

**THE DUALITY OF GOD, HUMANITY AND RELIGION IN
WILLIAM GOLDING'S *DARKNESS VISIBLE* AND JOHN
STEINBECK'S *EAST OF EDEN***

Ellen Fournoy Warren

**A Thesis Submitted for the Degree of MPhil
at the
University of St Andrews**



1997

**Full metadata for this item is available in
St Andrews Research Repository
at:**

<http://research-repository.st-andrews.ac.uk/>

Please use this identifier to cite or link to this item:

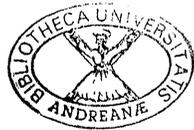
<http://hdl.handle.net/10023/9863>

This item is protected by original copyright

The Duality of God, Humanity, and Religion
in William Golding's *Darkness Visible*
and John Steinbeck's *East of Eden*

Ellen Flournoy Warren

Submitted for the degree of Master of Philosophy
University of St Andrews
July 1997



TR C346

Abstract

This thesis is an examination of the duality of God, humanity, and religion as represented in William Golding's *Darkness Visible* and John Steinbeck's *East of Eden*. Particular attention is paid to the tendency of these two authors to explicate their themes through the juxtaposition, or doubling, of characters and ideas. In the first chapter, God is discussed in conjunction with the conventional separation of Old and New Testament identities, as well as the instances in these novels where the authors' and their characters' interpretations of the divine nature are differentiated. In the second chapter, the characters themselves, representing a fictional humanity, are discussed in relation to their dependence on their doubles for a complete evaluation. In many instances, there are single personalities with contradicting traits and behaviours, denoting a further duality within the individual. In the third chapter, religion, as the worship and attempted imitation of the deity, is given its own "identity" within these two rewritings of Biblical stories through the conjunction of different methods of praise and the often contradictory religious ethics of characters.

Declarations

I, Ellen Flournoy Warren, hereby certify that this thesis, which is approximately 35,000 words in length, has been written by me, is the record of the work carried out by me, and has not been submitted in any previous application for a higher degree.

I was admitted as a research student in September of 1996 for the degree of M. Phil.; the higher study of which this is the record was carried out in the University of St Andrews between 1996 and 1997.

I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of M.Phil. in the University of St Andrews and that the candidate is qualified to submit this thesis in application for that degree.

In submitting this thesis to the University of St Andrews I understand that I am giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. I also understand that the title and the abstract will be published and that a copy of the work may be made and supplied to any *bona fide* library or research worker.

Acknowledgements

I would like to gratefully acknowledge my supervisor, Dr. Michael Herbert, for his guidance and encouragement. Justin P. Warren, the most accommodating husband alive, deserves a medal for patience, and my parents, Dr. and Mrs. Henry Flournoy, are appreciated all the more for their unconditional support. I am grateful for this opportunity to express my thanks.

Table of Contents

Introduction	1
Chapter I: The Duality of God	
1. God's Justice	4
i. <i>East of Eden</i>	5
ii. <i>Darkness Visible</i>	8
2. God's Identity as Created by Characters' Interpretations of Him in Conjunction with the Authors' Interpretations of God	13
i. <i>Darkness Visible</i>	13
ii. <i>East of Eden</i>	20
Chapter II: The Duality of Humanity	
1. Reflecting Characters	28
1a. Pairs of Reflecting Characters Exhibiting a Natural Goodness versus an Inherent Evil	28
i. <i>East of Eden</i>	28
ii. <i>Darkness Visible</i>	36
1b. Reflecting Characters Exhibiting a Chosen Goodness versus a Potential for Evil:	43
<i>East of Eden</i>	43
1c. Reflecting Characters Exhibiting Different Degrees of Evil: <i>Darkness Visible</i>	49
2. Characters that are Reproductions of One Another	55
2a. Characters with an Inherited Philosophy in Common: <i>East of Eden</i>	55
2b. Pairings of Choice: Non-inherited Common Philosophies	64
i. <i>East of Eden</i>	64
ii. <i>Darkness Visible</i>	75
2c. Reproductions: Married Couples in <i>Darkness Visible</i>	76

Chapter III: The Duality of Religion	80
1. <i>Darkness Visible</i> as a Retranslation of the Apocalypse in Revelation	81
1a. Societal Components that Hinder Positive Spirituality within <i>Darkness Visible</i>	82
1b. Matty's Positive Spirituality of the Emotions	90
2. <i>East of Eden</i> as a Retranslation of Genesis 2.8, Genesis 4.16, and Ancient Jewish Midrash	93
2a. The Most Common Religions Practised in <i>East of Eden</i>	98
2b. The Most Successful Religions Practised in <i>East of Eden</i>	102
2c. Steinbeck's Uses of Religion and Irony	105
Conclusion	111
Bibliography of Critical Works	112

Abbreviations

DV: Darkness Visible.

EoE: East of Eden.

Talk: Talk: Conversations with William Golding.

75th: "William Golding talks to John Carey 10-11 July, 1985", in William Golding: A Tribute on his 75th Birthday.

MT: A Moving Target.

JoN: Journal of a Novel.

