Chapter IV: The Christ Figure as the Symbol of Self-Sacrifice

It is in this context of justice that Golding's use of saint-figures becomes schematic in the artistic exploration of the theme of postimperial neurosis. The juxtaposition of an inhuman/dominating face and a humane face/saint figure is the scheme that carries forward the theme of postimperial neurosis. Moreover, this is in accordance with the Twentieth century postwar literature which abounds in saint/Christ figures. The way secular literature is interspersed with religious motifs and symbols as part of the mythic method is quite interesting against the backdrop of, to quote T. S. Eliot's words for Joyce's *Ulysses*, "the immense panorama of futility and anarchy that is modern history" and provides "a continuous parallel between contemporaneity and antiquity" (Eliot, quoted in Jain 142). The use of Christ figure enhances the perception of human folly and suffering across all time from the past to the present, and as Theodore Ziolkowski observes in his discussion of the fictional transfiguration of Jesus that the use of Christ figure is to bring the religious experience into the secular domain of art and culture. It is not necessary to hold such a figure as limited to religion, or the exclusive property of a particular religion. A Christ figure stands for transcending the barriers of time and place of history, to become a symbol of redemption that the oppressed and the weak fervently crave for. That is why, according to Ziolkowski, "every generation produces the lives of Jesus adapted to the circumstances and tastes of the times" (Ziolkowski 14). A Christ figure stands for all that are miraculously good and beneficial in human survival in a rugged and difficult existence. However, the pattern of the transfiguration of Jesus is "not always obvious; in fact, from the end of the nineteenth to the middle of the twentieth century the pattern, in fiction, becomes increasingly subtle and less overt" (Ziolkowsky 11). Ziolkowski calls this fictional transfiguration of Jesus 'postfiguration' because the action of the Christ figures "is "prefigured" in a familiar mythic pattern" (Ziolkowski 7) and observes that Twentieth-century literature abounds with postfigurative novels like James Joyce's *Ulysses*, and there are "numerous postfigurations of Don Juan, Prometheus, Perceval, Orpheus, and other mythic heroes who drift through modern fiction" (Ziolkowski 7-8). Although it is not easy to say whether Golding's novels use the technique of 'prefiguration' but there are Christ figures who 'drift through' his fiction, and resemble Christ (a) in their, what Ziolkowski calls "an act of spiritual

self sacrifice" (Ziolkowski 32), and (b) in their 'redemptive role' as the 'archetypal figure of the redeemer', what Ziolkowski calls "the archetype of redemptive death" (Ziolkowski 28). The real contribution of Golding to the use of Christ figure in fiction is to see him as the archetypal oppressed figure, whose life is the demonstration of sympathy and forgiveness despite suffering and oppression; and in this regard he is able to connect the Christ figure not merely with culture, but with nature and justice, demonstrating an extraordinary selflessness in the face of human nature so determined by the off-campus history, in an valiant mission of unifying the ever-divisive propesnity of human will. Ziolkowski comments on this aspect of the Christ figure as the archetype of the oppressed which should be kept in mind when we analyse the role of Golding's Christ figures.

> During the first decade of the century [Twentieth] a whole series of works was written that sought either to identify Jesus with major pagan deities or to interpret his figure as an amalgam of characteristics borrowed from other cultic heroes. Scholars exerted all their ingenuity in detecting astonishing parallels between the Passion...and the sufferings of the Persian Mithras, the Phrygian Attis, the Syrian Adonis, the Egyptian Osiris, the Babylonian Tammuz, and a variety of other mythic deities. (Ziolkowski 145)

The fictional transfiguration of Jesus thus is meant to represent a feeble but courageous attempt to resist oppression and wickedness, and win a moral victory despite weakness and death. Moreover, the Manichean world of the Apollonian and the Dionysian, or Ego and Id, is mitigated and moderated by the presence of the Christ figures whose self-sacrifice opens up the path of moral victory and justice; moral victory and justice are important categories in the spiritual realm and it is the spiritual realm that brings about an inner peace in the aggrieved mass of oppressed people.

