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Disability and the Master-Slave Narrative in the Early Novels of William Golding

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Abstract
The portrayal of deformity and disability in literary texts, especially those written within the framework of master-slave narrative, corresponds to a vision of society as less egalitarian and less liberal towards the weak and the inferior, exhibiting its role as a cultural tool of marginalization. Like race, ethnicity, or gender binaries, deformity or disability also forms the less privileged side of the binary of superiority and inferiority. Written against the backdrop of decolonization and the loss of empire, William Golding's early novels provide us with a glimpse of a post-empire chaotic social order struggling to maintain its power dynamics, in which scapegoating and body shaming generate an atmosphere of satire and carnival in general. The metaphor of the body is used to imply an authorization of the usual colonialist fantasy of the phallic body dominating the effeminate one. Thus, one important aspect that comes out of Golding's fictional treatment of deformity and disability is the representation of the other by means of the description of the body.

Keywords: Body; Carnival; Colonialism; Disability; Scapegoat

When it comes to depicting the body and its role, both physical and symbolic, the early novels of William Golding turn out to be a critique of society, relating the social dynamics of the self-other dialectic to the issue of deformity and disability. The postimperial body politics in his novels involves a Nietzschean exploration of the revaluation of the values regarding the contemporary European human condition, as part of the postcolonial engagement with the decline of the white, Christian colonialist centre on the one hand and the rise of the pagan decolonized margin on the other. There is an unmistakable motif of empowering the enervated centre, but this is moderated with a sympathetic understanding of the otherness, effecting a balance between the political and the ethical side of the fluid and fragile postcolonial human condition. Golding's use of some characters with disability as the archetypal oppressed Christ figure helps to work out this melioristic feature of the self-other dichotomy in his fiction. The depiction of deformity and disability thus at one level accentuates the dichotomy between the strong and the weak, and at another, attenuates it by means of a spiritual dimension.

Since the major theme of Golding's fiction involves a critique of society and civilization, the primary engagement is to trace the defects of society back to human nature (Biles 41); but it can also be said that it is to trace the defects of human nature back to the body. And because the novels highlight a world of chaos and disintegration, the conflict revolves around the theme of continuity and change, creating an atmosphere of tension and suspense in his novels to which the portrayal of the body contributes. It is important to read his novels as survival narrative; especially the early novels explore various degrees of man's survival in a displaced world of chaos and margin. *Lord of the Flies* depicts a group of pre-puberty British boys stranded on an uninhabited Pacific island, trying to survive by means of building a civilization. In *The Inheritors*, a group of last Neanderthals try to survive the intrusion of much

advanced but paranoid human beings into their homeland. In *Pincher Martin*, the already dead eponymous character tries to survive on a rock-island by conjuring up a mental world. *The Spire* shows the survival of both the spire and its builder against impossible odds. The survival narrative necessarily constructs a rough and tough world, with a surrounding chaos, tension between continuity and change, and in the process exposing the defects of civilization through human nature and the limitations of the human body. The survival motif is worked out in terms of the survival of colonialist outlook.

Necessarily, the depiction of the body and the disability assumes a larger significance. The boys in *Lord of the Flies* are characterized by their physique, like the reader is told about the leadership quality exuding through Ralph's physique, "there was a mildness about his eyes that proclaimed no devil" (Golding 15); that Piggy is an outsider because he is fatty like a pig and is averse to physical labour, and because of his asthma and his intellectual nature (Golding 81); Simon and some littluns are batty in their appearance and behaviour, and Jack's physique is that of the hunter. It is Piggy who becomes the butt of bullying and body-shaming, but other characters like Roger and Percival, and the littluns are also variously bullied by the hunters. Their pig-hunting, eating of meat, and talking about filth and shit, correspond to the title of the novel which in Hebrew means lord of the dung. But the important twist comes in the form of their savage-like body-painting, their practice of ululation, their fierce blood-curdling chanting, and their phallicism – both verbal and in their use of spears – by which the hunters turn into the savages of the forest, to use the description given by Stefan Hawlin (Hawlin 125). The savages also turn themselves into vitalist pagans, to become little noble autocrats, sheltered in their Castle Rock fortress, living grandly on meat and maintaining militarily hawkish attitude. Contrarily, doves like Piggy and Simon suffer from disabilities, Piggy is asthmatic and cannot blow a conch, thus despite his rationalism, remains dependent on Ralph, and at the end he is killed by Roger who rolls down a big rock over him. Simon is epileptic and although this serves him to act like a visionary and a Christ figure, he is himself taken for a beast and killed by the hunters. In short, disability and deformity are not merely subjected to body shaming and bullying, they also imply a taken-for-granted excrescence in the hierarchy of power and leadership.