John Steinbeck's *East of Eden* and William Golding's *Darkness Visible* have much in common beside their classification as Biblical retranslations. Both have themes involving rejection, guilt, forgiveness, and free will that call attention to the duality of God, humanity, and religion. Not only are these three subjects linked by the supposition that God created humanity, and humanity created religion as a means to worship God, but all share a propensity for double-sidedness. God is portrayed in the traditional Father and Son manner, a being of wrath and love, respectively, but is also revealed by what characters in the novels ascertain of him; the contradictions do not negate the existence of God, but rather, they reinforce the complexity and inexplicability of divine nature. Even though humanity is limited by the finite capabilities of the mortal body and mind, it retains the God-like duality revealed in two ways by these novels: variety between paired individuals and opposing tendencies within one individual. These characters express their religious beliefs in such a way as to render it dual, too. In *East of Eden*, guilt is juxtaposed with faith, and the success of the faithful is contrasted with the despair of the guilt-ridden. *Darkness Visible* combines the ideas of religious guilt and faith in the person of Matty, while the rest of the characters demonstrate different levels of faithlessness that starkly illuminate Matty's convictions. Seemingly affecting all aspects of these works, the duality inherent in *East of Eden* and *Darkness Visible* certainly operates upon God, humanity, and religion, constituting a web of complexity upon which the novels depend for their levels of meaning and realistic depiction of their subject matters.

The God of Christianity being a deity of duality is an assertion of his nature easily justified by Biblical verse: "I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty" (Revelation 1.8). Bipartite in structure, the Bible, as Old and New Testament, also testifies to a specific split in God's personality: himself and Christ. "To me *belongeth* vengeance, and recompense; their foot shall slide in *due* time: for the day of their calamity *is* at hand, and the things that shall come upon them make haste" (Deuteronomy 32.35). Being a typical Old Testament description of God's terrible wrath at man's depravity and the reckoning that is to come, this verse seems to contradict the God of the New Testament: "To the praise of the glory of his grace, wherein he hath made us accepted in the beloved: In whom we have redemption through his blood, the forgiveness of sins, according to the riches of his grace" (Ephesians 1.6-7). No longer is the Heavenly Father bent on revenge and punishment but rather, is reassuring in his promises of love and forgiveness. Animal sacrifices are no longer required, as God in his grace provides his Son as the ultimate sacrifice for the sins of mankind.

It is not surprising that the duality of God's recorded nature has been one of the foundations for the criticism of Christianity. Some theologians revel in this duality, saying, for example:

God . . . acts *in* the world, but does not have his being in the world. He has personal and moral attributes without the features, the voice, the conflicts of choice, the triumphs and failures that go with these in our experience. As outside space and time, he can indeed be no object of experience at all, and yet he is most intimately "near", the hearer of prayer.

(Hepburn 1958: 16)

Simultaneously, one must confront the kind of sceptical philosopher who claims that:

Paradox . . . is too optimistic and too solemn a word for all this. It would be more honest to call it a language of *contradiction*, one which can therefore delineate no possible being at all. What sense the right hand puts forward, the left hand whips away again.

(Hepburn 1958: 16)

The Postmodern period being one sociologically characterised by an acceptance of multiple world views, Postmodernist literature naturally embraces and reflects this dilemma. Such is certainly the case with John Steinbeck and William Golding in their respective works: *East of Eden* and *Darkness Visible*. Whereas God is in some way present in these works, playing at least a minor role in a major character's life, his erratic and unpredictable behaviour as Providence is also very much represented. In many instances, it is as though God is just around the corner, but the said corner is so distant as to render his countenance ineffectual, certainly nothing to be taken too seriously. The characters that seem too literal and serious about their God, specifically Liza Hamilton and Matty Windrove, are sketched as likeable fanatics, especially Matty, who becomes quite comic in his diligent enthusiasm.

Many faces of God are revealed by these novels' characters -- believers and non-believers alike -- as well as by the novels' events. What can certainly be said is that these twentieth-century authors portray God as a creature of multiplicity, capable of filling numerous roles.

1. God's Justice

The question of God's justice is an inescapable issue in light of these two works. Both of the main antagonists, Cathy¹ and Sophy, are "punished", but it is doubtful that their punishments suit their crimes. More importantly, are these examples of justice to be taken as divine retribution or just the consequences of an evil life?

Superficially, it seems that God is not just, as he expects everyone to follow the same Ten Commandments, but equips his human creations differently. The characters in *East of Eden* whose names start with "C" have a much harder time clearing a path to righteousness than their foils whose names start with "A". Similarly, it seems innately natural for Sophy and Toni to live lives of evil, but Matty is just as easily good (at least in a stereotypical sense). What appears truly unjust is the fact that the individuals pursuing evil do so without paying as immediate a price as their more positive counterparts. They seem to be more protected by Providence in their chaotic criminality than those whose lives they wreak havoc upon.

Cathy commits suicide before *East of Eden's* conclusion, but only after she causes worse suffering for others, some of whom are truly good, like Adam. Sophy and Toni are also prime examples of those who appear to escape God's justice, for although they both make up a horrible presence in the world of *Darkness Visible* from their adolescence, they are the only characters to walk away from the bombing at The Wandicott School unscathed. Sophy does not get to live her fantasy of sexual murder, but Matty burns to death, and Sim and Edwin are publicly humiliated. In these cases, the "good" are punished in events that reward the "evil".