That Golding is a religious writer by virtue of his Christ figures has been pointed out by various critics, religious not in the ordinary physical sense of the term, but in the spiritual sense. At one level it can be said that all the Christian values are natural human values. The vices listed in Christianity may be manifestation of power, as is shown in the case of Pincher Martin who is an

embodiment of the vices, and his lived life may be an demonstration of will to power, but interestingly he carries the name Christopher – the Christ-bearer and like an unrepented version of Doctor Faustus, goes to his purgatory for all his vices, because the vices are considered deadly. Golding's tale is a modern version of Doctor Faustus, and explores the themes of human lust for power and the issue of redemption, the two issues are not separate but integrated and integral to life. If Christopher Marlowe is a religious writer in the sense of dealing with the issues of human lust for power and redemption in the religious sense, by making the pageant of seven deadly sins as a motif in the life of Faustus, so Golding is a religious writer in the broader sense of the term. Kevin Hanlon, by quoting Peter Green, argues the case of Golding being a religious novelist effectively (Hanlon 579). And needless to say Peter Green also considers Golding primarily as a religious novelist (Green 79). C. B. Cox finds Golding a Christian writer with a difference, because, "He is neither puritan nor transcendentalist, and his religious faith is based upon his interpretation of experience, rather than upon an unquestioning acceptance of revelation" (Cox 116). Golding's use of the saint-figure brings out his religious inclination and his gradual endorsement of slave morality. Incomprehensible to the person endowed with modern education, saints are comprehensible to the illiterate person, because saints are a value added to their life by faith, which is undermined by the modern scientific education. That is why the role of culture becomes a suspect in undermining faith that finally results in the loss of spiritual dimension that provides the healing power to the distraught psyche, health and wholeness. Golding's almost romantic sensibility turns him as a pro-life thinker thinking about the spiritual wellbeing of life itself. Thus Golding's standing as a spiritual and mystical thinker is critically accepted in spite of his antihumanist understanding of life.

Golding himself discusses the role of his saint figure in his essay "Fable," the essay which is a lecture/discussion about his novel *Lord of the Flies*, can also be taken as a statement about his artistic credo and his vision of life. In this essay he explains why his artistic engagement with the contemporary is to be sought in his fabulation. The technique of fabulation is to provide the symbolic texture to his fiction, and it is this very feature that proclaims Golding as a universalist and essentialist, and enables him to go to depth in order to understand the surface better. This gives him a peculiar position as a novelist and a seeker of truth. As a novelist

of the mid-twentieth century he stands at the crossroads, to borrow David Lodge's apt description for the novelists of the fifties to eighties in his book *The Novelists at the Crossroads* (Gasiorek 7), as the title of his book suggests – between the realistic and non-realistic mode of story telling – a crossroads manifestly created by the contemporary crisis in fiction, as events like the World War II and modernist movements put the novel into one of its periodic bouts of exhaustion (Lee 133). Importantly the novel as such was considered dead and the need to rejuvenate it simply fell on the shoulders and became the task of the contemporary novelist. As a contemporary novelist, Golding felt the necessity and took upon himself the task of rejuvenating the novel. This is evident from the kind of novel he wrote. And he is seen taking recourse to experimentation in form and technique, in order to grapple with the contemporary reality.Thus it becomes obvious that the realistic mode, which has been the main tradition of the English novel since eighteenth century, has to face the challenge of widespread and successful experimentation in the wake of modernism in twentieth century. He was drawn towards one literary form in particular that offered him the means to rejuvenate novel by successfully combining the contemporary interest in experimentation with the strength of realistic fiction. It was the allegorical mode that he transformed into a resurgent mode of modern fiction. So the allegorical mode became in his hand a powerful tool of ironical exploration of the complex and problematical postwar/post-empire reality and enabled him to have a free play between imitation and rhetoric, between realism and conscious fabulation, and between particular and universal. The result is a complex form that makes his novels look traditional and realistic at the first glace, yet they remain far from realistic when read. The reason behind this is that the novels contain sharp particulars or details which are characteristic of the realistic mode but at bottom they are dramatization of the essential human condition; that is to say, instead of highlighting manners and morals of a given society which is the usual practice in a novel, they deal with man as *sub specie aeternitatis.* That is to say further, that as a novelist he is interested more in the interpretation of the significance of life, than in presenting realistic chunks of life. So his novels invariably involve, like fable, a serious vision of society shaped into a single intellectual pattern, and like myth, a discovery of the basic structure underneath the surface of life. And that is why, Golding prefers to call his novels 'fable' and

'myth'. His art is no doubt communication on one level, but it is also discovery at another. "Always the truth is metaphorical" (Golding *Hot Gates* 85), he asserts prophetically, because the truth is subject to discovery and analysis. Giving an analogy of drilling a hole with a drilling machine through an armour plate to his imaginative process of rendering reality into art, he argues that the imaginative process involves "merciless concentration, the same will, the same apparently impenetrable target, the same pressure applied steadily to one small point. It is not a normal mode of life" (Golding *Hot Gates* 97). It is because the Twentieth century postwar/post-empire reality is either too blinding to be narrated directly, or too impenetrable to be seen through; so it requires all the focus and energy like a drilling machine attempting to bore a hole into an armour plate. Golding confesses that it is for having an insight into this impenetrable reality that he employs his Christ figures.

