CONCLUSION
One's study of the six novels leads one to concur with Leslie Fiedler in his essay "No! In Thunder", that "the practice of any art at any time is essentially a moral activity", one in which the artist uses his discriminatory powers to choose and to select, which involves, "a judgement of the experience he is rendering; and such a judgement is, implicitly at least, a moral one". The artist who adheres to his vision desists from portraying man's "inherited" view of himself and of his destiny. Rather, he seeks to define him through his "struggles" and through the questions that he asks of himself. In the words of Leslie Fiedler, the vision of man "shared by our greatest writers involves an appreciation of his absurdity, and the protagonists of our greatest books are finally neither comic nor tragic but absurd."¹ This vision of the absurd would seem to contradict the essential spirit of allegory which has always aspired to maintain an heroic identification with the highest ideals of human civilization, of the material with the spiritual and of the tangible with the intangible. But when one has fathomed the symbolic significance of a monster-protagonist in Grendel or a Jack in Lord of the Flies or an Air Vice-Marshal in The Aerodrome, one would be able to understand the thrust of the artist's vision, which is to reveal the unrevealed and to trace out the absurdly flawed characteristics of a fallen humanity. The six novels have sought to record a vision of
man's potential for self-destruction, to hold up to him a mirror of his unregenerate self. The overriding vision in the six novels testifies to man's fallen nature which is easily prone to the excesses of the ego or of the passions. Simon's ultimate summation of humanity in *Lord of the Flies* is of it being "at once heroic and sick". This sickness has been diagnosed in all the six novels and has formed an important theme which signifies the negativity and the sense of death surrounding the individual. Metaphors of evil and destruction have sought to express the hidden nature of man which is, however, overlaid by the normalising influences of society. When society no longer acts as the integrative unit of spiritual discipline as in *Lord of the Flies*, there is a conflagration of values and an alarming fall in behavioural ethics which results in a reversal of identities. The conflict that ensues arises between the newly emerging class of power mongerers and the spiritual caretakers of a society that has already collapsed. Characters such as Simon who is like a Christ figure, are alienated and alone, forced to suffer for their precocious insight into truth. Ralph becomes a victim of Jack's self-styled tyranny. It threatens to overturn all pre-conceived order. Golding makes no attempt to mitigate his vision of truth which is founded on the awful knowledge of man's capacity for evil. The didacticism works
at the figurative level of the plot, it encodes the hidden treacheries that man is capable of.

The allegorical mode may be viewed as being representative of a way of expressing the truth as Golding perceived it, through the fable. There are no compromises in his perception of the evil inherent in man. The quality of goodness on the other hand, has also been presented without ambiguity. The humility attributable to a Simon, must, however, inevitably suffer for its single minded devotion to truth. Golding's vision of humanity holds true for all the six novels that figuratively, and therefore, allegorically perceive the absurdity and meaninglessness of a fallen universe.

The quality of goodness has, in most cases, been overshadowed by the malignancy of doubt, the spiritual and metaphysical kind which has characterised life in *Cry, the Beloved Country* and in *Grendel*. The spiritual topography of "man" in the six novels is one of self-delusion. The six allegorical novels start from the initial premise of a fallen universe but do not resolve themselves in any simplistic way. The emphasis is more upon the lowest common denominator of human pride and wickedness than upon the ultimate good which has been the overweening pursuit of all didactic narratives. Metaphorically and symbolically the fictional reality of these novels deliberately masks the truth in order to set the
reader on an allegorical voyage whose possible end is not a full discovery of truth, only dim foresightings of it as in Grendel's vision of life in death. The challenge to the reader lies in his ability to re-orient his vision according to newly discovered patterns of experience that the allegorical mode has been able to formalise. It is a mode which has not formulated itself upon the static rules of literary form. Rather, it is integrative with the novelist's dynamic perception of his own responses to a universe that has visibly uprooted all traditional values. The allegorical imagination is distinctly moral; it seeks to interpret the universe in the language of symbol and metaphor and emulates the allusiveness of poetry in order to probe the universal depths of its themes.