¹ Cathy's identity must be flexible, so she uses different variations of her name in different stages of her life -- Cathy, Catherine, and Kate -- but the original form will be used consistently throughout this thesis.

Martin Luther, who believed God's dualism to be a conflict between love and justice, says in regard to the enigmatic nature of God's justice:

By the light of nature, it is inexplicable that it should be just for the good to be afflicted and the bad to prosper . . . By the light of grace, it is inexplicable how God can damn him who by his own strength can do nothing but sin and become guilty . . . the fault lies not in the wretchedness of man, but in the injustice of God . . . But the light of glory insists otherwise, and will one day reveal God, to whom alone belongs a judgement whose justice is incomprehensible.

(Luther 1961: 202)

If Luther deems God's justice "incomprehensible", then Steinbeck and Golding cannot be faulted for having done the same, also extending his inexplicability to include his nature, presence, and dealings in the world.

i. *East of Eden*

Justice is certainly a predominant theme in *East of Eden*. In Chapter 22 Samuel, Lee, and Adam discuss the Fourth Chapter of Genesis -- the story of Cain and Abel -- at length, trying to decide if God's treatment of Cain before and after Abel's murder is just. Adam says:

I remember being a little outraged at God. Both Cain and Abel gave what they had, and God accepted Abel and rejected Cain. I never thought that was a just thing.

(*EoE* 299)

Charles and Caleb, two of Steinbeck's Cain characters, suffer rejection and vindicate themselves through revenge in a manner similar to the Biblical

version of Cain. Cathy, however, is vengeful by nature and has no such excuse, except that she "was born with the tendencies, or lack of them, which drove and forced her all of her life" (*EoE* 80). God says to Cain: "And now *art* thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand" (Genesis 4.11). Cain's curse is that the earth will not share her strength with him. Charles, Cathy, and Caleb suffer the punishment of loneliness; their separateness from all around them provides no comfort. Charles' "dark face took on the serious expressionlessness of a man who is nearly always alone" (*EoE* 51). Cathy hears an "evil voice" that says her arthritis is punishment (*EoE* 523), and thinks "the pain will move in toward the centre, and sooner or later all the pains will meet in the centre and join like rats in a clot" (*EoE* 606). She imagines the namesake of *Alice in Wonderland* as her friend; she has no other: "And always there was Alice to play with, Alice to love her and trust her" (*EoE* 609). Caleb, too, is friendless and "had built a wall of self-sufficiency around himself, strong enough to defend him against the world" (*EoE* 490). It is no mistake that Caleb is the only one of these three to triumph over his imposed loneliness through his empathetic relationship with Abra.

And the LORD said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the LORD set a mark upon Cain, lest any finding him should kill him.
(Genesis 4.15)

Charles, Cathy, and Caleb all share the mark of Cain in some form or another. Charles' scar comes from using a crowbar to move rocks out of a cultivatable field (*EoE* 52), Cathy's scar is the result of her confrontation with Mr Edwards (*EoE* 110), but Caleb's scar is different. Lee says that Caleb is "marked with guilt" (*EoE* 666). These marks in themselves bring up the issue of justice: if God's will is mercifully to protect the world's Cain-figures from the avengers

of Abel's counterparts, then why does God not prevent Cain killing Abel? Is Abel not worthy of protection? Perhaps it stands to reason that Cain's curse is punishment enough:

Adam said, "I can't get over a feeling that Cain got the dirty end of the stick."

"Maybe he did," said Samuel. "But Cain lived and had children, and Abel lives only in the story. We are Cain's children."

(EoE 300)

Liza Hamilton says that God takes care of the helpless: "The Lord in His wisdom gave money to very curious people, perhaps because they'd starve without" (EoE 222). Lee realises the irony of Adam having inherited ill-begotten money from Cyrus and of Cathy bequeathing Aaron her considerable brothel profits, saying:

Riches seem to come to the poor in spirit, the poor in interest and joy. To put it straight -- the very rich are a poor bunch of bastards.

(EoE 644)

It seems that God does not mind sacrificing the weakly righteous -- Adam and Aaron -- for the sake of those made strongly righteous through their struggle with evil -- Caleb. The "A" characters, especially Aaron, are also Christ figures. Just as Christ's death is a catalyst for the salvation of the world's sinners, so is Aaron a catalyst for the redemption of Caleb. The path of good having been easy for the Abel characters to follow and them being well taken care of is reminiscent of primitive religions' sacrificial victims being shamelessly pampered to ensure their peaceful acceptance of death.

God and the question of justice in *East of Eden* only compounds the problem of his unexplainable paradoxical nature. "C" characters in the novel are chosen in the end over the "A" characters, even though it is the rejections of the Cains for the Abels that begins the whole cycle. The process in the novel has its origins in Charles and Adam, but does not reach its successful zenith until the next generation. It is possible that all the Trask men are meant to be seen as sacrifices for the sake of Caleb. Can there be justice in the death of many for one? Steinbeck, in his complex dealings with this issue, proves that the theological idea of justice is a divine concept because of its inexplicability to the mortal mind.

ii. *Darkness Visible*

"Once, trying to think why God should make the world, [William Golding] said he could imagine a need for absolution so great that it would bring one to create the universe" (Medcalf 1986: 37). If Golding is correct, surely God regrets his zealousness by now and shares with Golding the "grief, sheer grief, grief, grief, grief" (*MT* 163) that is the theme he assigns to *Lord of the Flies*. *Darkness Visible*, another of Golding's "antiutopias" (*MT* 172), has within its pages copious amounts of grief, as well; everyone in the novel suffers some form of dysfunction. The justice and mercy of God, even though it is sometimes hard to tell one from the other, are also offered, saving this novel from absolute pessimism. McCarron says that "the God of *Darkness Visible* is a coincidence of . . . opposites" -- pain and suffering juxtaposed with love (1995: 69).

