CHAPTER - III

THE MIDDLE PHASE: NOVEL AS A SYMBOL

In the middle phase (1960-64) Paul Scott develops the same "poetic" idea of the Novel as an Image with the help of symbols. In addition to the images of symbolic significance, he makes use of a central symbol to communicate his particular idea of human reality that he wants to convey as well as to convince the reader of the "density and reality of the image."\(^1\) In this phase, the images assume symbolic dimension.

This phase consists of four novels - The Chinese Love Pavilion (1960), The Birds of Paradise (1962), The Bender (1963) and The Corrida at San Feliu (1964). Each of these four novels has the central symbol in addition to a series of images of symbolic significance within the form of the novel. The Chinese Love Pavilion has the building of the pavilion of love, The Birds of Paradise, a cage of the birds of paradise, The Bender, the symbol of bender as force and The Corrida at San Feliu, the corrida (i.e. the bull-fight). These significant symbols are closely interwoven with other images in the fabric of the novel. Scott exhibits a remarkable improvement in gaining structural and thematic unity in the novel. Each novel is well-crafted with finesse. The symbol

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represents the author's idea of human reality and it predominates
the fabric of the novel to such an extent that the novel itself
becomes a symbol

The word symbol means, "recognisable equivalent or type
of some person, object or abstract idea by means of features
associated in the popular mind with that person, object, or abstract
idea...It is also the expression of an abstract idea in terms of
pattern, colour, line, the conveyance of abstract or spiritual ideas
by means of natural objects."\(^2\) The symbol is nothing but an image
which is used persistently to convey the particular object or idea.
Scott improves his idea of the novel as an Image into the idea of
the novel as a symbol according to which the novel embodies a
significant image that grows into a symbol in the course of its
development. The symbol, embedded as it is in the form, communicates
the novelist's idea of the particular aspect of human reality.
In its density and reality, it overwhelms the other images and
symbols to the extent that the novel itself emerges as a symbol
for the particular aspect of human reality. According to Scott,
there is an underlying relationship between the 'idea' and the 'form'
which expresses the idea at its best.

The idea in *The Chinese Love Pavilion* (1960), the first of
the four novels of the middle phase, is explained by Scott himself

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as "...the madness brought on by the obsession with occupations for their own sake - occupations disrupted or invented by war." To communicate this idea of the particular aspect of "madness", Scott uses the building of the pavilion as a significant symbol to which other images of thwarted love and work are thematically linked up. Scott employs Tom Brent to create the "image" of images with symbolic implications.

In structure, the novel is divided into three parts - 'The God Hunter', 'The Garden of Madness' and 'The Flower Dreamer', with a prologue and epilogue. The three-fold structure of the novel with the beginning and end, architecturally resembles the symbolic building of the pavilion of love with three exotically coloured rooms and two doors of entrance and exit.

The symbol of the Chinese building of love is set in the prologue. The exterior of the building is vividly described - "...four corners supported by the main pillars in the shape of the dragons writhing round the post in an ecstasy of exhaled fire, and painted in the dark green." (CLP, 9). The interior of the three rooms - the Golden Room, the Jade Room and the Scarlet Room - are symbolically painted in yellow, red and green colours. In its

4. In Tibetan sexology, the word 'love-pavilion' means bed on which the game of love is played by the lovers.
mysteries and complexities the pavilion is "an emblem of the human heart."5

In the prologue - "The Door by which men enter in the anticipation of Desire" - Tom Brent gives a bird's-eye-view description of the vast landscape of Bukit Kallang and focuses his attention on the exotic present and dreary past of the symbolic building of the pavilion. As a guide, he takes us into the pavilion, describes the fantastic designs of the walls and introduces us to the charming prostitute, Teena Chang. He also gives an account of his first meeting with her in Malaya and his presentation of kris, as a gift of love.

In Part One 'The God Hunter', the image of mad Brian Saxby catches our eyes. He is the mad botanist who intends to hunt down the 'non-existent' God. Retrospectively Tom recounts his days of unemployment and insecurity in India, and his decision to return to England. He draws attention to the impression created by Saxby on his first visit to him at Mrs Ross's hostel.

There were two of them, a white man and a Sikh. The effect was rather startling. They stood shoulder to shoulder, broad, large-boned men with beards, the white man's red, the Sikhman's grey. The white man was hatless, the Sikh was turbanned.

6. In Scott's novels, the characters present 'gifts' as tokens of love at the time of separation.
Both were coatless and wore their grubby shirts hanging loose outside crumpled cotton trousers. The white man, like the Sikh, wore sandals on his bare feet, sandals of kind that are held on by suction and a single strap over the big toe.

(CLIP, p. 21)

Tom Brent accommodates Saxby and his companion in his room for the night. Within a short while of their being together, Saxby gets to probe into Tom's craze for India and for serving Indians. Next day morning, Brian Saxby takes him to a smuggler called Debi, who treats them to food and drinks. There, Saxby not only discusses his disrupted job of collecting plants but also his fantasies of body and soul.

"Show me any man," he insisted, "there is always a canker in him, the worm of curiosity eating its way outwards from the core to confound the chemist who explains everything except the last ounce of fret and wonder, that seed of mystery, that final querulous plus in the equation. But show me a romantic, ah, there's a man who puts the plus at the beginning of the equation. My body plus what? what plus my body?"