The bedrock of faith in the novels is found upon the artist's affirmation of his personal vision which usually takes conclusive shape only after one has assimilated the allegorical meanings embedded in the fiction. The "invisible man" must struggle to make sense of his life, to jettison a past burdened with worn out rituals and to anticipate a future based upon a personal discovery of his latent humanity. His life consists of a strenuous process of adapting himself to the highest, social good, which is acceptability by white Americans. This in itself proves to be fraudulent and self-defeating. He discovers instead the
essence of being, lying in the hidden creativity of the dark self, invisible and unknown, because neglected and untapped. His self-exploratory ventures into the unknown depths of the self only serve to bring out another past buried deep in the subconsciousness of the American Negro. It communicates itself in an allegorical way through the archetypal figures of black self-consciousness such as Brer Rabbit and Jack-the-bear, and through the idioms of jazz and the blues. A significant sense of history is gathered up with each discovery. Subsequent expulsions from the debilitating clutches of the larger American reality paradoxically brings him closer to the real self which in effect, is the prototypical self that has eluded everyone. Herein lies the basis of the allegorical mode of perception which conceives of the individual in universal terms.

The protagonists of each novel usually personalise the difficult ways of arriving at the truth. In this respect they are no different from the archetypal questors of traditional allegorical narratives. But where society endorsed the struggles of the questing knight who valiantly strove to affirm its ideals, the unorthodox questors of the six novels have to strive alone and unaided to find the authentic means to a moral end. They have been endowed with a personal sense of morality which is divisible from society and which arises from an innate ability to see. They project a vision of life.
alienated from what has been accepted as normal, which struggles to maintain itself despite the oppressive forces threatening it. In *The Aerodrome*, Roy is unable to accept, unquestioningly, the changes that the aerodrome brings with it. He stands apart and alone in his unflinching commitment to a vision of the universe that is "most intricate, fiercer than tigers, wonderful and infinitely forgiving." These are ideals that are expressive of the inherent anomalies to be found in the human world which Roy recognises and accepts as being part of life itself, but which the Air Vice-Marshal refuses to see. This is the reason why Roy is unable to be partisan to the Air Vice-Marshal's dream of the establishment of a clinically "clean" society. Nor is he able to come back to the muddledom of village life. The tangible alternatives available to Roy are a life of freedom without discipline in the village and a life of unlicensed power-mongering, in the aerodrome. He chooses neither, for he has already assumed the iconoclastic habit of the contemporary questor which would be necessary for him to forge a better relationship with the universe. This concludes with an echo of his father's definition of the world, "'That the world may be clean'", upon which he, however, deliberately superimposes his new found definition of a world strengthened by love. He ends his youthful phase with a commitment to love. This is an act of faith affirming his potential for creativity. The book
concludes on a note of expectation, neither assuming that Roy will succeed nor attributing to him the epical role of saviour of human kind. What matters is that Roy has authenticated himself through the kind of love that has been exemplified through his ability to forgive the past. With every character portrayal, with each dramatisation of the philosophy of change, associated with the aerodrome, the allegorical implications gradually build up to reinforce the novelist's hypothetical picture of a world divided from itself. The controlling metaphors serve to extend the allegorical implications of the story. They reflect upon the analogical bent of the novelist's imagination which seeks to qualify that which it perceives through fiction. The framework of the story forms the explicatory medium of the novelist who uses it as an allegorical means to clothe his moral perceptions. The life of his main protagonist is a record of his struggle to embody the emotional value of certain ideas which may or may not be acceptable to the other characters who on a lesser scale, allegorically embody the antagonistic aspects of the novelist's imagination. The momentum of the quest takes Roy through conflicting aspects of reality and further into the unmarked regions of a lesser known but potentially creative self. The allegorical voyage that the protagonist undertakes in all the six novels is backed only by a Jamesian openness to experience. Nothing may
be codified in a universe which has already disproved the homogenous set-up. The contemporary questor is deeply riddled with the contradictions of his own age. He has only his personal experiences to affirm. Protagonists like Roy, the "invisible man" and Stephen Kumalo allegorically work out a very personal conception of love which summons them to be honest with themselves at all times. It is this perennial struggle with dishonesty that makes for the "allegoricalness" of the novels. The contradictions that line the protagonist's path through life form the allegorical theme of the novels. There is no looking forward to fulfilment in another realm of the spirit. The novels allegorically grapple with the problems that confront their protagonists who make an all out effort to seek a way out of the maze that threatens to impede them. The struggle yields itself to the kind of allegorical interpretation that has marked out novels like Invisible Man and A Tiger for Malquidi.