Golding compares himself as a creator of literary worlds with God as a creator of literal worlds: "Like God, he [the author] looks on his creation and

knows what he has done" (MT 197). It has been said that *Lord of the Flies* "balances the extremity of its action with a humanity or tenderness, a quality of pity in the writing" (Everett 1986: 124). This is also true of *Darkness Visible*, and Golding's tenderness as a creator can be extended to the God he portrays in the novel. It is said of God in Psalms 103.13 that he "pitieth *his* children" like a father does. Observing the twisted humanity in Golding's apocalyptic novel in conjunction with theology, it can be said that characters such as Pedigree and Sophy have evil tendencies because God has endowed them with free will. In an essay, Golding says, "We question free will, doubt it, dismiss it, experience it" (MT 192).

Darkness Visible gives one cause to doubt free will, for Pedigree is "bound every way by his person" (DV 235), Sophy and Toni destined for moral depravity through neglect: "(Daddy out there, through there, along there, Daddy at a distance)" (DV 115), and Matty is born of a "burning bush" (DV 9). How can they truly comprehend the choice before them? Sophy claims to make a conscious choice in her quest for "Weird" (DV 126), but there is also the influence of the "black deity of which her father is also a symbol" (McCarron 1995: 64). Because the spirits tell Matty, "Many years ago we called [Sophy] before us but she did not come" (DV 238),² one may assume she chose the facet of *timshel* or free will Lee explains as "Thou mayest not" (EoE 338) triumph over sin. However, there is a measure of mercy for her, Pedigree, and Matty that can also be classified as injustice in light of the treatment of less guilty characters, and this mercy within the novel exists as a postponement of a guilty verdict. Matty possibly murders Henderson, but the way he is presented, along with his ever-changing name, "forces the reader further into a suspension of judgement" (McCarron 1995: 31), and even Matty's spiritual advisors show him, "Judgement is not the simple thing you think" (DV 101). Pedigree, especially when compared to Sophy, "dramatises

² Revelation 2.21

the notion that evil is never more than a 'judgement' and is always a relative term" (McCarron 1995: 36). The first name Matty is given, Matthew Septimus, seems likely to be a reference to Matthew, Chapter Seven, opening "Judge not", a command from God. Surely God is the only being capable of judging anyone in this novel, for "no character is a totally distinct being; all are composed of shared attributes and similarly inconsistent attitudes" (McCarron 1995: 36).

Many judgements are postponed within the story. Perhaps 6 June 1966 is supposed to be the day of Armageddon, but: "If to give signs why does no judgement follow" (*DV* 90); Matty says that he does "as instructed" (*DV* 89). The spirits tell him "Your tongue was bound so that in the time of the promise which is to come you shall speak words like a sword going out of your mouth" (*DV* 94),³ so he is to be an instrument of justice -- but not yet. Even minor characters receive temporarily suspended sentences:

We are pleased with your obedience to Mr Pierce though he is a bad lot. He will be paid out for it.

(*DV* 100)

God saves Pedigree's punishment until his death, when he appropriately sends Matty's spirit to bring the paedophile to burning redemptive justice that he fears (*DV* 263-5). By this time, it is too late for the children he has abused, however, and the fact that they have been robbed of innocence during the suspension of God's judgement may be thought unjust. Sophy's only punishments in the context of the novel -- her victim's escape and her lover's coupling with Toni (*DV* 253) -- are paltry, but seem severe in comparison to the non-existent recriminations Toni suffers. She is seen on television without a scratch: "beautiful and remote, the long aria in that

³ Revelation 1.16 and 2.16

silvery voice about freedom and justice" (*DV* 261). Their punishments have obviously been put off, perhaps until their deaths. Again, this kind of mercy seems an injustice when compared to the experiences of others. Sim and Edwin, who are being effectively run out of town at the novel's conclusion, are linked with the terrorist movement by their participation in the prayer circle, which the government secretly films:

There was another cut, back, this time, the film of the three men in slow motion, his [Sim's] own head bowing jerkily, then Edwin's mouth open -- and this time the people who stood round the shop window were laughing like the men at the inquiry.

(*DV* 256)

Not only is it unclear exactly what Sim's and Edwin's crimes are, but their punishments are certainly not put off -- recrimination is swift and devastating in its humiliation. Sim's expostulations upon seeing Toni on television underline this theme of injustice:

Crying out about freedom and justice! What freedom? What justice? Oh my God!