(CLIP, p. 36)

Three days after their meeting in Debi's house, Saxby returns to Tom in an old car and drives him to the barren valley belonging to an unsuccessful farmer called Greystone. Saxby introduces the unemployed Tom and recommends him to Greystone for the job of assisting him in cultivating his fields. For a period of four years both Tom and Greystone work hard to dig wells to find water to
irrigate the land but all their efforts go waste as they find no water. Having spent all his money and time, Greystone goes mad. There lie an image of Greystone as a "small, wiry man, greying, in his fifties." (CLP, 40). His madness is conveyed by Tom Brent as follows:

It was quite sometime before I allowed him to be convinced that those fits of his were signs of madness. The valley was now pitted with the sites of abortive wells but still he went on, spending money we could not afford on special equipment which would enable him to drive deeper and deeper for the water only he continued to believe was there.

(CLIP, p. 51)

Meanwhile, Tom is invited by Saxby to visit Malaya Greystone persuades him to seek financial assistance from Saxby but Tom refuses to do so. Though he visits Saxby at his botanical house in Singaputan, he finds a cold welcome by the sick Saxby and returns to India without any reward from him.

The title of Part Two, 'The Garden of Madness' metaphorically refers to the symbolic garden of the Chinese pavilion of love. Major Reid says that it is the garden where "the people used to lose their heads during the occupation." (CLP, 100) In this context, the phrase "to lose one's head" means to die. It is also implied that the people used to become mad while doing their jobs. It is a place where some people become mad by the invention or disruption of the occupations. This part begins with the image of Major Turner's
conversation with Tom Brent about the operation of finding out Saxby.

Turner grinned. He said, "I must take up poker," and before I could ask him why he added, "Saxby is a bit of an obsession of yours, isn't he?"

"Why should you think that?"

"I made an aide-memoire next day. Listen." He glanced at an open pad and read out "Saxby, Singaputan, 939. Plants. Accepts physical existence but not spiritual. Signposts not seen by Major Brent. People and no dream Earth Greystone. Dream to keep yourself up in. The face of a sahib but in his heart heaves coal."

(CLIP, p. 73)

Also they discuss seriously Saxby's disappearance, madness, whereabouts and his possible connections with the guerilla leader, Wan Lo Ping. Tom next proceeds to Bukit Kallang and meets Major Reid in connection with Operation-S at the head quarters near the pavilion of love. Both Major Reid and Tom Brent talks about Saxby and his movements in the jungle. On the very night of dance Major introduces Tom to other officers and offers Teena to him at night. There occurs the image of Teena's crazy love-making, as evoked by Tom

Our eyes met and she smiled. "Do I please you, Tom?"
"Yes, Teena." She twisted round slowly and placed her hands one on each side of the collar of my gown, but with my left hand I covered the hand that lay on my right shoulder, knowing my purpose. A tiny frown of perplexity appeared above the bridge of her nose and she raised her eyes to look at me, taking her free hand from the collar and placing it on my chest. She twisted her fingers into the hair, watching me the while.

(CLIP, p. 109)
After the love-making, Teena describes the symbolism of dresses, music and rooms and recalls her memories of her affair with Captain Hakimawa who committed suicide. The next morning he is awakened by an assistant and asked to see Major Reid. As per schedule, Major Reid drives in a jeep with him to Sergeant Hamsher’s police station. Hamsher in his turn advises them to see Wan Lo Ping. On their visit to Ping’s camp, they are informed that Saxby is missing in the jungles of Malaya. Returning from the camp, Tom Brent sees Teena at the pavilion and collects information about Saxby’s involvement with her. Teena explains to him that she refused to assist him in his plan of killing the Japanese officers. The next day Tom joins Major Reid’s patrolling in search of Saxby and travels for three days. In the jungle, they mistake a dying white man to be Saxby but later realise this mistake and bury him after death. Tom returns to the pavilion and presents the golden lighter to Teena on that night. Leaving her at dawn and coming towards his quarters, he unexpectedly meets Saxby whose blow he escapes and runs away.

Part Three 'The Flower Dreamer' The flower dreamer of this part is none other than Brian Saxby, a religious man ('Shaman of the Red Beard') who dreams of God and Eternity. In this part, Saxby dies along with the unfulfilled dreams as Teena commits suicide because of her thwarted love. At the beginning Tom informs Major Reid about Saxby’s reappearance at the pavilion
Major Reid explains his operation of finding out Saxby with the map and sets out on a patrol for the second time. Being afraid for Teena's security, Tom hands kris over to her and joins Major Reid's party. Under the guidance of two guerillas, they track into the forest. Soon Tom, being suspicious of the guerillas, takes a new path up to a rocky platform where he finds Saxby's sandals, binoculars and journal by reading which he comes to know about Saxby's death. After his return to the pavilion, Tom hides his discovery of Saxby's relics from Major Reid, who arranges yet another patrolling. This time, they confront and kill four armed Chinese men and arrest a Sikh and bring him to the pavilion. Tom further informs Teena about Saxby's house at Singaputan and his intended journey towards it. On the way to Singaputan, he is given a lift by Major Turner's officer, who carries him to Saxby's house. Major Turner shows the dead Saxby. The image of Saxby's death is called up thus:

But when I looked at him again I saw that it had indeed been he, the flower dreamer, the shaman of the red beard, the man who had scattered the earth in front of me but never dirt, who had held out the hand I was always late in taking...His long hair streamed over the pillow, and what had been those hands were folded, what had been those eyes were closed. The stain had washed itself from his skin and the roots of his hair and beard were red and living.