> Of all the boys, he is the only one who feels the need to be alone and goes every now and then into the bushes. Since this book is one that is highly and diversely explicable, you would not believe the various interpretations that have been given of Simon's going into the bushes. But go he does, and prays, as the child Jean Vianney would go, and some other saints – though not many. He is really turning a part of the jungle into a church, not a physical one, perhaps, but a spiritual one. (Golding *Hot Gates* 97-98)

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; he reminds us of Mynheer Peeperkorn in Thomas Mann's 1924 novel *The Magic Mountain*, and Benjamin in William Faulkner's 1929 novel *The Sound and the Fury*. The Twentieth century Christ figure is a weakling and is generally misunderstood by others. This is also the case with Simon. 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 way majority of boys' view of the beast as an external entity, and blares out that the beast may be only themselves, and he faces the same fate of the holy fool. The

worldly-wise cannot understand him, but he is understood by the spiritually wise, thus bringing into sharp contrast between the material and the spiritual. Regarding Golding's calling Simon a Christ figure other critics also have come out unambiguously in favour of Simon's role as a Christ figure. V. V. Subbarao comments,

> Indeed Simon reminds one of Christ and other martyrs who initially are not understood by their fellowmen and meet with the inevitable tragic end. It is not without significance that Simon is represented as being subject to epileptic fits as the prophets were. More often than not, the quest for truth involves a confrontation with untruth and results in the seeker's violent end. The tragedy of Simon may well be regarded as yet another triumph for evil forces and a setback to man's quest for truth, beauty, and goodness. (Subbarao 9)

Going against the favourable view of Simon as a saint, Harold Bloom however finds the portrayal of Simon as unconvincing, "The Christlike Simon is particularly unconvincing; Golding does not know how to portray the psychology of a saint" (Bloom 2). C. B. Cox has similarly expressed reservation about Simon, "Simon is perhaps the one weakness in the book" (Cox 120). According to John Peter, "The boy remains unconvincing in himself, and his presence constitutes a standing invitation to the author to avoid the trickiest problems of his method, by commenting too baldly on the issues he has raised" (Peter 585). Patrick Reilly has an answer to these criticism on the inadequacy of the Christ figure,

> The epileptic [Simon] is the one spiritually sound person on the island, and further paradox, it is his sickness that helps to make him a saint. Simon is not interested in leadership or any other form of competitive self-assertion – the nature of reality, not the promotion of the self, is his preoccupation. He is one of the meek, of the poor in spirit, who are promised the kingdom of heaven, not the congratulations and rewards of earthly assemblies. He is a surprising and anachronistic addition to the one-time commonplace tradition which affirmed the peculiar sanctity of the sick, the weak and the dying. (Reilly 180)

Claire Rosenfield also suggests the mythic and psychological dimension of his role, "To him, as a mystic, superior knowledge is given intuitively which he cannot communicate. When the first report of the beast-pilot reaches camp, Simon, we are told, can picture only "a human at once heroic and sick"" (Rosenfield 10). Mark Kinkead-Weekes and Ian Gregor tread a middle path in analysing Simon as a Christ figure:

> There is something saintly in Simon; but such labelling accomplishes far less than one might imagine. What brings Simon alive is not good works, or prayer, or faith, or a personal relationship with his creator, and a ten or eleven year old is a slender reed to bear the symbolic weight of saint, let alone of Saviour. This kind of reading will not stand up to examination. What does, demonstrably, bring Simon alive and make the passages where he is by himself among the finest things in the book, is the quality of imagination that goes into creating his particular sensibility. He is not so much a character, in the sense that the other boys are, as the most inclusive sensibility among the children at this stage. (Kinkead-Weekes and Gregor 29-30)

This observation treads a middle ground by seeing the strength and weakness of the role of the character as saint, and works well in understanding the author's perception of reality. That Simon does play a vital role in the novel as a Christ figure with a differently-abled sensibility, a profound insight into reality and a self-sacrificing spiritual propensity, becomes quite clear from these critical observations.

