



The Grappling Forces in the Canvas of William Golding

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Abstract

The paper directs its focus on the canvas of the fictional world of William Golding. It attempts to analyse the assimilation of the varied forms of evil and their significance. It also hears the blare of the various modes of evil in the difficult and prickly conditions of life. It also brings to the fore the intimacy of the tie, as well as the hostile rift, between the extreme forces of the good and the evil. There is a brought about picture of the ancestry of evil within the present day so-called cultured man. The study also shows the two-faceted approach of the Nobel Laureate; how he is a pessimist when he resolves the multi-dimensional nature of evil and how he is an optimist when he urges us to believe in the positivity and directs us to be in the devilish schemes of life.

In Golding's novels there is the depiction of the manifold nature of evil with the incorporation of its motley significance plus the reciprocity of the affinity between the good and the evil. Most of the works of Golding are absolute gems for materialization of barbarism in its varied form in human behaviour. These forms of evil are apparent everywhere in every colour and shape in the novels of William Golding. Time and again Golding seems to be pessimistic because of his inquisitive approaches that he employs to unravel the multi-dimensional nature of evil and also because of the powering influence of evil. But actually is an optimist by his way of suggesting us as to how we should think of ourselves and behave in this world prevailed by evil.

The Inheritors of William Golding is a trend setting work which displays the xerox of the innate instinct (the 'asuric' tendency) of man inherited from its ancestors in the genetic process. These instincts of Neanderthalism, barbarism and savagery are keenly observed by Golding. In this

novel, the prehistoric delineation of animalism felt everywhere.

The Lord of the Flies, Pincher Martin and *The Inheritors* fall in an abstracted category of Golding's works. There is a galore of the provenance of evil within the social animal, latent presence of the evil within the so called enlightened present day man and the inescapable nexus between the destructive and the personal will. There is a thrust of this perennial mechanized strife between the evil and good in every page if not in every line of Golding's writing. *Free Fall* holds a fundamental structure of evil in various patterns. The hero Sammy Mount joy reminiscences the evil which guides him to his sheer misstep and desperation. The evil impulses overpower the innocence of his childhood to track him down to his ruins; just as our ancestors were disgorged from their celestial bliss. *The Spire* contains composite inquiry of human nature of both evil and good. The story finds its base in real history of building a spire at Salisbury Cathedral. It finds its roots in the 14th century religious faith that develops in the brain of Jocelin, a Dean. His obsession for



spire goes through a terrible battle between the evil and good within the very brain of the 14th century religious faith.

The most of the matters are *The Spire* are cryptic. The very progression of the novel is a battle between religious surrender and intellectual reasoning. Golding clearly implies that the evil of mind guides a man to ruin. Golding is highly allegorical throughout the pages. It seems as if he is in a confounded state of mind as regards the existence of God in Christianity or any other form of religion, like Pericles in T.S. Eliot's *Marina*. Golding indicates that a cathedral, the holy religious place is not free from evil in manifold. In spite of all its defilements, the cathedral runs.

The builders and workers of the cathedral are muddled in unfair work. In spite of their fallibilities they seem to be white. But as per Golding they are white devils.

The human ego desires are only the forms of evil. Bishop Jocelin stands for both evil and good. He is human passion, ego, debauchery, desire, hope and aspiration which are nothing but the forms or the types of evil. *The Spire* distinctly presents the account of the grim pessimism, pride and fury. Finally the spire of the cathedral collapses. It is feigned that Golding is quite unsure about the God's empirical wishes which are again nothing but the kind of evil, as Eliot hints. But Pericle's daughter Marina matches to Golding's uncertainty of God's presence. As Pericle says –

“And wood thrush calling through the fog my

My daughter”¹

Any ways the piece is an amalgam of apex clarity and darkness. This bifold impression, though not incessant for we never see light giving way to darkness, but there is a

constant feeling of the change of light. What Golding implies is that there is always a clash between good and evil. Where the evil prevails, the ruin reigns. Where the good is triumphant, God exists. *The Pyramid* is a fun bound fable about the serious matter of life. It can be assumed that it's a comic masterpiece replete with laughter generated by disturbing experiences of the restrictions and idiocies of life. The evil, holding the major part of the human mind, eats up the greatness of life. Oliver's sexual relation with; Evil his calf-love with Imogen Grantley symbolize the viciousness carrying the varied forms of evil. These are indecently against the human code of conduct, considered to be savage activities. Just as the age old ancient pyramids are meant for preserving the dead bodies, so are our minds, the pyramids for keeping the dead thoughts. Golding reckons our bodies as pyramids.

Oliver is not as savage as Sammy in the *Free Fall*, Pincher in *Pincher Martin*, Jocelin in *The Spire*. Yet he is not free from evil. Overall, the entire work is based upon the idea of good and evil. Though, Golding is profoundly assured about the second coming.

Another of Golding's works *Darkness Visible* is an obvious precipitation of an apprehension of the struggle between good and evil. The dilemma of present-day rivalry may be the opening 'shot-taking' of the novel. It is essentially the post war effect on the human civilisation. It is primarily the projection of an innocent child Matty. Matty's very face is highly figurative of both the extreme forces of good and evil – one half light and the other half dark. The novel presents Matty walk through the global struggle between the forces of good and



evil, a perennial war between 'to be' and 'not to be', spirituality and materiality. Most of the Golding critics also believe *Darkness Visible* to be a fiction of a war between evil and good. Finally the virtue wins over vices, the infinite rule of the cosmos. It reminds us *The Heart of the Darkness* of Joseph Conrad and *the Dark Sun* of D.H. Lawrence. The novel, *Rites of Passage* takes a place of its own. It is in its own boundless boundaries. It is a miniature world. The stage of action is a ship voyaging to Australia. The ship is occupied by men at sea who live too close to each other under the frightfulness of the sun and the moon. The good and evil, in this book, are the obsolete forces which control the actions of the protagonist as well as the other people in the novel. Though the novel is not a ditto of Conrad's *The Heart of the Darkness*, yet there is an equality of sound, for that matter, of the fight between the good and evil.

Golding is anxious about weaknesses regarding morality, understanding, and his control over self as well as the environment. He appears to be questioning and probing. That's why; he asks "what purpose of philosophy and religion can serve in the face of the growing storms, winds and rising waves?"

Man's struggle for existence, forces him to turn blind eye to all civilised codes of conduct. This is Golding's pessimistic access to present the positivity of Christianity. Golding is at his best when he relates the Conradian philosophy that man should always stand by the human codes of conduct which may be the anchor of life. Mind is part and parcel of both ingredients – good and evil.

Reference

1 T.S Eliot, *Marina Lines* 36-38