(CLPP, p. 237)

Being ashamed of his failure to catch Saxby alive, Tom arranges for burning the house with the corpse. Soon he returns to
the pavilion, and joins Major Reid's tamasha, at the end of which he chooses Captain Sutton for Teena that night against her will. Next morning, Tom is astonished to know that Teena had killed herself. Tom carries her out of the pavilion and mourns deeply her death.

In the epilogue, the bereaved Tom carries the dead body of Teena out of the pavilion dramatically and mourns her mysterious death.

Thus all the images of thwarted love, disrupted work and madness surround the central symbol of the building of the Chinese pavilion of love. It does not successfully communicate Scott's particular idea of madness caused by thwarted love and disruption or invention of the work during the war. The images of madness logically lead to images of death. In addition to the pavilion Scott uses the 'private' symbols like kris, the golden lighter, figures of tongueless birds, dragons and the garden of the pavilion. In its symbolic significance, the pavilion overwhelms all other images and symbols and comes to fill the whole expanse of the novel. In the ultimate analysis, the novel stands out as a symbol by itself.

_The Birds of Paradise_ (1962) is the most successful novel from the point of view of Scott's practice of his idea of
the novel as a Symbol. In addition to the images of symbolic dimension, there are a score of images which represent "a man's unsuccessful marriage and chronic emotional indigestion of finding himself a consumer." Scott uses William Conway as the narrator-hero who records the vivid images of his own past life, as they naturally come to him beyond the barriers of time and space. Unlike Tom Brent of The Chinese Love Pavilion, he is an amateur writer with an accurate sense of places and people. His descriptions of the persons and places are certainly poetic in their evocation of sound, smell, touch and also of the mood of the atmosphere.

The symbol used is the cage of birds of paradise, a part of the setting of Krishi's palace of Jundapur. By its occurrence for two times in the narrative, it acquires an added force of appeal and impact. It is vividly described in terms of colour, size, and sound:

The cage was tall enough and big enough to have held several giraffes and given them plenty of headroom. The slender iron bars of the walls were criss-crossed in lattice-work fashion which gave the whole structure an air of delicacy and also produced an optical illusion of movement within when you moved your head from side to side. The mosque-like roof was plated with copper that had rusted over and now looked like pale green velvet if you stared at it long enough...The roof was

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8. Paul Scott, "India", op. cit., p. 120.
9. Like the exotic building of the pavilion, the cage is also a symbol for imprisoned human existence.
hollow but once you looked up you were not concerned with it but with the paradisaeidae suspended there in simulated flight, swooping, hovering, and soaring, above the leaves and branches of their natural forest.

(BP, pp. 74-75)

In the second instance, the same cage of birds of paradise is described as being in a ruined condition "Absurd, fantastic, unchanged" (BP, 218) because of integration of Krishī's Princely state into the Indian Republic. The birds of paradise symbolise the British people like William Conway, Dora, Robert and Daintree and Cranston and Indians like Krishī, the prince. Their struggles to fulfil their dreams of love, marriage, 'ideal' work and self-importance of imperial permanence are as meaningless as that useless flight of the footless birds of paradise inside the cage. The birds which appear to fly buoyantly are actually stuffed birds. So are the individuals who, being inert and puny, vainly struggle to concretise their dreams but fail miserably and realise the foolishness and meaninglessness of their endeavours. The symbol conveys this particular aspect of human reality.

Book One 'The Wheeling Horsemen' consists mainly of vivid images of William's glorious boyhood and thwarted love-affair, estrangement and exile. Retrospectively, William begins with his present stay on the island of Manoba—its isolation and loneliness but soon switches on to the remotest image of the celebration.
of his birth - "I came into the world to the whizz of rockets and the whirl of Catherine wheels as if I were heir to great and noble opportunity." (BP, 20). He vividly recalls the incidents of being a student of Mrs Canterbury and the event of taking tea with the Maharajah on the occasion of his seventh birth-day. The image of his first meeting with Dora at the garden party is fresh in memory.

I saw her moving slowly along the fringe of the lawn, this girl called Dora, a white girl of roughly my own age, in a white organdie frack tied round her waist with a shiny ribbon...I remember kissing her...The kiss, like the texture and whiteness of her dress, the dark bronze colour of her hair, is isolated; all extraneous details have been rubbed out long since.

(BP, pp. 45-46)

Most of the images merge into the texture of the novel but some of them such as the above-cited one of William's first meeting with Dora and the first kiss are conspicuous because of the uniqueness of their meaning. Next are the vivid impressions of his tuition under Mr Greyson-Hume at Tradura and of the secret escapade of William, Krishi and Dora for hunting the Kinwar tiger in the forest. Then follow the pictures of Robert punishing William for the escapade and his apology for calling him 'bastard' His recollections include their love-games at the palace of Jundapur when William visits Krishi as a guest. Of all these images, the most significant is that of William's day-dreaming of his separation
In the distance, I saw a dim host of riders, far on the other side of the maidan. The lowering sun which glowed on the low, ochre walls of the houses in the town reddened the dust which all but hid the riders. Their horses seemed to be wheeling round and round as though in the midst there was something that had been taken as prisoner. I thought I saw a speck of white.

It's Dora. I yelled. They have got Dora (BP, p. 69).