The creative artist's vision of the Christ figure is thus polemical and critically productive regarding a reconsideration of ethics within the dominating narrative of politics. That human value that is posited through archetype of goodness is a lesson derived from such a use of the saint figure however implausable it may be. What Golding means by 'homo moralis' is buttressed and given a new dimension by his use of the saint figure. Golding's major theme of the darkness of the human heart or the 'beast within' closely follows the archetype of the shadow or the enemy within. Golding uses Freudian unconscious and Jungian archetype to suit his postwar/post-empire background of thought. The depiction of aggression and domination follows the Freudian idea of Thanatos and this is conveniently mixed with Eros. That is why

'kill' acquires a sexual overtone in *Lord of the Flies.* Anthony Storr in his book *Human Destructiveness* also shows how Freud's idea of Thanatos and Eros is connected with human aggression, "Freud considered that aggression was derived from the so-called "death instinct" being redirected toward the external world" (Storr 17); and that "Freud originally regarded aggression as a sadistic aspect of the sexual instinct, a primitive form of dominating or mastering the sexual object" (Storr 17). Golding's concept of art as discovery emphasises the role of meaning and understanding of the essential human condition. This also has an archetypal application. "For the archetype," writes Anthony Stevens in his book *Archetype*, "as Jung conceived it, is a precondition and coexistent of life itself" (Stevens 29). "Shocked by the twentieth-century revelations of human nature" (May xii), argues Keith M. May in her book *Out of the Maelstrom: Psychology and the Novel in the Twentieth Century* that creative writers discover "that there was a 'true unconscious' lying deeper than the Freudian unconscious, from which the all-important individuality of living things takes its rise" (May xii-xiii). May further elaborates on the role of such an archetype.

> The most accessible archetype, the archetype, the archetype most readily apprehended by a man who is prepared for the second and more profound stage of individuation, Jung called the 'Shadow'. As a collective phenomenon the Shadow has in the past been personified as the Devil or other representatives of evil, of 'darkness', of the tendencies rejected by a race or a culture. (May 46)

Golding's project of tracing the defects of society back to human nature has this development in understanding that the way back from Culture to Nature, or the restoration of Nature, is through the unconscious and the archetype.

That mankind is at once 'heroic and sick' is a major understanding of ironic discord in Golding's image of man. The Manichean duality on the surface is found to be a manifestation of a deeper unconscious and archetype. Writing against the postwar/post-empire background, Golding's fiction tries to resolve the issues of human aggression, domination and destruction of the other with suitable psychological illustrations. There may be a sense of contradiction between two assertions that Golding makes. The first one is in his essay "Fable" where he posits

that "man produces evil as a bee produces honey" (Golding *Hot Gates* 87); and the second assertion he makes in "Belief and Creativity" that "it is a signature scribbled in the human soul, sign that beyond the transient horrors and beauties of our hell there is a Good which is ultimate and absolute" (Golding *Moving Target* 201-202). But it is this recognition which makes man both 'heroic and sick.' Commenting on the human image thus conceived, Philip Sherrard in his book *The Rape of Man and Nature* points out,

> Man is in some way double in himself. There is a Cain and an Abel in him. Indeed, the Cain in him – his superficial ego – is even capable of denying and so of metaphorically killing the real source of his being, his own inner depths, the Abel in him. He is then truly in the power of the enemy, the Evil One, Satan. (Sherrard 30-31)

The superficial ego has to kill the the real source of his being that lies in the unconscious, inflicting a repression. Cain as the conscious self represses Abel the true unconscious self, and all human tragedy follows the punishment of Cain. This Cain-Abel conflict and duality is the way how one can interpret the image of man as 'heroic and sick.' The tensional condition of man, standing between good and evil, is what leads to dehumanization and the possibility of humanization. It is the Christ figure that keeps alive the possibility of humanization, in the sense that, according to Sherrard, "to adapt the words of Herakleitos, in Christ the divine is human, the human is divine" (Sherrard 25). Thus the Christ figure has a unique meaning and understanding in relation to the fallen human nature, in the vision of humanization – to be able to eliminate evil and to be at par with other human being.

