry, nor any kind of affection from Oliver who has taken music lesson from her and she dies in isolation, in this way both Henry and Oliver are alike in their selfishness and in their disrespect for another human being who needed so little and got nothing.

Golding deals with the theme of violence in The Pyramid and it is concealed by the trappings of civilization. Here the overwhelming pressures of society wrap people’s emotion,
judgments and behaviour, triggering off a chain of violent events. Oliver and Bobbie have a boxing bout over their claim for evil, the local tart. Oliver gloats his deceitful triumph: “I had felt an instant of black malice, cruel joy, and sheer intention before I hit him with my fist”.

According to Golding it is dangerous to thwart instincts and repress unconscious desires, for much of the hysteria and neurosis of the individual is due to the repression of natural desires in youth. Oliver in The Pyramid is a typical case in point. He is at the hub of the sexual wheel of stillborn with its shames and idylls. Golding understands the frustration of youth. “Eighteen is a good time for suffering; one has all the necessary strength and no defence”.

Golding’s ethical message in the novel is the corruption of faith and love by money, sex and social stratification. The title of the novel symbolizes the mummification of love and tolerances, the stifling note engendered in a closed stagnant community like stillborn a significant pun – ‘still born’. “The image could convey not merely the entombment of the dead, but the malaise of man, his hunger for love which he has lost”.

The perversions caused by wealth and rigid moral codes leading to repressed sexuality, hypocrisy and hollowness in conduct provoke wild behaviour in the people. Erotic Evie, the Salome of
Stillborn, exudes the musk of sex to ensure every male for miles around as Oliver sees her.

Class war is inevitable when large number of individuals cannot realize their goals by individual behaviour. Oliver in The Pyramid cannot marry Imogene of higher class, his middle class respectability prevents him from making public his illicit love affair with Eve, the town crier’s daughter as he is the dispenser’s son! Golding tries to detect the shades of dickens and Austen in the complex class hierarchy in the novel with its trifocal elements of class, property and status.

So Golding evokes the idea in The Pyramid that the class barriers promote evils like revenge, exploitation, humiliation and the pathology of class – war can crush human. In this novel the members of the mummified society of Stillborn are doomed to be entombed in their petty prejudice, complexes, hates and jealousies. Golding feels very deeply about this endemic disease in English society. Even humble clergymen like Colley were not spread. Issues of class are perennial evils in society resulting in the injustice and persecution of innocent individuals like Evie in inferior status.

Darkness Visible (1979) is a keen attempt to discover the horrible consequences of World War – II. The influence of the World War – II on Golding’s mind is very clear in the beginning
of the novel. We are told about a child, Matty, walking through the intensive bombing raids by the Germans over London during World War-II. One half of Matty’s face is light while the other half is burned dark. The novel presents the struggle which is half spiritual and half earthly.

The character of Pedigree in *Darkness Visible* before his going to jail and after his return is different. Before being jailed he was interested in things related to sex, but after his release he delights in all those things which break social taboos and brings dirty results, 'he was developing. Over the years he had moved from a generous delight in the sexual aura of youth to an appreciation of the entire excitement attendant on breaking taboos if the result was sufficiently squalid.22

Winnie is an opportunist. She changes her male partners frequently. As soon as she gets a better sex – mate she realize that previous man was not right man for her. She is related to Jim physically. Toni said to Sophy about Winnie, “Winnie had gone with Uncle Jim because he was a digger and she was sick of fucking Pomes it had all been a mistake anyway Daddy was too fucking old and the kids were a consideration and she hoped there were no hard feelings”.
Sophy is an adolescent, struggling to detach her father from his links with an Australian lady called Winnie. She is as normal as any other girl of her age can be, but her father’s negligence, sister’s option to join drug traffickers and lack of proper guidance push her on the wrong track and in course of time she is submerged in evil.

Golding sees that war creates a picture of blood and dead bodies scattered all around and is least pleasing to any man on earth. He recollects his own experience and uses them to illustrate his thoughts at various places in the novels. He tells us through his novels that how it looks when war is going on and how one feels when it is over. He pasteurizes the repulsive atmosphere of war in *Darkness Visible*:

The barrage balloons were all that the search lights discovered in the sky, and the bombs came down, it seemed, mysteriously out of emptiness, they fell in or round the great fire.

