“Dear God, I can see it now, why can’t I see it other times, that it is You I love in the beauty of the world and in all the lovely girls and dear good friends and it is pilgrims we are, wayfarers on a journey and not pigs nor angels” (LR 93).

These words of Dr. Thomas More in Love in the Ruins express the condition of every human being born into the world, namely that we are neither angels nor beasts but beings with body and soul. that we are pilgrims, wayfarers in a world which is not our home and that every human being is in search for a way to overcome the malaise that has taken hold of his life. Percy's protagonists, like every human being, realize that they are wayfarers, seeking an egress out of their malaise that has stifled their existence. Percy's protagonists awaken to the need of moving beyond the malaise once they recognize their malaise. The recognition triggers them on a journey and a search for a revelation that will help them free from their everydayness and alienation.
Percy calls his protagonists 'wayfarers' who gain the capacity through their journey and search to make choices about how to live with body and soul intact. Percy borrows the term 'wayfarer' from Gabriel Marcel to denote the search undertaken by his protagonists, to redefine themselves and to rediscover their lost identity in a world where they are aliens. A wayfarer is one who highly dissatisfied with the world, sets out on the road to mend his broken self by looking for clues about ways to live authentically without everydayness, despair, alienation and abstraction. Percy agrees with Gabriel Marcel who terms human being "the man on the road" or simply "man," for a man who is "no longer on the road to anywhere would be a man no more."

The wayfarer is an exile, "a being who is not at home with his actual surroundings." Modern man lives in disquiet. He feels the nostalgia of an exile yearning for a permanent home. Therefore, redemption for the wayfarer is conceived as a road rather than a state. Man is incomplete in himself and therefore he must search for his fulfillment outside himself. He is a pilgrim journeying toward the light.

Percy places his protagonists on the road, constantly seeking for clues about their redemption from the malaise that encircles their existence. Percy tells his interviewer:

The physical travels of my main character [is] the physical analogues of his spiritual Odyssey. He is on
the move geographically and spiritually at the same
time. It sounds appropriate for him to be moving. He
is homo-viator.²

Catholicism enables Percy to form a view of man's fate i.e.,
man as a wayfarer exploring the causes of his alienation from self,
others and God. Though man is created in the image of God with
an immortal soul, occupying a place in nature somewhere
between the angels and beasts, Percy remarks he has suffered
"an aboriginal catastrophe," the Fall, in consequence of which he
[has] lost his way and therefore [has] become a pilgrim or seeker
of his own salvation" (MB 18). "Man," Percy continues, is a
"castaway washed upon an island" who does not know where he
comes from but in time he "adapts himself to his environments"
and lives according to the "dictates of his surroundings" (MB 11).
The sciences in which he has placed his whole trust do not
provide him a way to live happily and unalienated in this world.
Modern sciences fail to show him his place in a world where he is
disenfranchised. As a result man suffers the condition of Carl
Jasper's 'shipwrecked man,' the condition Heidegger calls
"thrownness" (MB 430). Modern industrial society exposes him to
the hazards of everydayness, inauthenticity and abstraction. He
feels suffocated and dismayed in a decaying world where he finds
himself a castaway. Percy never agrees with the scientific view of
man as an organism controlled by his environments or as a
creature controlled by the forces of history. Percy contends that he is "a strange creature whom both Thomas Acquinas and [Gabriel] Marcel call homo-viator, man the wayfarer, man the wanderer."

Man is absolutely a unique creature, qualitatively distinct from the rest of creation with a unique destiny. Modern science cannot account for the present predicament of man—"Feeling good in bad environments and bad in good environments" (MB 5).

To get a more encompassing view of man, we must go beyond the riveromorphic concept of man, which attributes to animals human faculties denying man faculties not found in lower animals. We must consider him a 'wayfarer.' The view of man as a 'wayfarer,' as Arthur Koestler remarks, "takes account of what man is capable of and what he can fall prey to." A wayfarer is a pilgrim ever on a journey searching for his destination; a God-made being who has destiny and completion beyond earth and upon which his individuality, sovereignty and freedom are based.