This image is symptomatic of William's anxiety about his possessive love for Dora. He is afraid that somebody would seize her from him. The images that follow are those of William's visit to the palace of Jundapur as a guest, his playing of the love-game of Krishna and the princess and imprisoning of Dora in the cage, and of rakhi bandhan by which the innocent Dora tried to bring about a compromise between the quarrelling boys - William and Krishn

The title of Book Two, 'On the Bank of the Water' refers to William sitting on the bank of the rivulet in his adulthood in the Four Birches in England. The 'water' symbolises time. This part includes the images of his estranged life in boyhood and of unhappy and absurd marriage (1950-60). Though he begins with an image of his meeting the aged and wornout Aunt Sarah at Delhi airport, he soon shifts to the images of his return to England and marrying Anne, a consumeristic girl. He gives

10. Rakhi Bandhan is a socio-religious practice according to which a sister ties a rakhi (a flower) on the wrist of a brother assigning with the responsibility of protection and love
an account of the extra-marital relationships of himself and his wife for long years and the social inertia that held them together. The narrative visuals reach the significant image of Anne's adultery in her son's bedroom as it is etched out by William himself when I opened Stephen's bed-room door and saw the man's bare backside bouncing up and down. It struck me as funny, even funnier when he twisted round and I saw it wasn't the man I thought was her lover of the moment but a friend of ours who had brought his wife to dinner a few nights before. This put her one sleeping partner up on me. (BP, pp. 9C-91).

This picture of exposure of Anne's adultery shocks William to the core of his heart. Further it leads up to his reminiscences of divorce and declaration of the "sabbatical year." Then William recalls memories of the period of estranged life (1930-39) in England, being cut off from his father. The infrequency and brevity of his father's letters made him feel alienated. Also he pictures the short meetings with his father on his two visits to England and his discouragement of an Indian career for the son which William aspired for most. His remembrance of sitting on the bank of the rivulet is placid.

The stream that wound through the birch woods, bubbling and singing over its stony bed, the stream we called The Water... I sat on its banks and fell asleep.

11. Scott calls the year of divorce from Anne "sabbatical year" in the sense that he has left her unused.
by it on drowsy afternoons, or in that moment between sleeping and waking saw it through half closed eyes tumbling down into the heart of a river that flowed gravely to the open sea. I launched upon it slow, dreamy boats of recollection and swift, thrusting boats of ambition and expectation, but whatever kind of boat it was, its voyage ended on an Indian shore.

(BP, pp. 112-113).

This significant image of the stream symbolises William's joyous boyhood in the Four Birches. The sweet memories of his boyhood enrich the symbolic dimension. He launches the boats of memory on the river of time which take him to the Indian shore. It is shown how a shingly brook grows into a graver river that flows to join the open sea at the end of its course. To these images of estrangement and isolation, William supplements the remaining images of his pre-marital relationships with girls and his exploration of the sexual ecstasy in the last years of his adulthood.

Book Three. 'A View from the Terrace'. The title refers to William's at another vantage point in time from which he looks back on the middle period of life (1941-45). This peep into the past by William focuses on him while he sits on the terrace of the Residency of Gopalkand, the place of his birth, on his second visit. Here lie the images of his imprisonment and reunion with his father at the palace. The image of William's reunion with his father after a long separation is accurate.

I was grinning, breathless. I opened my mouth to say, 'Well, come down, say hello to me' but all
that came out was inane croak. He stayed where he was, smiled, extended his hand and I walked up to take it, on longer a boy taller than he, a large, dangling skeleton, returned to the museum where I had been born to adorn the pages of history with accounts of my courage and wisdom at best, my simple dedication to humble duty at worst.

(BP, pp. 129-130)

Then follows the picturesque description of Aunt Sarah's arrangement of dinner in the dining hall where a sword-like fan revolved. Sitting on the terrace after the dinner, he views the things and people of far and near. The image of William's and his father playing a game of chess is supplemented by the vividly recreated images of his imprisonment at Pig-Eye, when Aunt Sarah curiously requests him to narrate his experiences. The image of imprisonment embodies the horror and cruelty that men suffered, including himself:

My men roped together by their wrists and ankles. They were being made to hobble round in a circle the Japanese were pricking them with bayonets. I got the impression that they had been going round in a circle for a long time. My arrival was the signal for something else to begin. The youngest, a fair, good-looking man called Bracegirdle, was cut away from his companions, stripped, held by the shoulders, arms, ankles and sexually assaulted three times....

(BP, pp 140-141)

The blood-curdling experiences of prison camp during the war are epitomised in clear cut images. He also recollects the memories
of Cranston, a doctor-prisoner and Daintree, his teacher of "burnt offering". William's playing a game of chess in itself symbolic of a contemporary event of the closing years of the British empire and of Indian principalities. The checkmating of the King at the end of the game suggests the death of the British Crown, which further triggers off the image of Robert's retirement from a long political career, isolation and death in a place called Dhoomi whence he writes his last letter, (1950). Robert's letter coincides with the image of William's marriage with Anne.

The title of the Book Four, 'Against the Wind' signifies flight of the footless birds against "the wind of fantasy". (BP, 224) Metaphorically, the footless birds are -William, Dora, Krishi, Robert, Daintree and Cranston, whose efforts to realise their various dreams come to nothing. The images, in this book, are the images of William's last period of life (1960-1962) his declaration of the sabbatical year, arrangement of a trip to India, meeting of Krishi and Dora at Jundapur and Cranston at Muzafirabad before finally reaching the island of Manoba. Here is the image of William's preparation for the journey:

"I shall take a year off", I told to the youngest of my partners, a man who had thought Anne, a good scout. He said, "Where will you go?" and without

12. By "burnt offering", Scott means, "a job that could be offered up like a sacrifice." (BP, p. 149).
thinking 1 said, "I didn't know, perhaps to India where I was born." The telephones began to ring, the boy from cable wireless was sent for and in this way that opening stages of my sabbatical year were taken out of my hands.