(*DV* 259)

The novel's conclusion does, however, exemplify true justice, too. Matty appears to have been granted heavenly rewards and celestial freedom for his Christ-like suffering: "Paradoxically enough, it is Matty, the one born for bad luck, to whose share supreme happiness falls, whereas Sophy, the one elected by fate, goes under in a bottomless pit of despair" (Schreurs 1991: 136). How bottomless Sophy's despair is can only be a matter of opinion, but at least Matty finally receives his accolade. Pedigree is to be punished, but once again, mercy prevails:

Even though Pedigree is dying, what strikes one first about the seeing of "last things" is its liveliness . . . only with the extinction of himself can he see beyond the horrible appearance of Matty, into the love and forgiveness that were always there -- there is also the newly sensed immediacy of the nature of the spirit that had moved "in" him.

(Kinkead-Weekes 1986: 80)

It is this spirit, presumably God, that offers him freedom from the sexual weaknesses that bind him in life. Golding says he hopes redemption is "to guess and perhaps perceive that the universe, the hell which we see for all its beauty, vastness, majesty is only part of a whole which is quite unimaginable" (MT 201). Upon recognition of this particular idea in relation to his own palm, it becomes apparent that Sim, too, is redeemed: "The palm was exquisitely beautiful, it was made of light" (DV 231). Golding also says, "God works in a mysterious way . . . and so, it seems, does the devil" (MT 198), but this particular time God is the victor. Perhaps Sophy's and Satan's punishments lie in their indisputable defeat through Matty's self-sacrifice for his own God.

God's justice and judgement, as the angels of Matty's visions tell him, is no simple matter (DV 101), and *East of Eden* is just as much a testament to this as *Darkness Visible*. Readers gleaning a great amount of comfort from Steinbeck's portrayal of the suffering of Cathy as punishment for her sins are forgetting to take into account the suffering of Adam: "His eyes seemed to bulge out of his head and to take up the whole upper part of his face, and they were shiny with sickness, tense and myopic" (EoE 229). However, Caleb is redeemed like Matty, who as Schreurs says, receives "supreme happiness" out of his "bad luck" (1991: 136). Sophy's despair seems short-lived: after recovering from her hysteria in the woods near Wandicott, she is already planning her legal defence:

I shall tell. I was used. They'll have nothing on me . . . He said we were going camping, my lord. I've been very foolish my lord I'm sorry I can't help crying.

(DV 253-4)

Toni, of course, is left to continue her terroristic acts, while the minor players on the side of the redeemed Matty, Sim and Edwin, are left to be exiled by their peers: "*there's no smoke without fire that's what I said*" (DV 257). God's justice is as smoke in these two stories, an issue of haze and stinging tendrils that obscures any possibility of clear perception, burning the answers away to the nothing that is left once smoke rises.

2. God's Identity as Created by Characters' Interpretations of Him in Conjunction with the Authors' Interpretations of God

The personality which is God within these novels is created mainly by the characters themselves through their ideas and interpretations of his nature. Once these individuals' specific thought processes concerning God and their relationships with him are established, it becomes clear that these works' assertions of God are simply a combination of all of these cognitions. It proves interesting to juxtapose Golding's and Steinbeck's theisms with the God portrayed in their Biblical retranslations.

i. Darkness Visible

William Golding's *Darkness Visible* reveals God as a being of double nature, specifically concentrating on the Old and New Testament variations of his makeup as exemplified by Matty's beliefs. Characters can be divided

into two distinct groups: believers and non-believers, with certain individuals acting as transitional mediums between the two ends of the spectrum.

Sophy's attitude toward God seems ambivalent in childhood. She receives no spiritual guidance and is even confused by death:

Well she said Mummy was gone to God. Then Daddy said she'd gone to live with a man in New Zealand.

(DV 115)

The malignant darkness already present in Sophy subjugates what may have been positive shortly thereafter. She chooses to turn her back on the God of light, goodness, and morality, saying:

You could choose to belong to people . . . by being good, by doing what they said was right. Or you could choose what was real and what you knew was real -- your own self sitting inside with its own wishes and rules at the mouth of the tunnel.

(DV 123)

S.J. Boyd speaks with persuasive authority in *The Novels of William Golding* when he states: "Having overturned all moral values, she has come to worship the Beast" (1988: 143). Her quest for "weirdness" leads to her becoming reigning villainess in Golding's apocalyptic vision.

Mr Stanhope and Gerry think of God only in casual, blasphemous terms, swearing in times of frustration. Stanhope "roared in a terrible voice. 'Christ! Children'" (DV 125). Gerry, interestingly exclaims: "Christ all bleeding mighty. As Bill would say. Christ!" (DV 159) when Sophy dwells on her kidnapping plan. He is not adverse to harming children, rather thinking it too much trouble. Both he and Stanhope are guilty of being too nonchalant about their responsibility to the young, and perhaps this link is unveiled through their similar expressions.

Pedigree, too, calls on God for help in his plight with children, but he is truly in need of it. While attempting to extricate himself from the clutches of his infatuation for Henderson by focusing on Matty he says "Oh God" (*DV* 31) three times on the same page. Ironically, on the next page, he compares himself to Christ calling from the cross for liquid to quench his thirst: "The thirsts of men were not to be controlled so men were not to blame for them" (*DV* 32). He also misinterprets his depraved sexual cycles as normal, because "all God's children had rhythm" (*DV* 260). Up to this point, Pedigree's ideological notions of God are muddled confusion, comic in their perversion.