The wayfarer recognizes himself as a castaway marooned in an island where he has lived all his life and yet he feels not at home there. Deep within himself he knows that life on the island is "a miserable charade" (MB 428). A wayfarer searches for the news, which will deliver him from the malaise. The news he awaits is neither news of the island which relates to his immediate needs nor "knowledge sub specie aeternitatis" (MB 146) which is available to anyone anywhere at any time. The wayfarer hungers
for the news that is relevant to his predicament—the message of redemption from his malaise. Such news cannot be subjected to the cold light of reason, for once it is subjected to "the verification procedures, it simply ceases to be news (MB 133). It cannot be arrived at by experimentation, reflection or artistic insights; "faith of a sort is the organ for dealing with such news" remarks Percy (MB 444). Percy emphasizes that since modern world is under cultural, educational and religious debris, man should achieve his faith through wayfaring. Wayfaring removes those living in a state of misery to a state of felicity. What one should do under the present situation according to Percy is "to start afresh as if he were newly come into the world" (MB 7). His hope of deliverance from everydayness lies in the search for a way out of his exile and a journey to selfhood. The journey must begin in the recognition of his exile. When one becomes aware of one's exile one can, as Percy says, "rediscover things anew and afresh."^5 Once man recollects and becomes cognizant of his predicament, he looks out for an egress from his exile marked by everydayness, alienation and despair.

One avenue that is very familiar in Percy is 'ordeal.' Through ordeal the wayfarer can escape the clutches of everydayness momentarily. "Ordeal," Percy says, is "man's first encounter on the road to being."^6 Ordeal helps the wayfarer to recover his lost vision of the world and of himself. Ordeal can
occur in the form of a shock that pierces the curtain of everydayness or death, which awakens one from the torpor of everyday life onto a search for what life itself, is really about. Thus Binx is awakened to the possibility of a search during his ordeal in the Korean War. Will Barret is jolted out of his everydayness while he watches the death of Jamie Vaught. Dr. More is triggered onto a search by blood "seeing blood, I came to myself saw myself... and began to love life" (LR 8.) and Lancelot is shocked out of his self complacency through the discovery of his wife’s infidelity. Ordeal clears the air of freedom and provides the distraction, the insecurity and even the threat that make life interesting. Through ordeal man guides his life into an authentic existence.

A second possible way open for the wayfarer is ‘rotation.’ It is, as Binx Boiling defines, “the experiencing of a new beyond the expectation of the experiencing of the new” (MG 144). Rotation can be employed by the wayfarer as a strategy for defeating everydayness and breaking himself momentarily into authenticity. Diversions created, such as Binx’s moviegoing or outings with his secretaries or Will Barret’s Amnesia, Dr. More’s adventures with the lapsometer, to ward off the malaise are examples of rotation. Such diversions are expected to bring back the original identity of the wayfarer. Its object is to regain the lost sovereignty of the individual it signals a condition of what Percy often calls
“waiting, watching and listening” (MB 160). Through such acts the wayfarer derives the news about his redemption. Rotation again is a kind of zone crossing, the way one moves from an “I-It” relationship to an “I-Thou” relationship. Through rotation one ceases, remarks Walker Percy, “to be the consumer of a prepared experience” and claims one’s right as a man: “I am a sovereign wayfarer, a wanderer in the neighbourhood of being who stumbles into the garden” of authenticity.

Repetition is a third method of wayfaring. It is a return to the past in search of self—a coming to terms with a haunted and guilt-laden world. Repetition has a dual nature. It can be the continued repetitive savouring of an event or experience just like Binx Bolling’s listening to the same radio-programmes over and over again: or a return to the former state of being to start all over again the existential process of becoming. Repetition helps to find the answer to the question: who I am? Repetition is a sampling of emotion, a breaking out of everydayness or a moment of serious insight in to the search.

Dialogue is yet another way of wayfaring and search for the clues that will lead the wayfarer to his selfhood. Binx Bolling realizes the importance of dialogue to break the shell of everydayness. He says: “there is only one thing I can do—listen to people, see how they stick themselves into the world, hand them along always in their dark journey and be handed along,
and for good and selfish reasons" (MG 233). The process of self-
transcendence entailed in dialogue leads ultimately to God. Man,
"the wayfarer," remarks Bill Oliver "glimpses the divine not by
forsaking the world and turning within but by remaining in the
world and turning toward another."8