The body imagery is effectively used to turn characters 'aliens' in a process of alienation. In *The Inheritors*, the Neanderthals and the new people are sharply contrasted by their respective physical features. The gorilla-like physical features of the Neanderthals make them alien ogres in the eyes of the physically superior new people, justifying their being hunted down and exterminated. The identification of the inferior body with beasts and animals is an imperialist strategy used to undermine and vilify the other. Simon in *Lord of the Flies* is taken for a beast and is murdered like an animal; similarly, the Neanderthals are either hunted down or killed like animals in *The Inheritors*.

The dehumanization of the body of the other is thus a matter of inferiority and degradation, whereas the dehumanization of the colonialist body is a matter of resistance and rebellion. Pincher Martin is dehumanized to be a crab or a lobster, a transformation which is marked by an implicit rhetoric of diehard imperialist ideology of masculine and phallic aggression, like Jocelin's spire, which also carries the masculinist rhetoric of body directed against the other. Paul Crawford describes this function of the soldier-male as 'body-machine',

> The soldier-male is presented as maintaining phallic strength via his weapons and containing an otherwise fluid mass of people in militaristic parades, holding back like a dam the inner softness that threatens to undermine his firm stand. He has "the hard, organized, phallic body devoid of all internal viscera that finds its apotheosis in the machine. The body-machine is the acknowledged 'utopia' of the fascist warrior." It is this kind of protective, armored masculinity that lies at the heart of *Pincher Martin*. Christopher Martin's metamorphosis is

into the "body-machine" of a lobster. (Crawford 94)

Thus, the hardness of the body of the soldier-male is pitted against the softness of the body of the feminized other, and the efficacy of the phallic body highlights the inadequacy of the body of the other. But at the same time marks the degradation of the male body in contact with the other.

The spire in *The Spire* is similarly conceived as a male body and the firmness of the virile male body is pitted against the moral infirmity and temptation of the female body, making the whole structure precarious. The identification of the spire as an erected phallus and then a spine is part of the body imagery used in Golding's fiction. The purity of the erected spire/male body is pitted against the contaminated female body of Aunt Alison and the lustful body of Goody on the one hand, and the impotent, deformed, subaltern body of Pangall on the other. The subjugated female and the subaltern are grouped together to make a foil to the dominating phallic body. These subjugated bodies are placed in the grave and in the pit, beneath the erected male body of the spire/master. Goody is abused by the workmen, and the lame Pangall is mocked, hounded, tortured, and finally killed in a ritual sacrifice by the workmen as a scapegoat, to strengthen the stability of the spire. Inferior bodies like that of Piggy and Pangall are offered as a sacrifice of the scapegoat in order to maintain the health of the society and prevent the society from falling into chaos and disintegration. Jocelin's workmen "ritually mock the weak and the marginalized" (Crawford 125), and according to Crawford,

> Here, the impotent, cuckolded Pangall becomes a typical target for the carnival mob that has already murdered one man at the cathedral gate. In his portrayal of the mocked cuckold, Pangall, Golding extends his earlier interest in the victimization of the "weak" Piggy in *Lord of the Flies* and similarly cuckolded Alfred in *Pincher Martin*. The pagan workers make a "game" of Pangall (*SP*, 16), lewdly referring to his wife, mimicking his limp, before becoming violent towards him. Violence towards the excluded and marginal, an aspect of noncelebratory, racialist, or exclusivist practices at the heart of carnival, threatens to erupt out of horseplay that, as Roger tells Jocelin, is a pagan way of "'keeping off bad luck'" (*SP*, 42). (Crawford 125-26)