Fulfilment may be found but only in a paradoxical way, in the protagonist's confrontation with the underlying absurdity of human life. The structure of experience within the novels, does not follow the traditional curve of the graph. Although discoveries are made, identities reshaped and perspectives changed, the best part of the novels is not a looking forward to the characteristic resolution of the underlying pattern. The novels take shape only as they follow
the protagonist's allegorical journeyings through the secular world of experience. This is the unorthodox path charted out by the protagonists in their compulsive search for order. They carry the cross of self-exile and an innate inability to submit to the dictates of societal law. Their tentative steps away from the usual marks an arduous journey towards affirmation of a very personal kind. For Raja, the tiger-protagonist of A Tiger for Malgudi, this takes shape in the struggle in his personal life between the spirit and the senses which results in the discovery of an inner self. His path to a partial attainment of a moral understanding of himself has been lined with the novelist's uncanny perception of the "familiar" struggle of "familiar" actors in a "familiar" world. Raja, however, shows himself to be unfamiliar with its ways. Every step which ought to take him closer to it actually takes him away from it, for he discovers only the selfishness of the ego. In actual fact, in the novel, man has been completely devalued in the face of a tiger-protagonist's search for moral sureties. That Raja attains it with the help of another character who has delinked himself from the world is part of the larger allegorical scheme of the book. What indelibly remains, is the picture of Malgudian crassness which is counterpointed by Raja's maturing vision of life. He has already been perceived to be an allegorical reflection of the self searching for its
own soul. He is also reflective of the valorous attempt of the self to authenticate itself without the prior sanction of society. Within the framework of the Hindu world-view, he has been identified several times over as being an acceptable part of its karmic philosophy. Within the framework of the novel Raja forms a structural part of the allegorical mode which works on the principle of figurative communication. The novel does not formalise any philosophic concept in the manner of traditional allegory. The reader must continue on his own after Raja has launched him on an eye opening expedition to a higher level of perception. The conclusion in all the novels, merely endorses the protagonist's claim to his own realities. These have been inevitably shaped by the circumstances governing his life and are harnessed to the inner convictions of the self.

These convictions sometimes seem to fail the test as in the depiction of Simon's death in *Lord of the Flies*. Simon's goodness in contrast to the Lord of the Flies is predictably consistent. Simon proves the steadfastness of his own faith when he decides to return to the other boys with the "news" of his discovery of, the airman's corpse. The allusive details of his death and ultimate burial at sea, however, serve to enhance that underlying level of goodness that allegorically exists on an identifiable plane with Beowulf's heroism in *Grendel* or with Stephen Kumalo's visionary sense
of life in *Cry, the Beloved Country*. One must understand that the principle of definition which the allegorical mode employs in the novels, is primarily that of defining the subversive features of a negative world order, hence its marginalisation of traditionally good characters in terms of plot. Some novels begin with the collapse of the social system as in *The Aerodrome* or *Lord of the Flies*; some with the collapse of the creative imagination as in *Grendel*; some deal with the direful consequences of social and spiritual uprootment as in *Cry, the Beloved Country*. The reality that one is confronted with has already been objectified by the main protagonists of each novel, it is the reality of the absurd for the invisible protagonist, it is the bondage to fear for Stephen Kumalo, to Grendel it is the tedium of monotony that drives him crazy, to Ralph it is his understanding of the darkness of a lost innocence, to Raja it is the overwhelming pressure of Malgudian confusion and to Roy it is the pull of the conflicting realities of political ideology and love. Nowhere do the novelists follow the allegorical convention of a painstaking explication of the higher truths visible only to the perceptive mind. These truths are irreducibly embodied in some characters like the oft mentioned Simon, the Tiger-Hermit or Beowulf; or contained in the protagonist’s refining vision of himself and of the universe. Their significance extends beyond the narrow
limits of the novels for they charge reality with their imaginative power. Moreover, these characters are not the petrified embodiments of a particular world view. They attain an allegorical but dynamic depth of significance through their ability to empower the reader’s imagination with their moral intrepidity. They challenge the reader to make the invaluable choice in order to determine reality for himself. Gardner makes a ringing proclamation of the moral value of art in *The Atlantic Monthly* when he says, "Art leads it doesn’t follow." This implies that one’s reading of *Grendel* must lead to an affirmation of the values allegorically embodied in *Beowulf*, just as *Invisible Man* literally and allegorically influences the reader by the sheer truth of the invisible protagonist’s experiences.