Percy's protagonists are always in a state of progress from
everydayness to redemption via wayfaring once they recognize
their predicament. They are presented as people literally on the
road searching for the hints and clues of their deliverance. During
their journey and search they discover themselves as castaways
who are "not in the world as a swallow in the world is; as an
organism which is what it is never more or never less" (MB 142).
Percy's islanders seek hints and clues that will guide them in their
choice to live in the world as redeemed human beings
participating in the world. They are people who like Hamlet find
direction through indirection. They often travel in the reverse to
rediscover their future and their lost self. They pass from the
awareness of their malaise to a search and journey to belief and
communion with other individuals they meet on the way. They
discover that the only way to be themselves is to stand
transparently under God. Thus, Percy's heroes are those men and
women who acknowledge their own everydayness and accept the
condition of a wayfarer. They struggle to be individuals and
recognize the sovereignty of others. Love is the centre of their
search, a process of discovery that leaves no room for petrifying others into stereotypes. The love that Percy portrays implies a search for sovereignty, a realization that each individual is a wayfarer.

Binx Bolling in *The Moviegoer*, despite all his modern amenities to keep him happy, all of a sudden realizes that the machine of his life is not running smoothly. His little way does not provide him the peace and serenity that he longs for. He finds himself a castaway in Gentilly, playing a role alien to him. He is sickened by the Cartesian world he has supported so long. A nagging sense of weariness which Binx calls "the pain of loss" (MG 120) afflicts him. The malaise of everydayness and alienation rush him into the vortex of despair "moving through the world like the still eye of a hurricane" (MG 121), making him anonymous and invisible that he requires official validation for the very symbol of his being. He discovers himself, as Gary M. Ciuba remarks, "a blank, a no one, living nowhere at a particular time." He becomes so highly conscious of "the artificiality and the spiritual emptiness of modern homes compared to the old sad homes of our fathers" (MG 88).

Binx's peaceful everyday existence in Gentilly becomes complicated by the awareness of his exile. The fabric of reality, which has supported Binx, so far, melts making him conscious of the emptiness and meaninglessness of his existence. He realizes
that he can regain his authenticity only by assuming the role of a wayfarer whose "belief and action form the search for God which is his home." 10

"This morning for the first time in years," tells Binx, "there occurred to me the possibility of a search" as he wakes with the taste of the Korean War in his mouth "the queasy-quince taste of 1951 and the orient" (MG 10). The fresh remembrance of his ordeal in the Korean war front turns everything upside down for Binx. What are generally considered the best times become for Binx the worst times and the worst time is for him one of the best. The fresh taste of the Korean War breaks momentarily the shell of everydayness making the search for authenticity a possible reality. The idea of a search first occurs to Binx as he lies wounded in the Korean War, a few years before he comes to occupy the basement apartment in Gentilly. As he lies wounded with "a dung beetle scratching around under leaves" six inches from his nose, Binx becomes conscious that he is "on to something" and he vows to undertake a search if he "ever [gets] out of this fix" (MG 11). It is the experience of seeing things anew. The war experience makes Binx reflect on his inauthentic life and travel back to selfhood. The Korean War gives him a new awareness of what he is and enables him to look at the other beings in the universe in a new relationship with one another.
Binx, however, forgets all about it as soon as he recovers and gets home. He establishes a peaceful existence in Gentilly abandoning the free and the sovereign stance of the muser for the unreflective, comfortable life of the conformist living in Gentilly among other citizens ill attuned to the search. In fact Binx chooses the wrong kind of search in Gentilly—wealth, sex and world fame. Binx is outwardly well adjusted but inwardly he is a melancholic, living “solitary and in wonder, wondering day and night never a moment without wonder” (MG 42). Binx struggles to avoid the search through aesthetic alternatives such as moviegoing, outings with his secretaries, etc. He seeks to live at the end of the world by looking for clues and signs of the future. The Jews provide him his first real clue to live daily and faithfully in the world. Binx announces: “when a man awakens to the possibility of a search and when such a man passes a Jew in the street for the first time, he is like Robinson Crusoe, seeing the footprints on the beach” (MG 89). Binx discovers that they share the same kind of exile; “the fact is however, I am more Jewish than the Jews I know. They are more at home than I am. I accept my exile” (MG 89). What Percy indicates here is the inability of the modern world to recognize alienation. Only the conscious despaired is aware of the Jews. The Jews, says Ciuba, testify to “humanity’s mission as wayfarers under God.” They embody the conditions that Binx experiences on the Wednesday morning.
when he comes to himself as a castaway on a strange land. He discovers that except in body he has been metamorphosed into the dung beetle that he sighted in Korea. Once again Binx probes through his belongings for a clue to his predicament. Now everything appears to him as it is, wallet as wallet, keys as car keys, no more distorted or representing something else. His new sense of detachment is balanced by a renewed awareness of his bond with the cosmos.