(BP, p. 176)

He also calls up the image of his efforts to trace Krishii's address and narrates the story of the political upheaval in the princely States of Tradura and Gopalkand. These images are interspersed with the image of Kandy's erotic appeals to William on the island of Manoba, and of his meeting with Cranston, hopelessly employed in a commercial firm at Muzafirabad. He sets down his impression of their clandestine affair and also offers Dora's impressions of the obese and disappointed Krishii after his divorce from the ram and his insane act of shooting the dead birds of paradise after the loss of his Princely State. With the images of joyous and glorious childhood, is contrasted the image of boredom and desperation, and Dora:

They identified me with the rains, I thought, wanted me to stay because they wanted the rains to be with them and release them from each other. Float them gently off their Maytime sandbank until another year went by and it was time to meet again and watch each other for clues that would explain the meaninglessness of their lives.

(BP, p. 325)

For the divorced and sterile Krishii and Dora, William becomes a symbol for hope. The subsequent images of Krishii's heavy drinking and Dora's habit of twisting her wedding ring are suggestive of
the "meaninglessness of their lives." (BP, 225) The final image is that of Dora giving a caged parrot to William on the eve of his journey to the island of Manoba from which point the novel begins.

Thus these images with a symbolic dimension are seen to represent the various aspects of William's life from boyhood and his isolated and absurd living on the island of Manoba in present time. The images of his birth, his first love-affair with Dora, their escapade for hunting tiger, his estrangement, pre-marital relations, his imprisonment and release, marriage with Anne, adulterous life, and divorce and meeting Dora and Krishi for the second time in India - are thematically related to the central symbol of the cage of birds which embodies both the meaning and form of the novel.

In The Bender, (1963) Scott concerns himself with the idea of the particular aspect of human reality. He explains that it is about "a man ruined by a small inheritance which had just been big enough to make doing a job seem like something he could do tomorrow." To express this particular idea Scott uses the symbol of a bender. Even if the symbol is not conspicuous the whole events of George's life have symbolic significance. The images are created from the points-of-view of Aunt Clara, Miss ada Lisle Spruce and George himself.

13. Paul Scott, "India", op. cit., p. 120.
Scott himself explains the meaning of the word bender at the beginning of the novel, quoting from the Concise Oxford Dictionary:

_Bender_ Force out of straightness, impart to (right object) or receive a curved or angular shape...bow, stoop, submit (to or before), a force to submit; hence, bender n; esp.(slang) six penny bit, a spree.

Here, Scott uses a private symbol of bender for money. The moneyed is a real force in contemporary society. A middle-class man has no money, so he is no force. A penniless man has to submit himself to or bow in front of the other man, having money, because money is the measuring rod of his social status. In this sense, money, represented by a bender, forces an idle man to submit to its power. Scott elaborates this idea of money in connection with an idle man in terms of images of symbolic implications.

In 'Preamble for Minor Characters on a Hot July Evening', Scott sets the lucid image of the ominous beginning of the love-affair of Gillian, George's niece, as it is seen by the parents of her boy friend with whom she is in love.

From watering his roses he came back into the twilight of his house...hot July evening air, and called to his wife, calling her Ma and found her dozing over her knitting in a room that smelled of honey-suckle, and, waking her said, Where is that boy? She said Click's out. Who is he with? he asked. That Gillian Spruce, she said. He put off his slippers in the light and sat watching the screen until she brought...
him his supper of beer and cheese and bread and then he said. No good will come of it. Perhaps you're right, she said. He was.

(B, p. 6)

This image has implications of the forthcoming disaster. Ironically enough, this love-affair becomes a symbol of abortive efforts to destroy life. It keeps George in a tight corner. That is why this image is closely interlinked with the succeeding images of his idleness, sterility and inability of repaying the loan, longing for suicide, etc.

The narrative begins with an image of Lady Clara Butterfield's ringing up her idle cousin, George and his reply regarding his inefficiency to repay the loan of two hundred pounds borrowed from his brother, Tom, an accountant. Knowing as she does, that George is idle and penniless, she mockingly advises him to request Tom to write it off. The images of George's boyhood and parentage are interspersed with Miss Ada's reminiscences. At the forefront of all these, however, stands the first picture of George's spending sixteen pennies for phone calls and reflecting on his helpless situation.

'I'm sunk,' George said aloud. 'Not only sunk but ruined.' He put the book down, stood up and paced room, reflecting on the causes of the ruination, which so far as he could see could be whittled down to two the legacy from his Uncle Roderick and the attack of the mumps he had at the age of puberty Uncle Roderick's
legacy was not enough to live on in any sort of style but it had begun by being too much in the absence of any other incentive to provide an initiative to work, and had not rot so much set in as bloomed creatively like a flower. The attack of mumps, or the other hand had left him unable to father a child

(B, p 17)

Next comes the vivid picture of George's ringing up his brother at his office in which he asked him to repay the money. This is aptly followed by Aunt Clara's putting on a record about George and Tim. She clarifies the idea of 'money' as a potent force and applies it to George in comparison to his brothers, Tim and Guy.

How disappointed he(Guy) will be. But I fancy he is a force. When you recognise a force it is ridiculous to ignore it or contest it. George, as I quickly saw, would never become a force. I was very annoyed when Roderick died and I discovered he had left his nephew George, an income for life, but it is Butterfield's money, not Ribbe's, and it has done George Spruce no good.