In *Grendel* the human cosmos has been thrown off gear by a monster’s distorted interpretation of it. The destructive demons of his mind impose a demonic order of violence and hatred which overrules life. Strangely enough, the human world reflected in Hrothgar’s court, is itself branded with similar violence and hatred. Getting to know the monster is also another way of getting to know humanity. The striking resemblance that exists between the two has been repeatedly emphasised and recognised by Grendel himself. The violence that determines Grendel’s character seeks to resolve itself through violence. Hrothgar too is imprisoned within the
"walls" of his cruel ambition. The allegorical mode serves as an important conduit of the novelist's perception of man's dark and unrevealed motives. Grendel is the legendary monster. He is also an aspect of the depersonalised self; depersonalised by a spiritual short-circuit that cuts it off from the sustaining virtues of the moral imagination. In Grendel one may see the breakdown of all mental systems. It becomes a contemporary parable of man's loss of vision associated with his capacity for discreputable actions. There has been a remapping of man's personal history to reveal the ideological inconsistencies which have destroyed his capacity for growth. On a muted scale as in Lord of the Flies, there are the positive forces of life which have refused to yield themselves to the disintegrative influences of the intellect. These allegorical embodiments, the Shaper and Wealtheow, prefigure the final appearance of Beowulf. In a truly allegorical way the stage is set for the confrontation that must take place between the forces of light and the forces of darkness. But the confrontation has not been modelled on the allegorical or the epical pattern which dramatically ensures who the victor is, nor may it be described in physical terms. It transcends the physical and inducts the reader into a metaphysical realm both confounding and challenging to him. Grendel is forced to listen as never before. He is also forced to see, forced to respond to the barrage of poetry and
song affirming the creativity of life. "Though you murder the world, ... the world will burn green, sperm build again". His death signifies no defeat for him. Figuratively, Beowulf has propelled him out of the mere which is the dark "cave" of the ego to take him to a death dignified by his acceptance of it. The abyss which faces him in death as it has always faced him in life is now confronted by a newly discovered stoicism so that his "voluntary tumble into death" is marked by "joy". Though he knows that his death is but the result of an accident, a miscalculation on his part, he wishes all a similar, providential accident. Grendel joins the procession of allegorical questors in the other novels, rather late. Nevertheless like them, he undergoes a vital transformation which liberates the powerful tool of the imagination through poetry and song. Though Grendel, the involuntary questor dies, his death becomes an act of faith born of a confrontation with his deepest self which Beowulf was instrumental in bringing out. Grendel is saved by a simple act of faith, which is, to affirm life even in death. The novel concludes with Grendel's typically offensive stance, a challenge thrown out to the reader, "'Poor Grendel's had an accident'," I whisper. "'So may you all'". It is also a statement that identifies him with human beings, never enunciated before. The identification may be extended to include Raja, the tiger-protagonist who is a sub-human
manifestation of the soul's evolutionary potential for growth. Grendel's life propagates the unbridled energies of the self. His death spells out the birth of a new self discoverable to the reader only as he too begins to break down his own "walls". The allegorical mode works through the reader's ability to follow Grendel's thoughts up to the moment when Beowulf succeeds in disarming him with his passionate decrival of Grendel's negativity. As the tide begins to turn in favour of his inevitable end, the parable converges upon a meaning of life hitherto obscured by Grendel's solipsism. His death releases him from the constraints of the ego and catapults him downwards into the abyss. Typically, however, he has already assumed the offensive, this time for a meaningful affirmation of his own death. The multiplicity of allegorical meanings attached to Grendel's confrontation with Beowulf, and Grendel's ultimate death would once again depend, upon the reader's ability to affirm the existence of the Beowulf personality deep within himself. Ultimately, the reader is called upon to affirm his own faith in the creativity of life despite his acknowledged similarity to the subterranean monster that threatens to overtake him at any moment. Whether Beowulf has succeeded in ousting the solipsistic tendencies of a Grendel remains to be seen and to be proved, for it lies beyond the ambit of the novel. Meanwhile, in keeping with its allegorical mode of
perception, the novel has worked out its own ethics of moral
discovery through an allegorical figuration of a dark
universe imprisoned within the mental "walls" of its own
making.