These signs of existence, now on a Wednesday morning tease him with meaning and implicate him in the very world from which he is set apart. Binx is awakened on a Wednesday morning to a new era. Pressed by his aunt’s exhortation to make a decision about the direction of his life and by his own inner needs to renew his search for meaning, Binx is forced “to array the possible options, the different ways of human experience.” It is this flip of recognition that sets Binx on a search. He, thus, becomes a wayfarer in search of his redemption.

The search, as Binx defines, is “what anyone would undertake if he were not sunk in the everydayness of his own life” (MG 13). Initially, Binx cannot define the object of his search. “What do you seek—God? You ask with a smile” (MG 13). But Binx hesitates to answer since all other Americans have settled the matter for themselves and he does not wish to set a goal that everyone has reached. He is too whimsical and evasive in his
response. He is so steeped in bad faith that he is not sure whether it is God that he seeks. He remains "leery of the term, God, parrying all attempts to simplify and reduce what he is doing to some easy conventional concept." Binx does not include himself among the 98% Americans who believe in God. Nor does he belong to the 2% atheists and agnostics. He is unique in his apathy. He does not believe in the signs that Abraham saw and believed in. He is indifferent to the signs of God: "I have only to hear the word of God and a curtain comes down in my head," laments Binx (MG 145).

Though, Binx is reluctant to divulge the object of his search, it may be God, but not the same God with whom posters are concerned about. Such a God, Binx suggests, can never be the object of his search, for one cannot search for God as one looks for a mislaid credit card or the causes of the earthquake. Binx’s is the quest for the answer to the question “who he is” and the answer can be supplied only through a reawakening of himself to God. Binx is therefore, on to a surprising Lord by the most indirect route via wayfaring, however he denies it. He asks in wonder, “Is this God’s ironic revenge? But I am on to him” (MG 146).

Though Binx searches for signs that might clarify the meaning of his revelation, he also tries to evade the question of a search since it demands too great a renovation in his life. So he
practises a series of schemes and strategies to avoid the vital issue—the search for God.

One such devise Binx employs is moviegoing. Movies, he believes, are "on to the search" (MG 13). Moviegoing constitutes part of his wanderings and part of his investigation. Binx attends movies not for the thrill of their spectacle but for the highly satisfying examples of their actors. Movie stars become Binx's saints who possess "a peculiar reality that he lacks" (MG 17). He uses moviegoing as a stratagem to reorient himself. He feels quite happy in a movie, for it was in the movie Binx "first discovered place and time" (MG 75). He holds that movies are on to something i.e., they are an aid to the understanding of the search. Moviegoing provides Binx the opportunity to employ the techniques of 'rotation' and repetition that help the 'malaisians' in their wayfaring. Moviegoing characterizes "the alienated man's fascinated gaze at a distant reality and stresses the sense of apartness he feels."

Binx's moviegoing is an effort to escape his malaise and an instrument to look at his past and the future. A packaged tour of the future Binx calls rotation. It is any change in one's normal routine that has the power of increasing one's awareness. Binx uses repetition to double the present back on the past and thus to negate the intervening years so that the original experience abstracted from all events taste deliciously pristine. Binx soon
realizes, however, that though movies are on to a search they only "screw it up" (MG 13) for the memories of his father's cowardly action ever haunt him and lead him on in "the passionate quest in which the incidents [his father's death] serve as a thread in the labyrinth to be followed at any cost" (MB 95-96).