> It is the idea of this divine humanity that establishes the norm for man. Christ –our idea of Christ – is the model by reference to which we can answer the question about who we are. He is *the* man, 'the first-born of every creature', the archetype of which every man is, in terms of his potentialities, the image. (Sherrard 18)

Golding seems to use the Christ figure in this sense. His own commentary on Simon makes it clear that how the Christ figure exposes the Shadow side of man in order to keep mankind humanized.

The colonialist vision of grabbing, which is Golding's equivalence for the original sin, that runs through the first five novels, and which reaches its climax in *Pincher Martin*, is highlighted by the subtext of the Christ figure. And the Christ figure always brings back memories of a precolonial paradise from which mankind falls through the original sin of grabbing. Even if the Christ figures are unavailing in redeeming us through their sacrifice and take us close to God, they provide a glimpse of the precolonial paradise. But all the Pincher/grabbing figures who put themselves away from God, destroy the paradise. All the Pinchers in the novels, like Jack and his tribe in *Lord of the Flies*, the new people in *The Inheritors*, Pincher Martin in *Pincher Martin*, Sammy Mountjoy in *Free Fall* and the megalomaniac Dean Jocelin in *The Spire* create a godless colonialist territory through their action of grabbing and self-aggradisement. And in the process the precolonial scapegoats are mindlessly trampled and sacrificed. Simon in *Lord of the Flies*, the Neanderthals in *The Inheritors*, Nathaniel in *Pincher Martin*, Beatrice Ifor in *Free Fall*, and Pangall in *The Spire* are all sacrificed for the triumph of human lust for power. One postcolonial paradigm for the colonialist is to bring to the fore the apologetic/salvific quality in an irreversible post-colonial world order, and Golding seems to offer an apology by critiquing the colonialist destruction of innocence in his novels and playing on the theme of trauma and guilt on the part of the central consciousness in the ending of the novels.

The plethora of macabre and bizarre images of death, suffering and savagery which are the elements of Thanatos marks Golding's fiction, whereas the sobering and self-sacrificing images of his Christ-figures manifest the elements of Eros, and which effectively counter the master-morality by the examples of slave-morality. Eros is the way of transcending oneself and one's own narcissism and reaching out to the other. According to Jonathan Lear Freud "made use of our human eros to shape a peculiar form of conversation through which we would reach out beyond ourselves and change even the fixed structures of our psyches" (Lear 19). Thus Eros stands opposed to Thanatos – and it is thanatos which Freud finds as the reason behind human aggression.

> For Freud, the death drive is an entropic tendency in every living organism – a tendency to fall apart. Aggression is the tendency

> deflected outwards. Aggression is thus understood as a secondary, defensive phenomenon. On this account people are aggressive towards others because they deflect towards an internal tendency to decompose. Aggression towards others is only a way of postponing the day when one undergoes self-destruction. (Lear 161-162)

This self-perpetuating aggression of Thanatos or death-drive is evident in all the aggressive and megalomaniac characters in Golding's novels, like Jack and his tribe, Marlan and his new people, Pincher Martin, Sammy Mountjoy and Jocelin as well, but the epitome is surely Pincher Martin, who defers his own death by putting to death, or maiming, or raping the good people around him, and finally causing death to Nathaniel, the saint-figure who wanted to teach Martin the "technique of dying into heaven" (Golding *Pincher* 71). And even after death, his postmortem consciousness conjures up resistance to death on the rock, he not only refuses god but also refuses to reach out to the other, and theatrically refuses to die.

The surreal defiance of Golding's megalomaniacs like Pincher Martin in the face of defeat and death, accounts for the failure of the saint-figures, and brings into play the importance of mana in Golding's fiction. Most of Golding's novels are characterized by a breakdown of order, civilization, rationality, consciousness, vision etc. in a displaced setting, and in the prevailing chaos and entropy the central consciousness faces atavistic revelation, fear, guilt and darkness of man's heart. The progress of the story is not the heroic rise, but an unheroic and dramatic fall of man. This struggle for survival through chaos and entropy is the major theme of his novels. And this struggle for survival necessitates some sort of mana with miraculous power to help in the survival and rescue from a precarious situation. The survival and rescue motif stands out as the characters reveal the imperial traits of building a suitable existence at the cost of the other – the traits of self-aggrandizement and domination, only to be hopelessly defeated in their use of the self-propagating tools of European civilization, rationality, consciousness, order etc. In their weakness and hopelessness the characters desperately cling to some objects as talismanic mana, hoping against hope for their survival. These objects or food become a structural device in the novel to reveal a postimperial angst on the one

hand, and on the other they signify the decline of rationality, culture and consciousness and a hopeless craving for the supernatural aid in time of crisis.

