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William Golding enjoys the reputation of being one of the most distinguished fabulist. He has been acclaimed as a "Literary Phenomenon", the most original, the most profoundly imaginative. A Golding Novel is avidly read over and over again, discussed, debated, disserted and fussed about endlessly. Despite the variety of his work- thematic, structural or stylistic- Golding has concerned himself throughout with the problem of human evil and that the defects of society are directly traceable to the defects of the individual. The fabulous structure of a Golding novel necessarily involves and inevitably generates appropriate imagery and symbolism designed to fit the moral thesis propounded in the fable, they artfully convey Golding's moral vision and tend to elicit more meanings than the author thought of. Whatever the symbolist intends by his symbols and imagery, it is the reader who allegorizes by his commentary.

The Spire traces dean Jocelin's attempt to fill in the diagram of prayer" he saw in his "vision" with an actual stone spire. The narrative delineates Jocelin's rising obsession with his task as he continues to ignore the evidence around him of the damage that his task is causing. The spire completed, the lives of those around it lie crumbled, destroyed. Jocelin is unaware of "another side" of man's nature. He is convinced that the vision calling for the building of the spire compensates for anything harmful which might occur: "let it be so. Cost what you like" (35). Through a slow but painful process, he comes to realize his dual nature and the incredible destruction his noble undertaking has caused. It is a realization that life is a complex thing embracing both light and darkness, beauty and ugliness, good and evil, and that all these facets exist and influence man at the same time. The clarity of vision in the spire is the result of a complex interacting series of image and symbol patterns culminating in the three symbolically dense visions of apple tree, kingfisher and spire of the conclusion.

David Skilton feels that "imagery plays a key role in the presentation of the subject matter through Jocelin's refracting consciousness, because in this narrative technique, the imagery is his, and not used by a narrator to express or convey Jocelin's states of mind and perceptions."

The images and symbols of the spire develop with the moral thesis. There are images that expose the baser side of man's nature. Among these images are allusions to pagan elements in and around the cathedral, the water and cellar symbol, and images of trees, webs, nets, tents, goody's hair, and mouths. Related to the spiritual side of man are images of birds and angels, and the symbols of fire, light, and the great spire itself. However, the spire, light, fire, birds, trees, the cathedral -as -body simile, the cathedral -as- ship simile, and the gargoyles also develop suggestions of both aspects of man's nature. Finally there are three "visions" of the last chapter—the "visions" of apple tree, king fisher and spire marking the climax of Jocelin's revelation.

The atmosphere in and around Jocelin's cathedral is a combination of spirituality and paganism.

The master builder's men, he knows, have committed murder (14), which he is willing to overlook in exchange for their valuable aid in the construction of the spire. Later they murder Pangall in a paganish ritual of propitiation to the spirits which harass their work (89).

The snake image is a device in the paganish pattern. Jocelin looks out at the three rivers in the distance, "three separate cascades at different levels, all joined by leagues of water "that snaked towards the cathedral" (106). Jocelin's broken body "is compared to a broken snake Rachael's snake like hair contributes to the sense of corruption and entanglement developed by Jocelin's actions.

The poor, mis-shapen man Pangall is ridiculed and made the mascot of the workers. He himself asks the dean why he has been made their fool (19,61), and even accuses Jocelin of the same insult (62). Roger's explanation of his workers' actions is that "it's our way of keeping off bad luck"(42).

An important image related to paganism is trees in the symbolic structure of the spire their role is a central one. In the spring after the rains, the school boys "tried to climb the great cedar" (68); Jocelin looks down from the tower to see the cloister "with the bulge of the cedar in the middle" (70); and the devils which assail the cathedral whispered in the high branches of the cedar" (161). Anselm realizes that "the great

world is necessary since we're none of us saintsyou tempted me and I did eat" (202).

The images of the tree –mistletoe plant are symbols of entanglement and complexity that lie at the heart of the novel. Howard Babb finds that "mistletoe has a rich range of implications; it is sacred, protects one against witchcraft, promotes fertility, and is associated with sacrificial killing.

In the context of Jocelin's realization of pangall's fate' kinthead-weekes and gregor remark: "knowing now that his beloved men are druidic devil-worshippers, he realizes at long last what must have happened to pangall—the significance of the rotting mistletoe berry.³ crouched beneath the crossways, with a silcer of mistletoe between his ribs?" (212).

Consequently, as he asks Roger what holds up the spire, he stumbles on one of the reasons: "or is it poor pangall,

"Goody's red hair begins to dominate Jocelin's mind" in the Lady Chapel "when he glanced up to where help had been, a fall of red, knotted hair blazed there so that he would Cower away from it". It is on his deathbed that this image concludes, as he sees a "tangle of hair, blazing among the stars.... "Berenice"" (221). What he means is the constellation of hair in the heavens; "Berenice dedicated her hair, her 'crowning glory,' to sexual love, and erected it to the stars."

One of the most important images of entanglement is the "invisible tent" which covers Roger and Goody wherever they go:

He saw they were in some sort of tent that shut them off from all other people, and he saw how they feared the tent both of them, but were helpless. (57)

Even when Goody tries to break away, it is useless, "for the invisible tent that made a pair of them expanded and kept ahead of her" (58). When Goody dies pregnant, Jocelin admits that he saw the tent around the two and that he consented".

The pit a powerful symbol is dug to sample the foundations of the building. It that the cathedral rests atop a huge underground marshland. There is literally no foundation. Derek Roper observes that in "an older symbolic tradition, the pit beneath the spire is the pit of Hell...." The climax of the pit imagery comes as the workmen torment Pangall and force him towards the pit.