Thus, the body becomes a site of the politics of domination and subjugation. The exclusivist practices against the weak is as much a societal practice, effectively kept hidden under socio-political systemic authorization, and erupts in the form of carnival; and also, like the forms of nature, as they manifest in the evolutionary norm of the survival of the fittest. Golding's novels are an enquiry into these practices of culture and nature, aimed at to perpetuate domination over and subjugation of the weak, subaltern underdog. And Golding, the satirist of society, finally traces the defects of society not only in nature, but in the very psychology of the strong and dominating majoritarian class, and in the very colonialist impulse of this egotistical/megalomaniac class of humanity.

The novels are conspicuous with verbal violence and body shaming. The conflict zone between continuity and change is characterized and aggravated by verbal violence and body shaming, as well as symbolic rendering of the physical body. This verbal and physical interface goes a long way to create an atmosphere of rough and tough world that also builds an atmosphere of chaos and disintegration. The description of the physical features is not probably a new thing in fiction, but what makes it different is the symbolic value attached to it. Apart from becoming a part of the topsy-turvy world, in the words of Paul Crawford – a "world turned upside down" (Crawford 1), this also helps to further the self-other narrative. As the survival narrative comes against the backdrop of the post-empire condition of things falling apart, the resultant social chaos is traced back to the mental chaos as manifested in the body; and the novels become allegories of accommodation, alienation and even elimination of the irregular and the chaotic. Golding's treatment of civilization takes the form of both tragedy

and satire. On the tragic level the process of alienation and elimination or death is the organising principle of the plot, and on the satiric level the process is the organising principle of carnival and parody. Carnival, according to Peter Brooker, encourages what Bakhtin calls 'decrowning activity', by turning "the world upside down and can be seen as an act of subversive nose-thumbing on the part of the lower orders who indulged themselves on the same occasion in the pleasures of the BODY in eating, drinking and promiscuous sexual activity" (Brooker 24). The conflictual patterning of the higher and the lower in *Lord of the Flies* in which the pagan savages, Jack and his tribe, are pitted against the democratic and moral regime of Ralph, Piggy and Simon, manifests this decrowning. The intertextual nature of his novels also points towards a community of imperialist texts which he supposedly subverts and rewrites, to disturb and realign the survival narrative with parodies, keeping in view the contemporary topsy-turvy postimperial history, of which *Lord of the Flies* is a good example.

Disability also characterizes the Christ figure, one who mediates continuity and change. Golding considers Simon as one example of Christ figure. And Simon with his stammering, solitary and epileptic interaction with culture and nature, performs the role of the truth-seeker and lover of mankind and suffers the fate of a Twentieth century Christ figure. The Twentieth century Christ figure is a weakling and is generally misunderstood by others. According to S. J. Boyd, "Simon imitates the folly of that supreme fool Christ, who allowed himself to be crucified and whose teachings must seem foolish to the worldly-wise" (Boyd 18). Simon acts like a holy fool who goes against the majority opinion that the beast is an external entity, and blares out that the beast may be only themselves, and he faces the same fate of the holy fool. Moreover, his mysticism is in line with the concept of Eros, which means overcoming the ego and reaching out to the other, and thus he stands opposite to Thanatos, which means violence against the other, of which Jack is an example.

Thus, the portrayal of the body in terms of able-bodied phallic characters and the characters with physical deformity and disability gives a new dimension to the master-slave narrative in Golding's fiction. Undoubtedly the body features in a big way in Golding's novels, the immense symbolic possibility of the body of the underdog in the hierarchy of civilization provides him with the scope to contribute to the master-slave narrative in the post-empire situation of a role reversal and new reality, set within the discourse of higher spiritual versus the lower body functions. The negotiation between the political and the ethical takes place in the contested space of the body, projecting a see-saw movement between a futile attempt at restoration of the centre and a meliorism that takes the ego closer to the other. Disability-induced scapegoating and carnival heightens the master-salve narrative, whereas disability-induced mysticism of the Christ figure helps mitigating the gap between the master and the slave morality in William Golding's early fiction.