However, in the novel's final scene, Pedigree is forced into a confrontation with the fiery God of redemption. Finally acting appropriately, he asks Matty for help. He fights what can be nothing other than a painful transformation into a penitent soul: "No! No! No!" (*DV* 265). He is terrified, having watched Matty "consumed, melted, vanished like a guy in a bonfire" (*DV* 265). He is afraid of the vengeful God.

Edwin's love for God is so diffused that he is constantly searching for a way in which to focus it; this life-long search leads him to Matty. He claims to have spoken "the innocent language of the spirit . . . of paradise" (*DV* 204) with Matty, communing with God through this Man in Black. Even so, he speaks of God's grace without understanding, making it seem as random as a pair of die (*DV* 213). Edwin is very thankful for the close proximity to God Matty guides him to:

Thank you -- thank you a thousand times! God bless you.
(*DV* 233)

and realises how important the episode of fellowship in Sophy's room is: "We broke a barrier, broke down a partition" (*DV* 234). The significance of the

experience is not lost on him, but the experience is. Edwin is sincere in his desire to believe in something; Sim implies his enthusiasm for Matty and his God matches prior enthusiasm for "A reincarnation of the first Dalai Lama who wants to build a Potala in Wales" (*DV* 199). It is not clear if he is permanently affected or temporarily wooed by Matty's God.

Before he, Edwin, and Matty utter "the note that spread as [his] palm had spread before him" (*DV* 233), Sim believed in Christ as a historical fact (*DV* 200). When he imitates Matty and looks into his own palm, in "a convulsion unlike anything he had ever known", he has a revelation: "Sim stared into the gigantic world of his own palm and saw that it was holy" (*DV* 231). This epiphany sends him catapulting far beyond Edwin's desire to believe, into "a world transformed in a revelation to a beauty beyond words, a world where the lonely man feels suddenly loved, where the very fabric of the world seems suddenly to welcome him and make him at home with the warmth and sweetness of a lover" (Boyd 1988: 146). God becomes a reality for Sim Goodchild, and he is no longer "completely divorced from the other idea of a thing up *there*" (*Talk*).

His rationalism before his communion with God tugs at him insistently, though he surpasses it. He cannot comprehend a God so omniscient as to plan "some deep, significant spiritual drama, some contrivance, some plot that would include them both and be designed solely for the purpose of rescuing Pedigree from his hell" (*DV* 247). Once he accepts the unexplainable, he turns his back on the idea of divine intervention -- God cannot be so personal to Sim.

Sim's experience in prayer works a significant change on him, nonetheless. He repeats Edwin's phrase, "there but for the grace of God" (*DV* 246), admitting a kinship with Pedigree and Sophy. By asking for God's help for himself and his fellow sinners, he opens a path to forgiveness by recognising the "beam" (Matthew 7.3) in his own eye.

Matty Windrove unquestionably has the most personal relationship with God of any of Golding's characters in this particular novel. Golding speaks of God's double nature, saying, "When you turn away from God [as Sophy does], He becomes a darkness; when you turn towards Him [as Matty does], He becomes a light." (*Talk* 1970: 76); Matty's God is every bit as two-faced as this, especially where Matty's emulation of his Heavenly Father is concerned. A bit judgmental and misanthropic, Matty seems to espouse Old Testament doctrine in view of his practices and thoughts concerning collective society. However, in his relations with individuals he is far more Christ-like and forgiving. Matty's regard for God as a personal acquaintance is made clear not only from his constant praying, but also by God answering him in a sort of telepathy:

But the pattern repeated itself, the question returning and the restlessness and the need to move on to some place where all things would be made plain. So Matty began to think; or perhaps it would be better to say that something began to think itself in Matty and presented the result to him.

(*DV* 60)

God shows himself to Matty, like Moses before him (Exodus 3.2), in startling ways. Angels visit Matty, messengers sent from God to comfort and instruct him. Even though their messages are often cryptic: "you may, in a dark place preach a sermon to the dead" (*DV* 95), Matty is much elevated by their visits: "It seems to me that perhaps this night I do not need sleep" (*DV* 101). Visiting him twelve times, the angels expose his purpose as a "burnt offering" (*DV* 238) bit by bit and even bring a spirit "in white and with the circle of the sun round his head" (*DV* 239), possibly Christ.

Matty's ardent belief in God as he is presented by the Old Testament is verified throughout the novel. The first time Matty asks of his purpose, the angels reply, "Obedience" (*DV* 92). Matty's God tests him; life is a trial: "It is

to try my faith" (DV 87). He believes in divine intervention and states: "I am at the centre of an important thing and have been always" (DV 87).

Matty also lives ascetically; he fasts, eating nothing and drinking small amounts of water: "At first with eating so little I felt great pain and weakness but then I found a way of seeing all I had not eaten offered up on the altar" (DV 88). He even goes so far as to punish himself in repentance on two occasions for the same sin. Once at Frankley's, "he had seized a spike and stuck it clumsily into the back of the hand that held the broom" (DV 44). Later is the disturbing section at the pond in which Matty crosses the water with steel wheels through chains at his waist (DV 74-5). Matty understands God to be expectant of great sacrifices from his followers. He says in Chapter Four: "*Some have made themselves eunuchs for the sake of the kingdom of God*" (DV 61) just before Harry Bummer renders him temporarily impotent after identifying him as a Christian: "He jumped back high, and he landed with both feet in Matty's groin" (DV 64). Matty even offers and gives himself.