The subterranean monster may be understood in the
allegorical terms of a parable which inverts the usual for
the unusual. It works on the principles of the fable as in
Golding's *Lord of the Flies* for it apprehends reality
invertedly, from the underground perspective of a monster who
masks reality with specious arguments. Both novels
metaphorically exploit the hidden darkness of the self and
use it to personalise the illimitable negativity of the human
mind, to build up a desolate picture of a universe harnessed
to primal energies. In doing so, they allegorically explore
the antagonistic dimensions of the human psyche. They create
a vision of the universe deeply dependent upon individual
faith and individual heroism. In each novel, the allegorical
mode has been spelt out in various ways. It has been adapted
to the requirements of an imagination whose moral imperative
is directed outwards to the edification of the reader. Reader
participation in these novels, as has already been observed
in *Grendel* or *Invisible Man* and *Lord of the Flies*, is a
dynamic part of the allegorical mode for it engages the
reader at the gut level of passionate feeling and passionate
thought. Important issues are raised but they are never
resolved. Even as the reader is involved in a vicarious participation of life within the novel, the allegorical mode of narration is engaged in the simultaneous creation of a secondary pattern of thought and feeling that searches his moral attitudes and questions the validity of his beliefs. He is forced to undergo a moral test of himself with Ralph in Lord of the Flies, to question his realities with Roy in The Aerodrome and to attempt to grasp the ultimate meanings of the moral issues at stake within the novel with a monster pressurised to transform himself in Grendel. These are issues that the novel may raise as in Cry, the Beloved Country but which may never be resolved for this is entirely dependent upon the reader's ability to integrate a vision of life based upon a dynamic understanding of latent meanings. Although the "dawn" of "emancipation, from the fear of bondage and the bondage of fear" has been mentally construed by the protagonist Stephen Kumalo, and defined in a limited way in his final return to Ndotsheni, the reader is left with an unrequited sense of tragedy. The final emphasis falls upon it remaining a "secret" yet, to the unseeing heart of man so that the anticipatory end note confirms both renewal and despair. The destructive conditions of life in Johannesburg retards the reader's rejuvenative vision of the universe. Yet there has been an underlying sense of love and solace determining reality for some of the characters. The
resolution of discord may remain a "secret" within the context of the novel but for the perceptive reader the reconstructive possibilities of a love-based existence no longer remains hidden to him. He has made the allegorical voyage to the epi-centre of pain and suffering which has brought about a moral recognition of one of life's many ironies: pain may only be transcended by an acceptance of it in a spirit of faith that presupposes love. Cry, the Beloved Country is one of the novels that has most obviously adapted itself to the allegorical framework of narration. The values that it upholds are the theological values of faith, hope and love. They find fulfilment through Stephen Kumalo, a protagonist who is unswerving in his devotion to God and whose world view has been defined by a visionary sense of love. He is a stalwart of the Christian faith and his life has been allegorically constructed around the principles of Christianity. However, the allegorical importance of the book lies in its ability to universalise through the sufferings of South Africa, the search for spiritual order. In comparison to the other novels, the book lends itself to a straightforward allegorical interpretation of its themes. Its protagonist Stephen Kumalo shows the way to spiritual restoration. Like the protagonists of the other novels, however, he is both winner and loser, for like them, he too is steeped in the unabsolving mire of pain and suffering.
Being what he is, he can only put himself against the odds facing him and in the process win for himself a life of faith forged by adversity. The protagonists of the other novels are caught in similar situations. The only option open to them is for them to be able to authenticate themselves as the invisible protagonist does in *Invisible Man*, to make the right moral choice as Roy in *The Aerodrome* or to yield themselves to the revelatory insights of the soul as does Raja in *A Tiger for Maloudi*. The tortuous journey to the self advocated by each protagonist, is riddled with uncertainty and doubt. This is a natural reflection of the mental contradictions that have determined contemporary man. Each protagonist allegorically bears the responsibility of charting out the ideal norm for himself. He stands in direct contravention of all societal laws and assumes the anti-heroic stance of the picaresques hero who must forfeit social legality for individual self-expression in order to have a better insight into a universe made solely explicable through the moral vehicle of the imagination. The allegorical mode propels him through a stark universe totally bereft of love. The only light in the darkness is the imaginative resilience of the protagonist who must take up the metaphysical challenge to his identity. Even in a novel like *Cry, the Beloved Country*, which upholds the traditional values of the Christian faith, the social universe depicted
has been eroded by hatred and fear. The protagonists are caught in an allegorical universe of anarchical strife but they climb out of it through an irrepressible capacity for life. The following quotation from *Invisible Man* emphasises the moral calibre of protagonists who tenaciously affirm a personal vision of the universe: "It's 'winner take nothing' that is the great truth ... of any country. Life is to be lived, not controlled; and humanity is won by continuing to play in face of certain defeat." This is how the protagonists cast themselves on the allegorical path to self-knowledge neither sacrificing their right to learn nor soliciting social approbation. Allegorically, these protagonists are types of the contemporary individual, who finds validity only within himself. The expressive feature of their humanity lies in their overwhelming capacity for love, variously defined in all the six novels.