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Rock (Wreck)-ing the Ship: Had Jocelin been a Prospero in William Golding's *The Spire*

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Reading William Golding's 1964 novel *The Spire* brings into mind, oddly but remarkably, William Shakespeare's 1611 play *The Tempest*, for Golding's Jocelin appears to be another version of Shakespeare's Prospero, not in the realm of magic but in the realm of a vision and its execution, yet betrays a nostalgia for magical (imperial) power. In *The Tempest*, Prospero is an all-powerful romantic magician who with his magic spell and the help of Ariel creates the illusion of a tempest in order to wreck a ship full of his enemies so that he can achieve his objectives of restoration of his lost dukedom, of marrying off his daughter Miranda to Ferdinand, and of disciplining his minions like Caliban and Ariel; and when all his objectives are achieved, he removes his magic spell to restore the destroyed ship, renounces magic, gives Ariel freedom and goes away with all the people leaving the island to Caliban, the native of the island, as if nothing had happened.

In *The Spire*, Jocelin, the Dean of a cathedral, directs all his efforts to erect a 400-foot spire on his cathedral against all odds, considering the erection as a divine vision, coerces and cajoles his workmen to complete the building of the spire, undergoes physical and spiritual degeneration during the erection, and when finally the spire is completed, dies of spine cancer. The erection of the spire is described in terms of ship imagery, the spire is the main mast upon the floating rock-ship

of a cathedral. The reference of the cathedral to a stone-ship recurs continuously through the pages of the novel, as much as the reference to Jocelin's libido. The cathedral is often described as floating because it is built on the marshland and bogs and therefore lacks a proper foundation. Jocelin is too anxious to keep the tottering spire hold on to the cathedral, and seeks the magical power of a nail, a relic sent from Rome, to climb on the top of his 400-foot spire on a stormy night to fix it by nailing it with the sky and thus preventing it from falling.

In *The Tempest,* Prospero's benign magic is involved in the creation of a storm that wrecks a ship but when the magic spell is removed the ship comes back to life intact and by which Prospero and others set sail for Milan. In *The Spire,* Jocelin's vision is involved in the precarious erection of a spire-mast on a stone-ship of a cathedral and finally saving it from a storm. Shakespeare's play and Golding's novel live up to the historical background against which they were written. Shakespeare's play was written at a time when British imperialism was making its presence felt all over the globe, and Golding's novel was written against the backdrop of the dissolution of the British empire in the wake of decolonization. Both the works are considered as tragicomedies, containing the dark themes of imperialism and psychology.

It is these twin themes of imperialism and psychology that make the two works quite contemporary despite their remote and otherworldly setting. The setting of *The Tempest* is an unidentified enchanted island. In the "Introduction" to the Arden Shakespeare series of the play, Virginia Mason

Vaughan and Alden T. Vaughan conjecture that the unidentified exotic island may be anywhere in the Brave New World, or in Africa, or it may be near home, Ireland, considering the fact that Caliban is a colonized subject of the British (Vaughan and Vaughan 51). From this island setting of *The Tempest* we move to an inland setting in *The Spire*. Golding's novel is set in the fourteenth century medieval Christendom, just before the time colonialism became rampant as a European phenomenon. But Golding in this novel does not offer a study of medieval time, rather he develops the theme of domination and self-aggrandizement through a megalomaniac Dean who is otherwise occupied in building a spire over his cathedral thus neglecting his priestly duties. The emphasis on the libidinal impulses of the character rather than his piety makes Jocelin a post-Freudian twentieth century entity. The narrative conforms to the post-empire British psychology of loss that Golding seems to explore in his novels which makes him a post-empire writer.