(B, p. 35).

It is an irony that George is fond of reading Stendhal's book, *Souvenirs d' Egotisme* in which occurs the striking line 'Without work, vessel of life has no ballast.' (B, 17) In reality he is idle and penniless. On the next day, he receives Tim's second letter demanding urgent repayment of the loan for the sake of Gillian, who is pregnant after an affair with Click Clayton, a plumber's mate. This news of Gillian's pregnancy aggravates his situation of insolvency and he meets Tim in a pub. Apologetically
Tim explains the tricky situation, his need of money and his wife's pressure for getting the child aborted in time. Having seen through Tim's pretence of poverty, he promises to repay his loan soon. The images that follow are of George's going to a bank, borrowing ten pounds from the banker and spending much of it again on ringing up to Gillian. This image of the conversation of Gillian and George, clearly brings out the situations of both:

'So you know about the ten thousand pounds too,' he said, 'and almost told her the truth about his mumps and Doctor Honeydew's test-tube, and would have done so had she not just then half-surrupitiouslly undone waist button of her borrowed grey jacket and relaxed, fractionally, with a scarcely audible sigh of relief for herself and for the embryo left behind by young Clayton like a plumber's spanner in her works. To have told her it was he not Alice, who couldn't have children...'

'Alise divorced me because there was no point in going on,' he said. 'I never got a decent job and I was always going on these benders.'

(B, p. 81)

The above mentioned image consists not only George's insolvency but also his sterility. He does not need a job because he is assured of monthly payment of interest on the Butterfield's legacy of ten thousand pounds. Because of his sterility, he cannot have a child and the question of Gillian's inheritance hangs over his head, nullifying his own existence. There is also an image of George's attending Aunt Clara's party, drinking heavily and walking aimlessly on the road at night without knowing what to do. The images of George's insolvency, pennilessness and idleness,
finally lead to the image of his thinking of suicide in order to help his niece with Butterfield's money:

...for he did not want any of them worried (beyond, perhaps, just once or twice in the next few weeks, a prick of conscience in the privacy of their breasts which might pass for a brief warming of their hearts for him), neither did he want to enter Doubt as Mr Jones might say Complication in case there turned out to be some frightful Legal Impediment to the passing to Gillian by suicide, of her proper inheritance when the time came four years from now and she reached her majority and ten thousand fruit which Spruces had earned by investing in their connection... And why, George wondered should he think of it now for the first time for years when, metaphorically anyway, he held an axe ready to lop off his own particular branch?

(B, p. 284).

This image clearly brings out the tumult in George's agitated mind about suicide and its possible repercussions on Gillian, especially inheritance of George's property. At the same time it is evident that he is too timid to commit suicide. Such an image of George's mental tension is logically followed by the images of pinching a car and getting arrested by the police and his being sent to Tim's house safely, and Tim's writing off the loan.

In 'Epilogue for Minor Characters on a Cold December Day', Scott sets the vivid image of Mr. Stainsby and Dr. Barr standing in front of Miss Ada Leslie Spruce's grave with flowers strewn...
on the ground in contrast to the first image of Gillian's love-affair. Between these two, are the various images of George's idleness, sterility, pennilessness and death-wish. All the images together make up a single image i.e. the novel itself.

The idea of the particular aspect of human reality, in The Corrida at San Feliu (1964) is, as Scott himself puts, "an elderly writer who lived in Spain with a beautiful wife and an unfinished manuscript, both of which were unfaithful to him." Scott's symbol for the particular idea is the corrida (i.e. bullfight). He employs Edward Thornhill, a fictitious novelist, to create the image of his own struggle and failure in transmuting the elusive reality of his unfaithful married life in the form of a novel. Virtually this is a novel about a novelist's writing a novel on himself.

The expanded symbol of bullfight, though it figures at the end of the novel, succinctly expresses the novelist's painful creative process of writing a novel and become a victim of his own failure. The following is the vivid description of the bullfight.

...the bull came out, strong and fast, levantado, and was one-third of the way across the ring...The bull saw the curious apparition and charged,...hoofed the sand and tossed its head. Puzzled, he attacked them more from habit than from conviction...there was a new, bewildering aspect to them. Where before there had been one, at most two, there were three,
four, fluttering, curling, leaping, leading him from one place of failure to another... The leaping co-oured cloth images were mixed with man images and the images were part of a complicated pattern of confusing shapes, scents and sounds... The enemy was revealed. Scarcely believing that luck had come to him at last that he had solved the mystery of clothes, began to move forward, out of it, head up, judging the angle of his attack on this insolent creature that had finally lost the power to disguise itself... He lowered his head and rushed at it, bracing himself for the force and joy of bloody collision.

(CSF, pp 187-191)

There is a symbolic correlation between the bull-fight and the novelist's efforts to transcreate reality in terms of images. The fact of reality is imperceivable for both. What they face are merely illusions of the reality of their struggle. Both the bull and the novelist fail miserably and, consequently die willingly. Death is the only exit for their struggle of life.

The narrative is divided into two parts—Part One 'Preface and the Papers' and 'Plaza de Toros'.