The conclusion in each novel is a concretion of symbol and metaphor that states on a muted key the full range of allegorical meanings embedded in the structure of experience recorded in each book. The conclusion is an important aspect of the allegorical mode. Meanings cohere in the final pages where the reader is called upon to contribute to the final assessment by his discretionary understanding of newly discovered meanings embodied by the protagonists themselves. In *A Tiger for Malgudi* the significance of the story lies in
the reader's ability to accept Raja as a veritable part of human life. Communication with him has to be established at the allegorical level. This presupposes the reader's acceptance of Raja's spiritual identity. The novel calls for an all inclusive vision which is a typically Indian overview of life. It challenges the reader to a multiple perception of the truth as a fable which has the sophisticated weaponry of a philosophic imagination. The reader sees not only the tiger at the zoo but is called upon to see beyond the metal bars, beyond Raja's physical presence to the soul within that yearns for freedom. Sympathy for the tiger-protagonist has been well manipulated. So endowed has he been with human qualities, that the reader does anticipate Raja's spiritual fulfilment. As always, the possibilities of life held out to the reader in the sentient form of Raja's soul are never quashed. The conclusion of each novel plays with the reader's perception of the grossness of reality, and reality as it may be transmuted by the living principles of the spirit. Herein lies the essence of the allegorical mode used in all the six novels. It remains an integral part of the artist's vision of a universe heavily tainted with negativity but with a paradoxically inbuilt capacity for regeneration. The thematic focus of the allegorical mode lies upon this dual perception of good and evil, of life and death, and of love and hatred. Characters such as the Tiger-Hermit reflect upon the
novelist's propensity for symbolic figurations of a deeper and nobler form of human existence, which affirms the moral possibilities of the artist's vision. The allegorical mode in all the six novels works with the extensive purpose of relocating morality within the sensitive heart of its protagonist.

