



: CHAPTER -V :
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The characters in Golding's fiction are an outcome of his vast knowledge. They are the projections of deep psychological probing which take shapes in many of the conscious and sub-conscious synthesis.

Golding places his characters in an extra-ordinary situation which enables him to expose their inner being. They embody the general truths applicable to the human behaviour and existence. It seems that he attempts to bring his characters forth as exemplary and not merely as types. Though they retain their live appearance as an individual, they also are presented as the models of facets of man's greed, wickedness, will, commonsense or nature in general. He possesses a rare ability to present his characters as abstractions without 'making' them 'abstractions' He manages his pattern of narrative action as to make his characters images of ideas which carry meaning apart from the meaning implied by characters.

His characters present age-old battle between the primal instincts and civilized mind viz. – 'The beast and the human being'. He

mostly avoids to portray his characters in complex social environment; instead his protagonists are aware of their elemental nature.

Golding's psychological insight gives us the 'poetry of disorder, not the science of order'.¹ He creates moments of extreme psychic and physical danger to make confrontation with characters centre i.e. his consciousness and underlying darkness. He makes his characters find their spirituality as darkness.

In his narratives the moment of 'discovery' plays the most important role which marks the spiritual recognition in the characters. Golding's narrative technique makes his readers to experience the psychological insight in his characters as 'that a painter can entirely visualize a painting, and then paint what he's visualizing.'²

While reading his novels reader is always aware that throughout his writing he maintains certain glory which makes to feel that Golding is 'a master who uses the medium instead of being used by it and who stretches it a little further with each new attempt.'³ His novels are short and compact. He avoids everything that is superfluous and mars the beauty of narration. We can better understand his craft in his essay 'On the Crest of the Wave.' The impact of education in modern world has resulted in the growing importance of science and technology.

The present age is of universal education. It is the age of technology and not of pure science which dehumanizes man. The influence of education has given way to training and value judgements to measurement. This has been resulted in degeneracy of literary standards which is too short to render passionate significance to apparently commonplace experiences. But Golding's fiction denounces these charges. He is an artist who makes conscious efforts to retain perfect blend of subject and form. Throughout his writing his aim is to suggest 'a shape in the universe that may, as it were account for things.'⁴ In his novels character and action are more important for what they represent rather than what they are.

In *Pincher Martin* and *The Spire* Golding is concerned with the fundamental human situations keeping them aloof from social and political aspects. His certain traditional ideas about man's fallen state and evil inherent in him and man's position in the universe seem to be his principal convictions at the root of his fiction. In this regard David Anderson observes –

'Golding suggests that the fall of man is not the result of a sudden rebellious act, but the inevitable concomitant of the ability to progress from acceptance to mastery, from unreflective natural confirmity to intelligent, self-conscious control.'⁵

He believes that there is a unity and greater truth behind the apparent chaos of this universe. And modern man fails to understand this mystery. The study of his fiction brings him forth as an apparently pessimist; but in fact Golding is highly optimist. He makes his characters to become aware of their darkness. He firmly believes that self knowledge is a way to understand the ultimate truth. It seems that there is theological treatment in Golding's fiction; yet as David Anderson puts Golding is –

‘...not a debater of doctrines : his concern is the creation of theologically significant experience rather than theological statement.’⁶

In *Pincher Martin* Golding presents Pincher as a type. That is why he prefers to present him as a dead man where any further development is not possible. In such a static condition the movement can be only retrospective; which has been presented in a series of dis-jointed pictures. The psycho-analysis of these pictures bring Pincher to be an emblem of evil. Golding tries to unfold his personality out of the fusion of three distinct levels – Pincher's dead state hinted throughout the novel, the refusal of his ego to accept the death and his past evil life through flash-back memories. This makes the book rather complex one. Yet the subtle delineation of Pincher's natural and physical state makes the

reader to experience his plight. Pincher's struggle on the rock has been presented through his intense subjective consciousness. His physical acts are described so minutely that the reader is made aware of his every organ. The book has been divided in three different chapters narrating the experiences of days and nights. Pincher's shifting to realities and clarity in narration of his past life are contrasted with the narrative obscurity of his present struggle.