Disillusioned by his wrong search—moviegoing—Binx undertakes what he calls, "the vertical search" (MG 70) i.e. viewing life from the scientific perspective. Binx strives to understand human being and his nature by reading scientific books on man and universe. He firmly believes that scientific principles and maxims can tell him what life is. Binx, by standing outside the universe, seeks to understand the world. Such a posture is doomed to fail for it does not provide necessary insights into life. The vertical search culminates in Binx' reading The Chemistry of life. When he finishes it, it seems to him that the main goals of his search are reached or in principles are reachable. The "only difficulty was that though the universe had been disposed off [he himself] was left over" (MG 70). Binx expected to find answers to his troubled mind in scientific books. Ironically the book deals not with what life and love are but with the chemicals of living and of life's beginning in nitrogen, oxygen, carbon and methane. It tells nothing about life or how to get along from a day to the next. "Science," Percy affirms, "cannot
utter a single word about an individual” (MB 22). Percy likens Binx’s condition upon finishing the book to “the Western man’s sense of homelessness and loss of community,” for he feels himself “a stranger to the method and data of his sciences and especially himself constructed as a datum.” Thus the vertical search ends in failure for Binx is not involved in it for he tries to understand the universe by standing outside it.

Chastened by the failure of the vertical search, Binx embarks on what he calls the “horizontal search” (MG 70) which is essentially an attempt to place oneself in the universe. It is living in the real physical world of nature and men rather than in a utopian world of dreams. Horizontal search is looking around for the presence of God. Binx strives to recover from his sadness and alienation through the horizontal search. When Binx completes it, he moves away from his aesthetic level of existence to the religious sphere. Rejecting the all-sufficiency of science, he observes the world around him and actively participates in it to gain insights into nature and man. He resolves to live in the concrete world, shunning all abstract statistics and averaged packed experiences and being anyone anywhere, to live in wonder, wondering day and night about the mysteries and marvels of the universe. Binx is now fascinated by the diversity of creation and bored by the humanistic verities expounded by sciences.
Though Binx gains new vision of himself and of the world through his searches, he employs them just like his moviegoing to alleviate his everydayness. Binx, being a wayfarer, cannot stop here, he has to go forward in his journey to evolve a new method that can permanently cure his malaise. His association with his cousin Kate enables him to recognize the value of dialogue and interpersonal relationship—the act of reaching out to others—as the true means of overcoming everydayness and attaining a union with God—redemption.

The Korean War Front is the place where Binx first feels the contingency of his existence and where the idea of the search occurs. The veil of everydayness has been ripped open and Binx, now the wayfarer fleeing from his exile from all mankind sees in Kate “a quite body—a tough city Celt no more of a Rachael, a really dark little Rachel bound home to Brooklyn on the I.R.T.” (MG 206)

The search of Will Barret in The Last Gentleman begins at the very moment when he becomes conscious of the limitations of his psychoanalytic course. It has failed to teach him anything about “the prospect of living through an ordinary Wednesday morning.” After months of rigorous psychoanalytical process, Barret still finds himself a no man living in New York. When everybody else around him is happy, Barret alone has the sense of loneliness and “the strain of living out an ordinary day in a
perfect dance of honour" (LG 46). The light dawns on him now that the secular answers of scientific methods—man’s longing to escape the world is totally explicable in terms of that world—are inadequate to explain the problem of living authentically. Barret realizes that it is only through wayfaring that he can achieve a meaning to his life. He understands that “it is people who count, one’s relation with people . . . cultivating rewarding interpersonal relationship with a variety of people” (LG 8) can redeem him from the malaise. Percy admits that “though Barret is much sicker than Binx, he is also somewhat of a holy innocent through whom God’s love can shine; the one who demonstrates Marcel’s dispensabitlic openmess to spiritual availability to others.”

The failure of psychoanalysis convinces Barret that something is badly wrong either with himself, with the world or with his psychoanalysis or perhaps with everyone of it. Barret breakstruck with his “alma mater, sweet mother psycho analysis” and sets out into the world determined to put to good use what he has learned, declaring: “I shall engineer the future of my life according to the scientific principles and the self knowledge I have so arduously gained from five years of experience” (LG 31). It is his first step toward finding himself. His wayfaring South and North of America will complete the task.

Barret’s determination to approach the world and the people around him identifies him with Gabriel Marcel’s ‘Homo-viator’
who is on a pilgrimage into the world to discover the meaning of his existence searching for clues of redemption amidst the ruins. Barret, thus, in Percy’s own words, becomes “a sane pilgrim in a mad world,” one who is “not content to do what everybody else does—be satisfied with a consumer paradise.”

Barret’s search is a search for identity and for a father figure. Wiped out financially and psychologically, Barret begins his wayfaring with a $1900 Tetzler telescope which he believes has magical properties and can measure the density of the outside world and penetrate into “the heart of things” (LG 22). With his instrument, Barret emerges out of his microcosmic world into a macrocosmic one to break out of his everydayness.