The allegorical mode of narration, draws upon the novelist's perception of life's dualities, and works with an evangelising endeavour to convince the reader of the contradictoriness of life altogether. These are the contradictions that undermine the spiritual reality of life in all the six novels. Perception of these contradictions has been the main thrust of all the novels so that the way to knowledge or selfhood has always been gropingly initiated in spiritual darkness. Literally and metaphorically, knowledge of evil before good is the natural consequence of a fallen humanity. The principle of absurdity which lies at the core of life threatens to take over in each of the six novels. Each protagonist is found to be fighting against a personal hell of disillusionment. He is caught in an allegorical darkness of evil and of non-being which surrounds him and confuses him. His proper ability to "see" has also been impeded. In Lord of the Flies, Ralph gropes about for the conventional support of institutionalised morality only to find it symbolically smashed to pieces in the broken form of
the conch. His call to order has been betrayed by civilization itself. Confronting this betrayal is the allegorical challenge that the novels put up for each protagonist who, however, distinguishes himself from the rest of humanity by an intuitive understanding of the creativity of life. It is this deep sighting of the truth that propels the protagonist on his allegorical quest for life which takes him through various experiences. Instead of being pulverised by the contradictions that riddle him the allegorical questor, is further strengthened by them. Paradoxically, he thrives on the external disunity that threatens to consume him for he is then forced to seek moral sustenance from within. The struggle to live allegorically becomes one of overcoming the existential absurdity that characterises life, within the novels, in South Africa or in Malgudi. In all the six novels, the allegorical mode upholds the personal vision of the protagonist whose allegorical sense of self must be reinvigorated by knowledge of the anti-self reflected to him through the antagonistic forces that defy him at each step of his life. The inner vision becomes objectified through the protagonist's ability to wield meaning out of meaninglessness, to establish a pattern out of the chaos, to resurrect life as it were out of the metaphysical absurdity that surrounds him. This might take shape in the invisible protagonist's struggle to understand the creative darkness of
the soul; it might crystallise itself in Roy's vision of love; it might be observed in Ralph's agonising recognition of the human face of the Lord of the Flies; it might be seen in Grendel's final avowal of life or in the spiritual consolidation of Stephen Kumalo.

The six novels establish an allegorical pattern of experience that bespeaks the individual's capacity for rejuvenation even as he might be tainted with his own negativity as in *Grendel*. Nowhere in the six novels do the main protagonists give in to the anarchical rule of the ego. They all bear the stamp of self-responsibility which sets them apart from others and which endows them with the ability to initiate an honest appraisal of their own selves. They possess an honesty as ruthless as it is radical, for it overhauls the value system that has supposedly built up human civilization. In this respect, the protagonists exemplify the kind of moral integrity primarily required to remake society. They have a special relationship with it. They wish to be defined by it but valiantly struggle to create a meaningful order for themselves. The principles that they affirm chart out the integrated path to selfhood that society must endorse for it ultimately rests upon the democratic principles of spiritual sharing and love easily understandable to all. Raja is a spiritual beneficiary of the Tiger-Hermit's love. It allegorically releases a hidden chord of understanding within
him and makes him a voluntary participant in the evolutionary quest for spiritual freedom. This is a quest that should normally involve all of mankind but society having lost its footing is caught in self-generated confusion. It may yet find hope in the allegorical truth of a tiger's discovery of its own soul.

The self and society are the integral units of the allegorical imagination which is primarily involved in reinstating the personal values of the self in society. These values have been forged by the disciplinary principles of an honest life-style which sometimes admits to no material gain for the protagonist himself, as has been observed in Brendel and in Lord of the Flies. Such novels, however, allegorically succeed in distilling the essence of the truly integrated self through protagonists who, even in death affirm hope for mankind. As noted earlier, the allegorical mode used in the six novels is a multi-pronged effort to remodel the chronically habituated ways of society. Though its ends amount to the simple one of moral restitution for mankind in general, it uses means that are esthetically innovative and challenging to the contemporary reader who is also way-laid by innumerable traps. It sets the reader on the path of vicarious warfare with the antagonistic elements of life, thus implicating him in a moral campaign with each protagonist who is seeking to restore humanity to itself.
In conclusion one would note that the allegorical mode is dependent upon the novelist's ability to tune the reader's responses to his story in a complex way through a symbolic and metaphoric application of truth. One ought not to overlook the truly allegorical dimension of reality in all the six novels which consists of the two antithetical poles of Appearance and Reality, the Material and the Spiritual. The synthesis lies not as in pure allegory, within the context of the novel itself, but somewhere in an unknown future within the human heart. The inner arena of the heart becomes a dynamic constituent of the allegorical mode in all the six novels. It involves characters who are complexly driven by fate, whose destiny lies in their own hands underlining thereby the urgency of their concern with their own spiritual welfare. The allegorical mode in the six novels humanises the ethical dimensions of truth through characters who live out their lives in full justification of themselves. It objectifies each struggle through its ability to universalise its themes. It establishes hence a dynamic rapport with the contemporary reader who is also allegorically set on testing out values for himself.
END NOTES


2. Lord of the Flies, p.128.


5. Grendel, p.149.

6. Ibid., p.152.

7. Ibid., p.152.

8. Cry, the Beloved Country, p.236.