The intriguing necessity of mana, like the intriguing necessity of saint-figures, makes his fiction psychologically intriguing as well, as is evident in *Lord of the Flies*, *The Inheritors* and *The Spire*. *Lord of the Flies* is symptomatic of this fictional representation of the postimperial desire of recolonization by way of holding to a symbol of civilization that created the empire but which is no more tenable. The fragility of self is no more obvious than in the use of mana. And also the Jungian alchemical process of individuation is hinted at by the use of mana. This is a story of a group of British boys getting stranded on an uninhabited Pacific island, without any adult supervision. Crusoelike, they try to organize themselves into a semblance of society, to build a civilization on the model of British democracy, by imposing order and rationality over themselves and the surrounding nature. Their effort of survival and rescue is manifested through two talismanic objects – the conch and the fire. The conch, white, shiny but brittle, retrieved from the lagoon, comes handy to the boys to call an assembly. Improvised as an embodiment of magical power, the conch becomes a potent symbol of the democratic art of speaking and persuation. The boys elect Ralph, the oldest of the boys, as their leader for instruction and guidance, leaving another smart boy Jack, who had been the head of choirboys, disgruntled. The boys, under the leadership of Ralph, get into the business of survival by calling assemblies and division of labour. But chaos strikes soon, the fear of a lurking beast among the smaller boys soon leads to the extinguishing of the fire on the mountain, which they lighted as a rescue signal, thus ending their hope of rescue from the island. Jack the hunter now starts weilding power by distributing meat and food to the boys. Jack and his tribe establish a parallel centre of power and then steal Piggy's glasses which are used for making a fire. Simon, the visionary, tries on his own to find out the beast and discovers a dead parachutist entangled on the mountain; he releases it and while coming down from the mountain encounters a pig's head on a stick – appearing Beelzebub or the lord of the flies in his hallucination – only to know from it the – truth about human nature. Simon gets killed by Jack's tribe. Unable to continue without the glasses, Piggy the rationalist and Ralph the eudemonist, go to their enemy's camp at the Castle Rock, where Ralph and Jack start a physical skirmish

and Piggy holds out the conch in his hand like a mana, to persude and convert Jack with the help of its magical power. The white cultural hegemony and superiority as manifested in the conch makes a last stand before both Piggy's brain and the conch are smashed by a stone thrown from above by Roger, Jack's henchman. The restoration of the centre in the form of what has been going on prior to the rise of the margin is attempted by the tenuous rationality that Piggy employs in his argument, but with no avail. The final effort to continue in the bleak and precarious situation with the help of magical power of the conch is belied as both Piggy's rational brain and its symbol – the conch are destroyed simultaneously, leaving Ralph to defend himself by avoiding the tribe's attack. The tribe sets the island on fire to drive Ralph out from the bushes. It is this fire that attracts a passing naval ship and the boys are rescued by a naval officer. The conch passes from being a plaything, a 'curio' (Kinkead-Weekes and Gregor 18), to an entity larger than the object itself, a mana for the boys; a means for harmony and civilization, the loss of its power marks disharmony and savagery, and its eventual destruction marks the destruction of the island.

The Inheritors, another novel of displacement and chaos, tells the story of the momentous event in evolutionary anthropology – the rise of the homo sapiens and the extinction of the Neanderthals at the hand of the new men. Golding takes us to the earliest event of colonization in human history, a group of last remaining Neanderthals is seen moving to their summertime habitat, only to find the log which they used as a bridge to cross the river, and which is presumably taken away by the new men who have already arrived to this place where the Neanderthals come during summer. Creatures of ice age, the Neanderthals have furry body that cannot stand water. The ice age is coming to an end and a waterfall has become a permanent feature of the landscape. While crossing the river, the old man dies of cold, the remaining members survive only to face arrows from the paranoid new people who take them for ogres. Two Neanderthal children are also abducted by the new people. While attempting their rescue, Lok and Fa come very close to see the new people, and Lok is able to imitate the ways of the new people by tasting their rotten honey and ironically also acquires the cognitive power of the new people. They fail to rescue the children, the new people has already killed Liku and now they take away the new one with them. Lok, the last Neanderthal, braces himself for