Barret sets his telescope in the Central Park to delve into human heart and to photograph the Peregrine Falcon. The bird, like him, is a pilgrim and a wayfarer. The bird foreshadows a part of Barret’s pilgrimage in search of meaning for his life and of his father’s suicide. As Barret waits for the bird, he accidentally views over his telescope a beautiful girl and her equally beautiful friend. Through a bit of eaves dropping, he gathers that they are Kitty Vaught and her sister-in-law Rita. He identifies Kitty immediately as “the other with whom he can live a life.” He even considers her “his better half” (LG 4), the person to whom he must come if he is to become himself. The chance event changes the rest of Barret’s life. It ends his old life, disclosing the beginning of a new
one. Barret gains "a view of his own peculiar destiny and doom" through Kitty. At Ground Zero, the precise place where Central Park is, Barret's Old World crumbles down, transforming him from a play actor to an actual person. Barret's metamorphosis is not merely a psychological one but a spiritual conversion that makes his dreams of the mass man crumble, making him aware that he is no more an "all men . . . destined to do everything but only one or two things" (LG 1). Barret now resolves to act with the savoir-faire of a gentleman. He works out a course of action—the pursuit of Kitty as a Percyian wayfarer to deliver himself from despair and alienation. The chance meeting, remarks Ciuba, is "the beginning of Barret's search for a way to live in the ruins of his once postponed life."

Barret's moral odyssey begins at the Central Park. Like a complete believer in possibility, Barret abandons everything in the hope that Kitty will hold meaning for his life. His journey carries him from the hallucinating modern world to the South, in search of his roots and redemption from the malaise. Percy agrees with Cervantes that "the road is better than the inn" meaning that a person must wayfare in order to achieve his identity (MB 99).

Barret resumes his vigil at the Central Park to have a chat with Kitty. The hawks and Rita do turn up but not Kitty. Unable to bear the pangs of separation, Barret follows Rita, the sister-in-law of Kitty secretly. The journey takes him to a hospital room where
he meets Kitty and the Vaught family. Barret there learns that they are related. At that very moment, Barret is transformed from being "a Southerner in the North... to a southerner in the South, a skilful play actor of an old play who knows his cues and waits smilingly on the wings" (LG 41). Involvement with the Vaughts provides Barret an opportunity to return to the South. They entrust to him the task of accompanying Jamie Vaught, the sick dying brother of Kitty, to the South. Barret readily accepts the offer for he has been yearning secretly for long to return to the South to rediscover his identity. He is dimly conscious that the answer to his ailment lies in the South. His ailments are directly connected to his "dislocation, his lack of a sense of place and his whole journey [South] is a metaphor for his search for a place in the world."²¹

Barret's dreams remain mere dreams for a while, for Percy's protagonists get worse before they get better and Barret is no exception. True to the Percyian dictum, Barret falls a prey to fresh fits of amnesia "the first in eighteen months" (LG 51) as the Vaughts bring to his memory the events of his past. The epigraph from Kierkegaard's Either Or affirms that "if a man cannot forget, he will never amount to much" (LG V) i.e., Barret must recover his past, deal with it, then put it behind him for good if he is to recover his identity. His present amnesia, therefore, is an
inauthentic defence that he must abandon in order to rediscover himself

Disgusted with the recurring fits of amnesia and anxious to reach the South, Barret offers himself to accompany Jamie to the South. Barret proposes that Kitty also ride with him in the Trav-L-Aire. However, Rita uses Jamie as a lever to get Barret away from Kitty. She proposes that Barret and Jamie ride alone in the Trav-L-Aire. Through the mix-up engineered by Rita to separate Barret and Kitty, his first lap of journey South is beset with many obstacles, such as Forney Aiken and his associates, the apostles of despair. Barret follows them for a while as his saviours. Through his acquaintance with them, Barret gradually understands that they are incapable of answering any of the dilemmas he faces. They are not the news-bearers of his redemption. Barret, therefore, escapes from their octopus clutch and moves on to the South.