The men at the edge of the fire could only watch it burn, out of control. The water mains were broken and the only hindrance in the way of fire was the occurrences of fire backs here
and there where fires had consumed everything
on other nights.  

In *The Paper Men*, Golding presents the noble art of
creative writing as well as the ignoble art of criticasters, biographers
and the rich money at their back. In this novel Golding wants
to disclose the corruption which he witnesses in the world of
writers. Wilfred Barclay who is a novelist is chased by Professor
R.L. Tucker who comes from overseas. He wants to become his
official biographer. Tucker haunts him like shadow and he is ready
to stop to any extent to get his permission to work under him. He
fails in his attempt so he takes help of his wife Mary Lou Tucker.
He uses his wife as bait for the novelists. Here we get a true picture
of naked evil when he offers his own wife to the novelist with a
hope that Barclay permits him to become his official biographer. He
leaves his wife in the hotel with novelist with the message, “Hope
Mary Lou has more luck than I did”,  

but luck is not with her and
she fails to get the permission of Barclay. This irritates him and he
decides to take revenge upon Tucker by pasteurizing his character in
one of his novels, ‘well, I would teach Professor Tucker a lesson
he would never forget. I would take to my own weapons. I would
put him in a book, a story, with such a viciously precise delineation
that even Mary Lou would blush for him and the strange rich man
Holliday laugh him out of his life.
Barclay is very cunning by nature. He has also a passion for sex; when Mary Lou puts herself at his disposal; it is his cunningness that she fails to get the signature of the novelist authorizing Tucker to write his biography. His own wife leaves him because of his passion for sex. He takes interest in other ladies and Elizabeth, his wife, leaves him and decides not to enter his life again.

With all these faults Barclay is a great novelist. He writes a lot of books: *Coldharbour, All we like sheep, The Birds of prey.* He knows about the availability of writers. He says that they are in abundance and carry little value, "......writer are ten penny. A hundred a penny. There are probably more writers than there are professors, seeing that some of each is also the other. Come, no flattery. I want the cold, honest truth". He is of the opinion that a writer is not like an actor or musician. His face is not his fortune. Golding presents Barclay as a man who is wicked, bad mannered, passionate and lose tempered. He befools Tucker and tortures him. He takes all the papers from his chests and decides to take a can of paraffin and set fore to it. This is the only way left to him. The poor professor scarifies his self respect, his money, his wife and all that he has and yet, all these things are of no avail to him.

Through such characters and situation Golding puts before his readers the idea that we are born with a desire to kill and hurt.
We do not need to be taught anything in this regard. Each of us has an ill-will for every person only the nature of it may change from person to person. V.V. Subbarao rightly points out about this particular aspect in William Golding: ‘Nature – the teacher parent orientation – can at best repress the latent evil. It can never cure the diseased nature of condition. Once the socially developed inhibitions are gone the suppressed instincts find an opening and manifest themselves in a sadistic and nihilistic fashion.\textsuperscript{25}

Finally, we can say that evil is a part of human being or it is his nature that he hurts others for his well being. He always thinks to be a mightily person and it is impossible to uproot it, though we can definitely try to reduce it. So in this way William Golding has conveyed his themes very successfully. He has described the definition of love, lust. Greed, friendship and the other aspects of human will in a substantial way…..
REFERENCES


5. William Golding, Lord of the files, p. 205.


7. ibid., Ch. 4. p. 90.

8. William Golding, Pincher Martin, Ch. 6. p. 88.

9. ibid., Ch. 5. p. 70.

10. ibid., p. 187.
11. ibid., p. 56.


14. William Golding, Free Fall, Ch. 7, p. 144.

15. ibid., Ch. 13. p. 246.

16. ibid., Ch. 11. p. 217.


20. ibid., p. 12.


22. William Golding, Darkness Visible, p. 79.

23. ibid., p. 9.