Golding wrote his novels during the time of deco-lonization when England lost its overseas empire and geographically got reduced to the homeland. Restricted in its outward movement, England had to fall back on itself, a new reality that is metaphorically described in John Osborne's play *Look Back in Anger* through the Porters' family drama in a one-room attic flat. The ship that was the symbol of its maritime prowess and free movement throughout the empire, is finally brought home, inland. And delusional Jocelin has to fortify it with rocks, and all his efforts and anxiety are directed to make it safe. From a romantic and magical colonialist in *The Tempest* we move to a delusional colonialist in *The Spire*

who seeks to perpetrate and perpetuate an architectural symbol of a diehard colonialist centre that has already been shaken to the very foundation by the event of decolonization.

This comparison may sound a little bit far-fetched, but considering the fact that both Shakespeare and Golding deftly garb their colonialist ideology and agenda under the guise of a romance and an allegory respectively in their works, the comparison stands tenable and sustainable. Golding calls himself a very serious and committed writer (Golding, "The Writer in His Age", 45), committed to unravel the truth about humanity; but instead of writing directly about contemporary political reality, he writes veiled allegories of human nature, thus commenting on contemporary political reality only indirectly. However, the reader can reconstruct the colonialist ideology and agenda from the allegories of other-time and other-place. The alienated and remote setting helps Golding in his fabulation, but the contrivance of such a setting does not hide the contemporary political reality for long. This is the case with *The Spire*. So, it is not anomalous to think of a fourteenth century priest as a degenerated version of a sixteenth century magician desperately looking for some magical power in his mission of erecting and preserving a colonialist architecture in the decolonized time. The will-to-power of both the characters is worked out by the master-slave narrative embedded in both the texts; the situation and characters contribute to their similarities.

The main element in this master-slave narrative is Prospero's relation with Caliban, Ariel, Miranda and Gonzalo in *The Tempest* and Jocelin's relation with Pangall, Roger Mason, Goody Pangall and Father Adam in *The Spire*.

Prospero's relation with Caliban raises the prospect of colonialism, so does Jocelin's relation with Pangall. Caliban complains that Prospero has usurped his island (which he inherited from his mother Sycorax) and reduced him to a menial slave, for which he seeks revenge first by attempting to rape Prospero's daughter Miranda and then by conspiring with Stephano and Trinculo to dethrone him. Pangall, the caretaker of the cathedral (whose father, grandfather and great grandfather also worked at the cathedral), similarly complains that Jocelin's workmen have taken over his cottage which lies attached to the cathedral building which he calls his 'kingdom', and driven him out. It is because of his inheritance of his 'kingdom' from his father, grandfather and great grandfather, Pangall identifies himself with the cathedral. In his conversation with Jocelin in the first chapter Pangall asserts, "My great-great-great grandfather helped to build it [the cathedral]" (15).

Both Caliban and Pangall thus reveal a genuine sense of attachment for their homes. It is because of their sense of belonging to the island and the cathedral respectively that both Caliban and Pangall deeply feel a sense of injustice done to them by their masters. The subjection of Caliban and the Calibanization of Pangall underline their inferior, deformed and derogatory subaltern status which is readily exploited by their masters. The loss of Caliban's island to Prospero and the loss of Pangall's kingdom to Jocelin's workmen also raise the spectre of British colonialism over the Irish people. Virginia Mason Vaughan and Alden T. Vaughan point out that Caliban may be a native American or Caribbean, or an African, but

more likely he is an Irishman (Vaughan and Vaughan 52).