The South to which he comes is different from the South he has left. It is now “happy, victorious, Christian, patriotic and republican” (LG 144). The happiness of the South drives Binx into despair due to his internal dialectics of feeling bad in good environments. The happiness of the South is very formidable to Barret since his radar is attuned in the North. He is “at home in the North because the North [is] homeless” (LG 144). As long as Barret is in the North he can always entertain the hope of
returning to the South. When he does actually return, the South appears no place like home to him. This sense of homelessness and rootlessness compel Barret to continue his journey for the news of his redemption.

Barret now moves on to Ithaca, his birthplace. To the wayfaring Barret, Ithaca appears a moral haven. There ends the passive, inactive life of Barret through his rescue of Forney Aiken from an angry mob. He realizes that the only way to redeem himself from the malaise is to lead an active life in the world, committing himself to the service of others. The new-found awareness takes Barret to his father's home, for as Percy remarks, "every man has to stand before the home of his childhood in order to recover himself."22 It is a kind of repetition that can mitigate Barret's alienation temporarily through the "connoisseur sampling of rare emotions" (MB 96). Standing before his father's house, Barret visualizes in his memory the events that lead to his father's self-destruction. Barret realizes that his father killed himself because he could not tolerate the decline and death of the Southern culture. His father's despairing stoical self-indulgent philosophy killed him: "he was wrong and that he was looking in the wrong place. No not he but the times," muses Barret, "the times were wrong and one looked in the wrong place" (LG 261). Barret now tries to understand his father instead of blaming him. Barret is now in a position to accept life as a religious pilgrimage.
whose chief calling is to love those around him and to prepare for the coming of a new culture based on new spiritation.

The next leg of Barret's journey carries him to the Western desert, the world of Sutter Vaught, Kitty's brother. It is a world where Barret truly becomes the last gentleman. Barret finds in Sutter 'a father of sorts' (LG 30) who can explain the secrets that will enable Barret to find a way to live at the end of the world. However, Sutter refuses to play the role of a news-bearer, "I am no Guru," he declares, "I want no disciples . . . don't come looking to me for a merit badge certifying you as a Christian or a gentleman or whatever it is you cleave by" (LG 176). Barret requests only formulae of living from Sutter for he is reluctant to assume the sovereignty of his own life. His real father and his surrogate father (Sutter) do not provide him the clues and signs for living in the world.

Recognizing the emptiness of the melancholy world represented by his father and the blatant suicidal universe of Sutter, Barret now turns to the paradisical cosmos of Val Vaught, the sister of Jamie, in search of a clue to his despairing world. It is an indication that Barret never forgets in his quest to recover full possession of himself for

the home Barret ultimately seeks is not in his home town Ithaca, Mississippi, but in heaven, and the father he ultimately seeks is no earthly one, but the
father of souls. Man's only home on earth is the road home. Val Vaught, a Catholic nun is the only one in the Vaught's family who believes "the whole business God, the Jews, the Christ, the Church, the grace and the forgiveness of sins" (LG 237). In Val's settlement, Barret learns the importance of language to locate himself. When one breaks into the world of language, one is like "Adam on the first day . . . I recognized myself in them" remarks Barret (LG 237). Barret learns that language supplies the power of placement and 'naming' and establishes the eureka-bond between a person and the other. A name gives the named thing form and habitation and the world begins to assume the recognizable features of a place. Barret too engineers an intersubjective bond with Val through his act of naming. Naming reflects the "I-Thou bonds of mutual care between man and God." It is the news Barret has been seeking in his wayfaring. The eureka-bond between Barret and Val inspires her to exhort Barret to "confess his sins and receive the body and blood of Jesus Christ" (LG 166). Unlike Sutter, Val believes that redemption comes through receiving the body and blood of Christ. She also commissions Barret with the responsibility of Jamie's salvation. Barret is taken aback by consternation for he hasn't fully yet grasped the meaning of redemption: "I don't know what the word salvation means" cries out Barret in anguish.
Barret now discovers that "lost as he [is] to his own potentiality having come home to the South only to discover that not even his own homelessness [is] at home here" (LG 167). He decides to drop his role as an observer and eavesdropper and henceforth "I shall be what I am, no matter how potential I am" (LG 167). Barret, the indifferent believer, comes to himself at Val's residence and accepts to be the apostle of Jamie's salvation.