Jocelin watches as the "eight of brown bodies" presses Pangall down; he sees Goody, her hair down, her dress ripped. She looks "towards Roger on this side of the pit, his arms spread from his side in anguish and appeal, in acknowledgement of consent and defeat" (90).

Pangall is murdered, and his body buried in the pit. Jocelin's the knowledge is of Pangall's impotence and Goody's use as an incentive for his master builder.

Another dominant symbolic device in *The Spire* is water. At first water is used as a literal image. There are the three rivers which flow toward the cathedral; the mills on each create "three separate cascades at different levels, all joined by leagues of water that snaked towards the cathedral" (106). As the spring rains arrive the water invades not only the pit but everything else. The central portion of the novel, a portion filled with lust, murder, and sin, is also filled with water. Literally the rain is something which hampers the progress of the spire; symbolically it becomes associated with that side of man's nature which hampers his spiritual perfection. With rain, literal and figurative, the water image takes another shape-the sea. Gradually there develops the suggestion that the cathedral, the spire, Jocelin, and all those connected with the construction are adrift on a strange sea of revelation and discovery.

Animal symbols and images are based on suggestions of man's baser nature. Yet there are many suggestions of the other side as well: the goodlier side of man's nature, hope, aspiration, faith, and vision. Among these light is perhaps the single most impressive symbol in the novel. In the book's second sentence light bursts upon Jocelin: "God the Father was exploding in his face with a glory of sunlight through painted glass, a glory that moved with his movements to consume and exalt Abraham and Issac and then God again" (7). The novel opens not only with sunlight but also with dust of the building. Kinkead-Weekes and Gregor conclude from this that "the novel will turn out to be about seeing in a very literal sense, seeing neither sun nor dust, light and divided light, Light and darkness becomes the symbolic model of the moral thesis. The light symbol suggests hope, faith, and aspiration and its absence, suggests desperation and hopelessness. As the tower reaches higher, it casts a strange new shadow, Jocelin saw a kind of quivering indecisiveness about the end of it". Indecisiveness, blurred shapes, and haloed sight are indicative not only of Jocelin's physical degeneration but of man's weak moral vision.

Fire is another major symbol in the novel. It is associated with many things particularly with the intensity of both passion and faith. The fire image reaches its fullest development as an image of Jocelin's will to realize his vision. As Jocelin fights against the singing of the pillars "his will began to burn fiercely...."(81). His will is, he tells Roger, "a refiner's fire" (88). In the dry air of autumn, "his blazing will, was shut

down to a steady glow, that illuminated and supported the new building and nothing else" (97). As Father Adam reads from the notebook Jocelin kept after first seeing the spire vision: "It grew stronger, reached up until at the utmost tip it burst into a living fire.... and at the top, still carved in stone, the thing I had felt as a flame of fire" (191).

The blazing will of Dean Jocelin's vision strengthens the construction of the great tower, and he becomes aware of the burning, roasting, suffering it also causes: The fire symbol exhibits contradictory aspects of burning aspiration and fierce destruction.

Another important image is the image of the angel at Jocelin's back, his "guardian angel" (22) who comes to give him "joy and comfort and peace..."(23). However, when the tides of sexual feeling arise, "there was no angel" (62). Watching Roger and Goody all day, at night Jocelin realizes that "the angel had come to warn him....." (75-76). Finally, the angel is transformed into angel and devil simultaneously. The image conveys Jocelin's physical and spiritual degeneration.

The spire itself represents the central symbol of the novel. David Skilton offers an apt description of the symbol: The central symbol of the book is the spire itself, which has an obvious and explicit dual significance as on the one hand the completion of the "diagram of prayer" crowning it and aspiring heavenwards; and on the other hand a phallus. The representation of the church as a man lying on his back establishes the phallic aspect: of the spire. Jocelin, and the spire" (93). Jocelin's spiritual vision of the spire as a "diagram of prayer," becomes a grotesque symbol of the phallus in physical terms. The spire unites aspiring man and instinctual man, heaven and earth, spiritual and primitive impulse. In doing so it becomes a powerful symbol of the tangled condition of man which is at the heart of the novel's moral thesis.

In the last three "visions" all the imagery of the novel is brought to a complex, brilliant finale. The first is the vision of apple tree. As the Dean watches his "diagram of prayer" swaying dangerously and threatening to fall, Next comes the "vision" of kingfisher: The apple tree, a spatial emblem is contrasted vividly. If the apple tree is an image of space, the kingfisher is that of time. The two are mixed up. Jocelin does not yet understand: The point of these two visions is that things are all mixed up; man is neither branch nor root, kingfisher nor crow, primitive nor spiritual, but both, inextricably bound to one another in his very nature. The third and final "vision" is that of the spire in which the "visions" of the apple tree and kingfisher become integrated. Jocelin who has been the church in his dreams now becomes the spire itself. Knowledge and vision

unite with the sense of infinity and Jocelin finally comes to the point of all questions with all answers about the nature of man: In essence asking what is man? what is life? Jocelin asks "what is terror and joy, how should they be mixed?"

The basis of the novel, the moral vision, of life itself, the contradiction of living, of man's nature is at the heart of each of these three "visions." In the phrase "It's like the apple tree!" are united the three "visions" of apple tree, kingfisher and upward waterfall. In the spire Golding achieves the fullest and most complete expression of his moral thesis through a deft use of imagery and symbolism culminating in the three symbolically dense visions of the conclusion.

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