> And while the Irish people epitomized English notions of incivility, unruliness and political disorder, the Irish island provided a real-life stage for Elizabethans and Jacobeans of various social strata to vent their imperial ambitions and to suppress indigenous plots and rebellions. Ireland may well have served Shakespeare as a topical example of the complex issues of overseas settlement, political legitimacy, revenge and repentance. Caliban's suitability for English perceptions of Irish men as uncouth, unlettered, rebellious and intoxicated is readily apparent. (Vaughan and Vaughan 52)

This form of racial prejudice and subalternity is also present in Jocelin's treatment of Pangall, a representative of the pre-Christian pagan world. As Kevin McCarron shows:

> The historical setting [of *The Spire*] allows the proximity of Stonehenge to challenge the authority of the cathedral, and just as for *The Inheritors* Golding selected a period of crucial historical importance, the destruction of Neanderthal Man and the simultaneous ascendancy of the New Men, so too in *The Spire* he has chosen a period and a setting which allow him to depict a destructive collision, this time between pagan beliefs and Christianity. (McCarron 24)

Both Caliban and Pangall emerge as subjects of oppression, not only by what they suffer at the hand of their masters, but also by the portrayal of their physical deformity which stereotypes them as dehumanized figures. Although "the extent of Caliban's deformity is woefully imprecise" (Vaughan and Vaughan 33) he is portrayed as an earth-monster, "usually hunched and close to the earth, often, in illustrations and stage productions, emerging from a rocky or subterranean cave" (Vaughan and Vaughan 28). The physical deformity of Caliban draws derogatory responses from other characters.

> Prospero describes him as 'Filth', 'Hag-seed', 'beast' and misshapen knave' (1.2.347, 366; 4.1.140; 5.1.268) and claims that 'with age his body uglier grows' (4.1.191), but these vituperative terms are doubtless coloured by the magician's anger at Caliban's attempted rape of Miranda and his subsequent rebelliousness. Trinculo initially mistakes Caliban for a fish and later labels him a 'deboshed fish' and 'half a fish and half a monster' (3.2.25, 28), epithets that may reflect Caliban's smell instead of his shape, which may also be the case when Antonio calls him a 'plain fish' (5.1.266). Stephano and Trinculo persistently demean Caliban as 'monster', combining the term with various qualifiers: 'shallow', 'weak', 'scurvy', 'most perfidious and drunken', 'howling'...More suggestive of grotesqueness is Alonso's quip that Caliban is 'a strange thing as ever I looked on' (5.1.290). (Vaughan and Vaughan 33)

However, Virginia Vaughan and Alden Vaughan find this 'indeterminate' because "the bulk of evidence points to a Caliban who is, despite his possibly demonic parentage and unspecified deformity, essentially human" (Vaughan and Vaughan 34). Pangall, like the deformed Caliban, is described as physically deformed, crippled and limping in the left leg, and is believed to be impotent. Caliban's name is an anagram of 'cannibal' (Vaughan and Vaughan 31), so Pangall's name is a combination of the word 'Pan' the Greek god whose nether part is goat-like and who stands for lust and nature, and the word 'gall' which means bitterness and rancour. Because of his physical deformity and impotence, he is turned into a scapegoat by the workmen, a sacrificial victim mocked, cuckolded and hounded by them in order to keep away bad luck. Eventually he is reported missing, but the truth is that he is killed by the workmen in a riot and his dead-body is thrown into the dark pit beneath the cathedral to carry the load of the

spire. Like Caliban, he also is demonized and turned into an earth-monster. Both the characters resent their masters.

The master-slave narrative continues with two other characters, Ariel in *The Tempest* and Roger Mason in *The Spire.* Ariel acts as Prospero's agent "who contrives a storm and a disappearing banquet" (Vaughan and Vaughan 27). Bound by an agreement with Prospero to work as his minion, he has to obey his master, but he is resentful of the bondage and demands his freedom sooner than later.