The visit to Val's settlement opens for Barret a way to live authentically. He recognizes that the only way to avoid the malaise is to lead a life committed to the service of others. Val makes Barret stand on the ethical sphere destroying the aesthetical by reaching out to others. What Barret desires is to transcend the ethical and to reach the religious sphere that will wholly purge him of his everydayness and alienation. Val has rendered the news partially. He once again turns to Sutter who, Barret believes, has the credentials and authority to deliver the message of redemption. Sutter's diagnosis of the modern world where "things, persons, relations are emptied out not by theory but by lay reading of the theory that there remains only relation of skin to skin and hand under dress," fascinates Barret (LG 220). He believes that Sutter is on to something and dogs him for the message. Sutter once again refuses Barret's requests and opens before him only a suicidal universe.
The disappointed Barret now travels to Santa Fe in search of the message and to carry out the commission of Val. He brings a priest Fr Boomer, to baptise Jamie. At the baptismal scene, Barret recognizes the priest as the real messenger of redemption. The death of Jamie affects Barret's attitude toward Sutter. He is attracted to Sutter because of his heroic prowess. He finds in Sutter the father who chooses not to die but to live. However, Sutter's intention at Jamie's death-bed to kill himself infatuates Barret. So when Sutter invites Barret to join him in death, Barret bluntly refuses: “what No, No thanks.” “Perhaps this moment more than any other,” remarks the narrator, “marked the beginning for the engineer what is called a normal life” (LG 307). He gets a clear notion of what sort of fellow he is and how he will spend the rest of his life. The ordeal of death makes Barret abandon his role as an observer and rejoin the human race by actively participating in the world.

Barret now turns to Kitty as the other with whom he can live a life. He begins to inaugurate the possibilities of an intersubjective bond with Kitty that will redeem him and show him a way to live in the world happily as a human being.

Dr Thomas More of Love in the Ruins is another Percyian wayfarer who comes to himself through the realization that one cannot save oneself from despair and suicide by scientific methods alone but rather by “discovery through pilgrimage the
pragmatic virtue of hope and love coupled with creative joy” (MB 158). Dr More is a castaway who regains his identity “in these dread latter days of the old violent beloved U.S.A. and of the Christ forgetting Christ haunted death-dealing Western world” (LR 3).

Dr More, a victim of “chronic Angelism-Bestialism” (LR 326), thinks that he has found meaning through his lapsometer for man’s integrity in a scientific modern world about to destroy itself. Dr. More seeks a scientific breakthrough to deflect the disaster engineered by the Cartesian split, which “ravages our beloved U.S.A” (LR 17). Percy calls it “Angelism-Bestialism, the enduring symptom of man’s estrangement from God” (MB 23). It puts one side of the character in eclipse so that the wholeness experienced by early man is not available to the modern man. A person affected by Angelism-Bestialism has the “need of recovering himself as neither angel nor organism but as a wayfaring creature somewhere between” (MB 113). If a person is to recover a fresh perception of the world, he must be prepared to circumvent the Cartesian experience and understand reality. Only then can he recover an original relation with the universe.

The quest Dr. More undertakes like Binx or Barret is to find a method to reconcile mind and body and to recapture a sense of authenticity and wholeness about one’s individual existence. It is a quest for the harmony of being. Dr. More’s wayfaring carries
him to the diverse realms of science, religion and history in search of a solution to the malaise afflicting him and the world.

The canniest aspect of Dr. More's quest is his effort to perfect a scientific gadget capable of healing the secret ills of the spirit. "Using Dr. More's Qualitative Quantitative Ontological Lapsometer" (LR 25), Dr. More hopes to treat "a person's innermost self" (LR 79). With right modification, Dr. More hopes to convert his diagnostic device into a therapeutic instrument. Through a dosage of heavy sodium or heavy chloride radiation, he plans to treat the prevailing brain centre and alleviate those excesses of spirit that produce angelism and bestialism. Dr. More claims that he can rectify the damage caused by Descartes. Dr. More exclaims:

Suppose I could hit on the right dosage and weld the broken self-whole! What if man could re-enter paradise, so to speak, and live there both as man and spirit, whole and intact, man-spirit, as solid flesh as a speckled trout, a dappled thing. Yet aware of itself as a self (LR 31)

The modern Thomas More searches for a Utopia not as aware of its possibility as the ancestor does he symbolizes.

His instrument, Dr. More asserts, can effect a permanent cure to the perturbation of the soul by penetrating beyond a patient's psychology, by measuring the electrical activity of the