Frustrated with mankind and their blindness to the signs of the impending Armageddon, Matty says about all the churches he has visited: "there is no dread anywhere" (DV 88). He considers it his personal duty to act as God's messenger: "I believe some were stricken and some even brought to recollection when they saw me bearing the awful number through the streets on my head and written in blood" (DV 89). Although he is often judgmental toward mankind, Matty's approach is different and more Christ-like with those individuals he has some sort of relationship with.

We know Matty identifies with Jesus and the God of the New Testament, too. He takes Christ's teachings seriously, as in Chapter Seven of *Darkness Visible*, in which he paraphrases Matthew 19.14: "Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of heaven" and proves himself more responsible in this respect than any other individual in the novel. He speaks of interacting with the Wandicott boys:

I was a clown for them. So I lifted the hair away from the bald side showing them my bad ear and they were very interested and not a bit frightened or horrified. After they went away I felt more happy than at any other time.

(DV 100)

S.J. Boyd draws a direct correlation between Matty and Christ, saying, "Matty's life, like the life of Jesus, presents us with an example of selfless love which may not bring about an end of history, but may be regarded nonetheless as a personal Apocalypse" (1988: 139). The same Matty that seems to exemplify Old Testament notions of vengeance and sacrifice also "may be said to represent Christ's sacrifice which made possible the salvation of even the likes of Pedigree, which opened the gates of heaven to all of us, insofar as Pedigree represents the innate propensity to sin, the Original Sin, present in all humans" (Boyd 1988: 152).

William Golding "believes in a God that is beyond the triviality of man, not a God as 'confident authority' or system, but God as a principle of universal creation" (Gindin 1988: 16). He is "a believer and a writer with a unique and interesting mind, not a systematic theologian or preacher" (Gindin 1988: 17). Asserting the human condition as a trial: "man at an extremity, man tested like building material, taken into the laboratory and used to destruction; man isolated, man obsessed, man drowning in a literal sea or in the sea of his own ignorance" (MT 199), Golding is obviously in agreement with some of Matty's Old Testament doctrine, while revelling in God the artist, as well: "We are said to be made in his image and if we could but understand our flashes of individual creativity we might glimpse the creativity of the ultimate Creator" (MT 200).

His view that God is not "confident authority" seems in opposition to the events in *Darkness Visible*, in which God appears to engineer incredible meetings of people and occurrences beyond coincidence. Matty's journal is truly prophetic, although not in the most obvious sense -- his Armageddon is not shared by everyone. Providence is meant to be seen as organiser of the novel's events, for no one else in the cast of characters is capable of such an undertaking.

ii. *East of Eden*

Being a twentieth-century retelling of "Two stories [that] have haunted us and followed us from our beginning" (*EoE* 296), John Steinbeck's *East of Eden* develops Adam, Eve, and their sons in a far more intricate fashion than does the Bible. This complexity is extended to include God himself, whose presence is spoken of and felt by the characters of the novel, while the effects of his presence remain indeterminate. Steinbeck portrays God as a chameleon, blending him into different ideologies so well that one individual's deity of angry paternalism does not damage the credibility of another's version of God as a master craftsman.

God in his Old Testament persona is represented by the identity that characters give him when they do not trust themselves in authoritative positions over their own lives. Because they do not accept their own accountability, God becomes a figure responsible for all sorts of human failings and characteristics. James Grew, one of Cathy's earliest victims, failed Divinity school, and "Deep in himself he felt that he had been rejected by God, and for cause" (*EoE* 88). It is fear of God's rejection, his turning away from man's sin, that Adam speaks of later when he says:

Maybe that's a good thing to keep us humble. The fear of God in us.

(*EoE* 188)

Is humanity not capable of failing out of pure inadequacy or feeling humility without fear? These two men seem to think that God is the motivator behind these aspects of the human condition.

There is also a hint in this portrayal of God that he does not trust humans in authoritative positions, either. In dire situations, he may not wait for participants to bungle their way around the problem, rather, he will fix it himself. Caleb prays for God to replace his "mean" (*EoE* 422) nature, even attempting to bargain, as though God has a price yet to be discovered. Liza, angry with Samuel for leaving Joe at a half-dug well, claims his desertion is "a matter which might even engage the attention of the Lord God Himself" (*EoE* 221). She also claims to know that "the Lord God will do what He sees fit" (*EoE* 202) concerning Samuel's late-night roamings.

It may be true that "Liza Hamilton and the Lord God held similar convictions on nearly every subject" (*EoE* 202), but within the boundaries of this work, truth is many-faceted. Liza belongs to the sturdy, pioneering masses who, Steinbeck says, "believed thoroughly in a just, moral God they could put their faith [in] and let the smaller securities take care of themselves" (*EoE* 14). In Chapter 13, however, Steinbeck speaks of society's changing idea of God: "some nations have substituted the idea collective for the idea God" (*EoE* 147). Rebecca Atkinson compares the advent of the Ford automobile and mass production in the novel to God's reassumption of the Earth:

As with the prophesied Second Coming of the Bible, when the Ford comes, the lives and values of men are changed forever . . . The Ford even looks like a god. It's "blinding" to look upon and stands "tall and aloof" before awestruck men [*EoE* 405-6].