> As an airy spirit, Ariel can be seen as one pole in a neo-Platonic dualism: Air as opposed to Caliban's Earth. Thus Ariel is usually portrayed in illustrations as airborne, sometimes with wings, and is often attached to ropes or wires in stage performances...Ariel also associated with water...Air and water connote lightness, fluidity and grace of movement. (Vaughan and Vaughan 28-29)

Similarly, Roger Mason is the master mason of Jocelin who, bound by an agreement with Jocelin, has to complete the building of the spire, although while facing the difficulty of the work he resents his bondage and demands freedom. Although he is scared of heights (114), he has to work on the spire which goes up through the air, thus resembling an air-spirit in his action, doomed to be hanging on the spire, as opposed to Pangall's Earth-burial. Ariel is used by Prospero to torment Caliban and his enemies, so Roger Mason becomes an instrument of torture for Pangall. In order to keep Roger Mason from desertion, Jocelin sets Pangall's wife as a sexual bait for his diversion which Roger takes and the affair progresses from the 'swallow's nest' to Goody Pangall's death in childbirth and further to Roger's drunkenness and to his failed suicide attempt by hanging.

What can be seen in the stories is the great manipulative power of both Prospero and Jocelin which makes and mars the lives of others, and in this regard both the characters emerge as father figures. Prospero as a father is concerned with the wellbeing of Miranda, and arranges situation for both Miranda and Ferdinand to fall in love which eventually culminates in their betrothal. Possessive as he is of his daughter, he punishes Caliban who is intent on raping her. That is to say, as a stern father figure of repression, Prospero castrates (in the psychoanalytic sense) Caliban who is a symbol of lust. By castrating the rebellious son (Caliban), he keeps the only woman on the island for himself. Virginia Vaughan and Alden Vaughan are of the view that the urgency of marrying off Miranda to Ferdinand is connected with the incestuous feeling of the father for the daughter. Whereas Miranda is fifteen years of age, following the age of the actors in the performances, Vaughan and Vaughan conclude that Prospero may be a middle-aged man,

> ...which reinforces our impression of Prospero as between 40 and 45, but no older. If this is indeed the case, an underlying motive for his urgency for the match with Ferdinand may be incestuous feelings for his own daughter. As some recent critics and performances have emphasized, he needs to get her off the island and married, for his own sake as well as hers. (Vaughan and Vaughan 24-25)

As Caliban is repressed, so is Pangall. In Golding's novel, Pangall is impotent, or, castrated in the psychoanalytical sense, and he is made to marry Goody, Jocelin's 'daughter in God' (11), by Jocelin himself. As it is revealed, Goody is the object of Jocelin's unconscious lust, and her marriage with Pangall is Jocelin's ploy to keep his 'daughter in God'

unravished. Both Caliban and Pangall represent the libido, of Prospero and Jocelin respectively. For Miranda, she has seen only three men in her life, her father, Caliban and Ferdinand. For Goody, she has likewise 'seen' (in the sexual sense) three men, Jocelin, Pangall and Roger Mason. Goody's sexual encounter with Roger is revealed to be Jocelin's devious way to keep Roger Mason from defecting. Although Roger is married to Rachel, their relationship is "more like brother and sister than man and wife" (43). As Goody's marriage and sex life is manipulated by Jocelin for his self-interest, so also Miranda's love for Ferdinand is designed and staged by Prospero for his and her wellbeing. Thus sexuality, latent and manifest, problematizes both the texts. An element of repression is at work in both the texts. The sublimation of this repressed libido is expressed in the form of Prospero's obsession with magic and Jocelin's obsession with the building of the spire. As Laurence Lerner in his essay "Jocelin's folly; or, Down with the spire" points out, "Jocelin discovers that his love for Goody Pangall, his daughter in God, was far more sexual and forbidden than he had dared realise, and his repressed lust for her turns out to be profoundly and inextricably connected with his passion to build the spire" (Lerner 4). That is why Jocelin cannot extricate himself from his delusional sighting of Goody's red hair which contaminates him and his phallic spire like a devil, "there was a tangle of hair, blazing among the stars; and the great club of his spire lifted towards it" (221).

The end of the texts comes in the way of self-realization of the characters, and the end is important for the colonialist mind. And it is the end that shows the two central characters as

artists, art versus nature being the major theme of both the texts. And keeping with the spirit of a tragi-comedy, the sense of tragedy and sadness is mitigated at the end by a sense of reconciliation, forgiveness and renunciation of power and glory. The relative ease with which Prospero works out his magical storm of revenge and justice gets mired in sexual tension, contamination, discomfort and the unconscious. Faced with latent/incipient rebellion and the pitfalls of Calibanisation, he finally learns the lesson of renunciation / withdrawal from the island and his magical world of domination and subjugation vanishes into the thin air. The colonial master has learnt the joy of humility, fellow-feeling, forgiveness and renunciation as an imperial being, and rises as a romantic.