The first part 'Preface and Papers' consists of the publisher's biographical sketch of Edward Thornhill after his unexpected death, and Thornhill's two stories and two abortive beginnings of the novel-in-progress. The publisher gives a brief account of the novelist's life, retrospectively beginning with his death and the his parentage, education, the death of his
missionary parents in China, his employment in his Uncle’s firm and the beginning of his literary career, his novels, tours and two marriages and his idea of the novel and his social commitment. Next he presents Thornhill's first story, 'The Leopard Mountain'. It is about the stupidity and greed of human beings exhibited in the hunting of a female leopard by two-Thompson, a landowner and Saunders, his exploited employee. While hunting, Saunders is unknowingly shot by Thompson and is found dead in the thicket. The killing of the leopard is symbolic of the 'human greed' which makes Thompson betray his companion, Saunders. Thornhill models the character of commercial-minded Thompson on his uncle, James, an actual person in his life. The theme which haunts Edward Thornhill is that of his own betrayal of his cousin John in marrying his betrothed, Myra Benson. The clandestine affair of the aged Edward and young and beautiful Myra caused the death of John, who committed suicide. Edward finds these "the people who turned up somewhere in disgrace" (CSF, 7) to be an appropriate theme for his story, 'The First Betrayal'. The female leopard is personified into Lisley, a flippant girl with whom Busteed-Singleton (i.e. Ned Pearson) falls in love while she rides on a pony in the Darshan Singh market. Lisley's parents invite Busteed for tea at their house and accept his proposal for the hand of Lisley but Lisley herself refuses him politely after a picnic on Kotimala Lake. These two stories become more meaningful on account of the author's
use of animal symbolism in the midst of human images. This is the first attempt of Thornhill to write his own story of Myra's betrayal of John. Next, Thornhill attempts to write a novel, conceiving himself and Myra in the fictitious characters of Bruce, a painter, and Thelma, his young wife, but gives it up after two abortive beginnings under the titles - 'The Arrival in Playa de Faro' and 'The Arrival in Mahwar'. In the former story there is a vivid image of the arrival of Bruce and Thelma Craddock, as a newly married young couple lacking in understanding and harmony.

Bruce and Thelma disembarked, followed by their luggage and the eyes of the basking tourists. Thelma was dressed in white slacks and white husky sweater with blue buttons. The men on the beach waited for her to turn sideways to them. Before she followed Bruce down the little gangplank that had been lowered from the sharp end, she stood at the head of it, letting the breeze that sneaked in with the boat lift her hair, pivoting round to take in through a large sunglasses in thick tortoise shell frames a panoramic view of the resort...

(CSF, pp. 66-67).

This picture implies Thelma's bewitching beauty in contrast to Bruce's simplicity of demeanour. He is rather afraid of her beauty which catches others' eyes on the beach resort. It is also implied that there is no harmony between the two as they sit alone "for hours, silent, hand in hand." (CSF, 68) The image that Thornhill sets in the latter is quite the opposite of the first. Bruce
is aged and worn-out (Edward) and Thelma, (Myra) ugly and haunted by the sorrowful memory of Ned Pearson, the husband of Lisley. The following is the picture of the arrival of Bruce and Thelma at Mahwar in India.

'I won't', she said. Her voice was hoarse, cracked by her public years and private anguish. 'I won't stay in this terrible place.'

Craddock said, 'We'll both stay. For the rest of our lives, probably.'

For a while she was silent, considering what he said. Then she began to laugh, making for hysteria like someone swarming up a flexible ladder in a high wind. He took her by the shoulders but she only laughed louder. He jerked her rag doll body. The sun helmet fell off. Her hair clung to her scalp. It was brown, lustressless lighter at the ends where bleached that marked the ebb of a once full tide of vanity had not yet grown out. Craddock struck her on her cheek. The rag doll was turned to one of wood. Its mouth was open. For a moment or two they stared at each other.

(CSF, p. 70).

The image of dejected Thelma is developed on the image of Lisley. On their arrival at Mahwar, they live in the Panther House, which is symbolic of the female, leopard of the first story. The novelist explains the quadrangular love-affair of Bruce Craddock, Thelma Craddock, Ned Pearson and Lisley. Ned's love for the married Thelma ends not only in Thelma's betrayal of Bruce, but also in his own betrayal of his wife, Lisley. The end of such an
affair is again suicide on the part of Ned because he is 'disgraced' by his unfulfilled love for Thelma.

Part Two. 'The Plaza de Toros' comprises the unfinished manuscript of Thornhill's last endeavour to write about himself and Myra's unfaithfulness during their stay at San Felip. Thornhill, like Scott, his creator, resorts to the maturest narrative technique of creating a series of images on paper. On a Sunday, Myra and the young man sit outside the villa and propose a visit to the corrida but Thornhill dissuades them by saying that it is for the bulls, not for men. Suddenly he imagines himself to be an aged bull in the querencia.

In the six o'clock light the three of us were caught in a glow like that which might follow a swirl of Ordoñez's cape my wife. Myra whom a man the Consulate in Barcelona once mistook for my niece, and myself, an aging animal at the hour of aperitif, observing these two others from the safety of his querencia, which is the name given to the particular spot in the ring the bull likes to go back to because he feels safest there.

(CSF, p. 76)

Leaving them out, he goes alone to see bullfight, but misses it. He recalls his unfinished beginnings of the novel and reflects over the obsessive theme of betrayal that causes "two people who turn away somewhere in disgrace" (CSF, 77 ) He next shifts

15 The young man, with whom Myra is in love, is ironically called 'godling'.
to the images of the beginning of his writing of the novel and role of Duende the invisible creative urge which compels Thornhill to write it out. He also explains the thematic relationship between the first and the second draft, 'The Arrival in Mahwar'. It is true that the novelist has read a lot about the corrida and is unconsciously obsessed with it. Going back to 1936 he vividly recreates the corrida of a famous bull called Civilón. He explores the various symbolic implications of the bullfight.