Pincher's inner psyche is further evoked with the use of different symbols, making aware of the conflicts in his mind. His egoistic self has always been hinted through the symbols of clutching claws, mask, mouth etc. But there are objects outside Pincher's consciousness which place him in conflict with his inner self. These objects are the sea, the rock, the chine box, the cellar, the appearance of God and the black lightning. However the image of jam jar maintains the balance between these symbolic expressions.

In *The Spire* Golding uses the first as well as the third person narrative device. Both of these are integrated so that the different aspects of Jocelin's Character unfold in clear perspectives. The construction of the spire and Jocelin's consciousness have close inter-relationship. Though the spire is a diagram of prayer it is also a projection of Jocelin's sexual desires. Jocelin learns new lesson at each

different stage during the construction of the spire, which results in final realization encompassing the broad humanity.

The Spire is the most symbolic novel of Golding. In it the spire is a very potential symbol of Jocelin's intensions. Again other symbolic expressions also closely linked to the mind of Jocelin. The weak foundations, dust and rain-water making the church foul, the web, blood tainted money, and cellar where the rats live show the degeneracy of human nature. In its contrast the image of angels, birds, light, fire, wind and eagle indicate the glorious aspect of man. The spire, the apple tree signify both of these aspects of human nature. Thus these symbols encompass the nature of Jocelin as well as man in general.

Both Pincher and Jocelin are protagonists. They are the central figures in the respective novels. When the different aspects of the character of Pincher and Jocelin are brought into broader light. We find some similarities as well as dissimilarities in their characters. We can list these similarities that – both of these characters are extremist by nature. They are unable to grasp the reality of what is going on around them. They madly cling to their own self. They impose their own wills on others. They are the victims of pride and lust in them. They expose their inner self through their consciousness rather than actions. Both of them suffer the pricks of their conscience unconsciously. For them other

characters are instruments in their service. Their conception of love inclines to its physical aspect rather than the spiritual one. Both of them are misled by their guiding principle will.

The dissimilarities between them are , Pincher is non-believer on the other hand Jocelin is a religious man and has full faith in God. Pincher makes sexual crimes on the other hand Jocelin has mere mental sexual obsession. Pincher has been presented as the personification of evil but Jocelin has both qualities; good as well as bad. Jocelin is motivated by a great task in God's glory but Pincher is mere selfish and can not think in broad spectrum. Jocelin's experiences indicate his progress from ignorance to enlightenment but Pincher prefers to cling his own darkness refusing light. Afterwards Jocelin identifies God with holy love and humanity on the other hand Pincher denies these very ideas. For Pincher his own life is all important on the other hand for Jocelin the completion of his task undertaken seems to be all important. Pincher is very much afraid of his death but for Jocelin it is natural and he accepts it free of will. The building of the spire and Jocelin's enlightenment constitute victory on his part on the other hand Pincher is a tragic figure who is destructed at the end. Pincher suffers purgative panic which results in mere spiritual torture but for Jocelin it results in astonishment and joy.

On the basis of these two characters the following principles can be listed as Golding's approach to characterization. Golding presents his characters as fallen beings having evil inherent in them. It becomes essential on part of these characters that they should know their own self and darkness within them for proper realization. He places them in isolation aloof from social and political scene. He concentrates on the 'mind' more than external aspects. The writer brings out the impressions of characters and creates a depth in characterization which is otherwise not possible by the authors' consciousness. Golding renders his characters the capacity to contract events and impressions collected from different time intervals and bring them on the point of the present through memories. For example Pincher recollects the events from his past life while struggling for survival. Jocelin also resolves many mysteries recollecting his past memories and contracting them to the present. The novelist does not attempt to pass any social judgement on individuals because mind is at the basis of personality. He places his characters in his own religious framework leading them towards their spiritual fall or victory.

Thus Golding makes his characters expose themselves and gradually becoming aware of the reality of the things. However, while

doing so characters do not seem to be merely 'puppets' in the writers hands but the persons with own identity. John Bayley observes –

'Golding's narrators seem to take us further away from Golding himself while not achieving that other identity of 'novelist as character.'⁷

Golding's characters are not simply the things for passing time but full of deep sense of writers moral attitude. They are not only the pilgrims towards light but the live transmitters of that light upto the readers in hope to make them aware of the humanity.

'.....it is in this engagement to what is constant in man's nature and in the correlative belief that a writer can make valid generalizations about the whole meaning of life that Mr.Golding stands most apart from his time – he is a writer who has designs on us, a moralist in an unmoralist age.'⁸

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