Jocelin's monomaniacal vision turns out to be a manifestation of his repressed sexuality and sublimation. The upward/vertical expansion of the cathedral is a displaced colonial ambition, diverted from the usual horizontal expansion in the wake of decolonization and loss of the empire. The 'bible in stone' (51) that he intends to build (write), turns out to be an erection of a phallic structure, a 'stone hammer' (222) and corresponds to his domination and subjugation of both nature and man. Jocelin's building of the spire is not only a domination over earth and air, but also over human lives, by means of manipulation and exploitation. The magical power of control over nature and human lives turns the master into an artist who deftly and diplomatically gets his work done by coercing or cajoling people to submission. The novel brings into question the boundary between the sacred and the profane, and most often leads to an understanding of

the post-contaminated world, by grappling with the unconscious—both sexual and colonial. With the erection of the spire, which corresponds to a phallic erection, Jocelin comes to know about his unconscious sexuality and will-to-power, demonstrating the psychology of a colonialist mind at work. However, the spire is erected over a (sexual) pit, over no (colonial) foundation, and therefore seethes with sexual turmoil and contamination, and sways in a precarious condition. Jocelin is seen busying himself securing the spire by nailing it against the heavens, and learns the lesson of humility, fellow-feeling, forgiveness, pain and renunciation / withdrawal from the world. The colonial master has learnt the pain of loss and renunciation as a postimperial being, and falls as a neurotic.

There are two characters, who although very different in temperament, connect the two texts by their loyalty and obedience. Gonzalo in *The Tempest* is a loyal courtier who works to help Prospero in times of need, Father Adam in *The Spire* is obedient to Jocelin and works to bring about Jocelin's salvation. "One of the pleasantest characters of the piece [*The Tempest*]", writes A. W. Verity, "is Gonzalo, the shrewd, witty and loyal old courtier" (Verity xxvii). Laurence Lerner finds Father Adam as "the most charitable, the kindliest character in the book" (Lerner 4) and whom Jocelin lovingly calls 'Father Anonymous' (26). The composure and moderation of the two men are in sharp contrast to the obsession of the two central characters, but they help their journey of self-discovery, as well as creating a soft corner for them.

This self-discovery of both Prospero and Jocelin includes a vision of regaining some lost paradise. As Frank Kermode

comments that learning is a major theme in *The Tempest* (Kermode l) and it is learning that enables Prospero to make up for that deeper loss and return, of which his lost dukedom and return to it are only an allegory.

> Prospero, like Adam, fell from his kingdom by an inordinate thirst for knowledge; but learning is a great aid to virtue, the road by which we may love and imitate God, and "repair the ruins of our first parents", and by its means he is enabled to return. (Kermode l)

The journey from innocence to experience parallels the experience of Adam and Eve, and ironically the experience of an imperial self. Prospero is an Adam who carefully avoids getting spoiled by his Eve (Miranda), and regains the paradise with relative ease by renunciation of his power (empire), but Jocelin has to labour hard in this direction. Thus learning becomes a major theme in *The Spire* as well. Jocelin's project of erecting the tower of Babel, the symbol of human folly and pride (Boyd 89), finally becomes a project of connecting earth and heaven, 'an upward waterfall' (223) and an 'appletree' (223), the tree of life—Igdrasil (Boyd 103). This is achieved by learning the lesson of humility, love and forgiveness. Jocelin, like Adam, is contaminated by his Eve, Goody Pangall, suffers pride and lust for power, but finally settles for a means of regaining paradise and blessedness. However, in the process the imperial self of Jocelin is shown to live and die for an imperial symbol of lost power and glory.

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