The bullfight has been called a sport. It has been called a tragedy. It has been called Art. It has been said simply to illustrate life, and perhaps that it is nearer to truth, because it is foreseeably to end in death and what lies between the beginning and the end is therefore an exhibition of mystique and vanity.

(CSF, p. 88)

Here is a comparison between the corrida and human life. Birth is the entrance and Death, the exit. The struggle of man between these two is itself the corrida. Life is called an exhibition of mystique and vanity. Scott appears to justify the biblical proverb - Vanitas vanitatum. Thornhill is not daring enough to tackle the young man, though he knows that he is Miguel, the younger son of the landlady. He also knows about Miguel's favours to Myra at the dinner. He visualises to himself his wife's prior engagement with John, his own proposal, the marriage, her beauty...

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16 Duende is Scott's private symbol for the writer's creative urge hidden within the writer himself. Hunchback is Duende's another name.
and barrenness. Being curious about his wife's affair with the obscure young man, he shifts to the image of their meeting on the beach.

Upon this strip of sand they enjoyed a drier exchange of gestures than the sea permitted, his hand, for instance, on her hip, and hers on the same occasion, on his satin shoulder. From these meetings they swam back together but parted before they reached the shore, she continuing and making the lane, he treading water to observe, no doubt the still youthful rake of her legs from hip to ankle and the formation of her elegant buttocks, the whole preserved perfection of her physical beauty that he probably guessed, all the same, belonged to a woman of forty. He looked intelligent.

(CSF, p. 100).

The images that follow are those of Edward's pretence of going on a journey to Barcelona, spying on Myra and the young man on the beach and of curiosities and wonders about their secret meetings. There occurs another image, that of not finding the young man on the shore, as seen by him through the binoculars.

The godling wasn't there. He had been swimming near the lobster pots as usual that morning and Myra had been swimming with him, but now the place on the sand th. for the days had borne the weight of his body was unoccupied. The shadow line of the hill was just reaching it and he should have been a stirring, sitting up, beginning to sort out the equipment he needed to make his rubbery entry into his undersea kingdom.

(CSF, p. 116).

There are also the connected images of Edward's searching for missing Myra and imagining a quarrel between herself and
the young man. On his visit to an ancient city of Ampurias, he finds a thematic correspondence between his affair and that of Craddocks. He is almost deluded by their mysterious meetings in an affair of Myra with the young man, the reality of it appears to be beyond his comprehension. Being over-curious and jealous of their affair, he virtually fails to produce appropriate verbal images on the paper:

...Then perhaps I should find that the affair was no affair; that I was deluded, had reached the stage of creating fantasies in my own life because for four years I had failed to produce them to my own satisfaction with words on the paper. Perhaps, the godling did not exist except as an optical illusion that faded at the mid-day, came back briefly between three and five in the afternoon and faded away again in the evening, so that the man was nowhere to be found at night.

(CSF, p. 160).

The above mentioned image of the novelist's professional failure is followed by the subsequent images of his exposure of Myra's unfaithfulness and her indifference towards his depression and unsympathised grief. All these images lead to the final image of Thornhill's seeing the corrida at San Feliu, without being accompanied by Myra and her lover. The image of bullfight with its pain, horror, bloodshed and death gains a symbolic dimension by its recurrence. There is a series of the images of four bulls being mercilessly killed by the matador in the querencia. The slain bulls are dragged away ceremoniously. The novelist is not only
exposed to the humour of the deceived bull but also the terrible act of bringing about its own death by sheer physical courage and his strong belief in the illusory coloured clothes. He finally explains the various suggestions as follows

...as pagan spectacle, a celebration of Man, a drama of endless tyranny and eternal rebellion, a masque of love, a comedy of sexual deviation or of woman's wiles, or a simple entertainment whose only prohibition is sickness at the sight of the blood.

(CSF, p. 251)

The final bullfight shocks him to the core of his heart; it dispels his illusion of being a writer and exposes him to the harsh reality of his inability to transcreate his wife's unfaithfulness into a novel. The bullfight almost appears to him as a symbol for his own desperate situation and horror of self-victimisation of his own illusions of work and love. His acute sense of failure leads him finally to kill himself along with his wife in a car accident, deliberately caused by himself while crossing an overflowing river.

The symbol of the corrida dominates the whole fabric of the novel. Indeed it is the most appropriate objective-correlative for the novelist's situation of being exposed to his wife's unfaithfulness and failure to transmute the reality of it in the form of a novel. Besides the corrida, Scott uses the private symbols
of leopard, the Panther House, Duende, and 'godling' etc., and an allusion to the myth of Poseidon. By his use of recurrent motifs and symbols and a deliberately broken narrative line, Scott gives "an impression of great density" of his novel as a symbol for the particular aspect of human reality.

In the middle phase, Scott seriously practises improved idea of the novel as a symbol in The Birds of Paradise, The Bender, and The Corrida at San Felii. Owing to the excessive use of 'private' symbolism, the narrative of The Chinese Love Pavilion does not run smoothly. All the novels do successfully convey their ideas - The Chinese Love Pavilion, of madness caused by thwarted disruption and invention of work, The Birds of Paradise, of thwarted love, meaningless marriage and absurd work, The Bender, of poverty and idleness and The Corrida at San Felii, of absurd marriage, professional failure and suicide. Of the four novels, however, the last is the most successful in its practice of the Novel as a Symbol.

17. Contemporary Authors: op. cit., p.1272.