death lying on earth foetus-like. The Neanderthals, the children of the earth goddess Oa, are taken back into the earth, while the new men, masters of the earth, are at large in the wide world. The novel demonstrates the cultural superiority of the new people and their ability of mastering nature, their art of social control with their intelligence, technological innovation and ability of language, the qualities sadly lacking in their predecessors – the Neanderthals. But the Neanderthals, in sharp contrast to the new people, are creatures of innocence who live organically with nature, Oa being their way of life. The great Oa, an ice formation, whom the Neanderthals worship is the feminine principle in nature. The little Oa, an Oa-shaped black root that Lok found in nature and which he gave to Liku, is always carried by the child as a talismanic toy. Together, the great Oa and the little Oa are a symbol of the feminine and natural existence of the Neanderthals which is disrupted by the masculine and cultural intervention of the new people. In their primal innocence, the non-violent Neanderthals are full of love for the new men, because they cannot feel any animosity to the other. The superior new men are paranoid and cannot but think of the other in terms of fear. Golding finds the root cause of all ethnic cleansing lying in this innocence of the victim and the paranoia of the victimiser. However, it is the intricate symbolism of Oa that helps Golding to side with and sympathise with the fallen, rather than the new people who leave the island guiltily amidst the darkness of the place, carrying the darkness of their heart, as experienced by Tuami, the artist-man of the new people, as it was experienced by Ralph in *Lord of the Flies.*

The role of mana becomes more important in *The Spire*, in which Jocelin like Kubla Khan of the Orient, pursues his dream-project of erecting a spire upon an foundation-less cathedral. He considers the spire as a divine vision and mission, and the erection becomes an obsession with him; and he sacrifices everything associated with the cathedral and also people like Pangall and his wife Goody Pangall, and the master mason Roger. Not only that, he is ready to sacrifice anything and everything for the completion of the spire. When the spire is built, he becomes aware of his own repressed libido, and finds the spire as a sublimation of his own sexual impulses. He becomes deeply troubled with the unholy and contaminated condition of his being and becoming, which is aggravated by the unsteady nature of the spire, it starts swaying precariously. He felt the need of a mana, which he finds in the relic

– a Nail sent by the Chancellor from Rome. He tries to fix the precarious spire with the Nail. On a stormy night when the spire starts swaying and small disintegrated parts start falling, he madly goes up the spire to 'Nail' it with the sky, in order to prevent it from falling down, and on the way up he can hear the sound of the wind, and thinks that Satan is let loose. He defiantly tries to ward of the devil and relies on the supernatural power of the Nail. Finally, he is able to do it. The desperate and fervent movement of his death-defying effort is unmistable.

> The darkness was full of splinters that scratched and stabbed as he scrambled up, his angel burning and thrusting, the box twisted into the lap of his skirt – up, up, to where there was so little space the skin enclosed him like a chimney and he could feel the difference in the movement of wood and stone skin, and then, huddled in the last space of all, fumbling upon the box, dropping the linen, holding the Nail workmanlike, his weight gripped by leg and elbow, banging away with the soft silver box, beating the Nail into wood, fumbling, feeling, banging – (Golding *Spire* 176)

There are passages which build up the intense burst of desire of safety and wellbeing of the desired object, the objectified Eros. The conch is ineffective, it cannot hold out against Thanatos, and so are the great and the little Oa. But the Nail holds out, enabling the desiring soul of Jocelin to get a glimpse of the a bliss of forgiveness and oneness. 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' (Golding *Spire* 223) and an 'appletree' (Golding *Spire* 223), the tree of life – Igdrasil (Boyd 103). This is achieved by learning the lesson of humility, love and forgiveness. And Jocelin himself becomes a Christ-figure in the process.

The functionality of the Christ figures in critical perception may vary from being a plot-mechanism or being a foil to a more positively dynamic one, and sometimes it may appear quite redundant, but the use of Christ figures provides Golding a leverage in establishing a counterpoint to the postimperial neurosis suffered by the European psyche in the wake of the loss of empire. Needless to say, the role and presence of the Christ figures allows Golding to point out the

defectiveness of human nature and human culture, and provides one important missing link in the relationship between the self and the Other. The Christ figures play a psychologically fulfilling role towards humanisation in Golding's fiction.