(1990: 218)

Many of his characters also believe in a changing God or admit to having believed in different interpretations of God. At the least, this group's God is unconventional.

Cyrus Trask's first wife is a prime example, for after his post-war homecoming:

When she found that the theosophy she had developed for communication with a dead husband was not necessary, she cast about for some new unhappiness. Her search was quickly rewarded by the infection Cyrus brought home from the war. And as soon as she was aware that a condition existed, she devised a new theology. Her god of communication became a god of vengeance.

(*EoE* 16)

Lee, too, has different gods for particular stages of his life, saying:

I thought that once an angry and disgusted God poured molten fire from a crucible to destroy or to purify his little handywork of mud . . . That isn't good enough thinking . . . Does a craftsman, even in his old age, lose his hunger to make a perfect cup -- thin, strong, translucent? . . . Can you think that whatever made us -- would stop trying?

(*EoE* 663-4)

Although Mrs Trask's development as a thoughtful character cannot compete with Lee's position as philosopher, they both choose to alter God instead of

discarding him altogether as not applicable to their lives. In a sense, they tailor-make a God for their current situation.

Olive Hamilton does the same thing on a broader scale. She picks traits for her God like ingredients for a soup, mixing and matching to create a God suitable to her overall taste: "Her theology was a curious mixture of Irish fairies and an Old Testament Jehovah whom in her later life she confused with her father" (*EoE* 167). It is strange that she should identify the Old Testament Jehovah with Samuel, as his personally manufactured God is probably more enjoyable to him than a wrathful God would be. Samuel is not above laughing at his prayers for more water on his ranch:

"I've heard you have a lack here."

"Heard? Why, God in Heaven must have heard! I've screamed it loud enough."

(*EoE* 160)

He even compares himself to God: "I can see myself sitting on my dust heap making a world in my mind as surely as God created this one" (*EoE* 163). Samuel's dour wife would surely consider both of these examples of Samuel's thoughts on God blasphemous, but God is not so disapproving that he cannot have a personal relationship with Samuel, even if the man has disappointed him:

The man I'm named after had his name called clear by the Lord God, and I've been listening all my life. And once or twice I've thought I heard my name called -- but not clear, not clear.

(*EoE* 293)

Although God's appearances are not as frequent as these characters in *East of Eden* and one cannot chart his progress, his presence in the novel is

inarguable. He is increasingly dynamic as the book advances, because with each of his introductions he gains a new identity. In *The Politics of Twentieth-Century Novelists*, George A. Panichas states John Steinbeck believed "that the best government is that which governs least, which is usually taken to mean that the government should exercise the smallest amount of control over the individual's behavior" (1971: 298). Steinbeck's *East of Eden* paints a picture of his idea of God that appears to mesh with his personal policy on government, and critics' assertions about his personal God seem to reinforce this idea: "It is also true that for Steinbeck, if there is a God, he is one who watches with detachment the struggle of humankind" (Timmerman 1988: 24). It is also said that "Jesus was for him one of the great heroes -- on the order of Zeus, perhaps" (Timmerman 1988: 25). Steinbeck possibly feels detached from God, and thus thinks that God must share in the separateness.

One of the major recurring themes of *East of Eden* is the Hebrew word *timshel*, thou mayest:

The American Standard translation *orders* men to triumph over sin . . . The King James translation makes a promise in "Thou shalt", meaning that men will surely triumph over sin. But the Hebrew word . . . -- *timshel* -- "Thou mayest" -- that gives a choice . . . For if "Thou mayest" -- it is also true that "Thou mayest not."

(*EoE* 338)

God having said this to Cain in the Fourth Chapter of Genesis in the Bible's original translation struck Steinbeck, and he builds it as an end result to the question of Cain and Caleb's predisposition for evil. Caleb, through this principle of choice, breaks the cycle of rejection and revenge perpetuated by himself, Cathy, and Charles. Steinbeck proves that Caleb, and thus, all "evil" men and women, are equipped by God with the makings of "good", too: "there is no evil from which good does not come, but there is also no good

unstained by evil" (Heavilin [B] 1996: 200). Perhaps this is the author's way of rationally balancing the injustice imposed on Cain figures by their Creator.

East of Eden and *Darkness Visible* have a plethora of statements to make about God, although the statements are very different. Both novels have themes involving forgiveness and redemption, but the God of *East of Eden* requires repentance, while the deity of *Darkness Visible* does not seem to (Matty is repentant and redeemed, but Pedigree is redeemed regardless of his lack of repentance). Both novels, because of these themes, are reminiscent of Christ and the New Testament's version of a Heavenly Father, but *East of Eden*'s vehicle for these topics is very different. Steinbeck seems to employ God or Providence as a bearer of lessons that are received by the novel's characters and readers alike. Lee and Samuel are perceptive and capable teachers who assist the Trasks in making sound decisions. God and a more worldly morality are mixed, but morality as opposed to spirituality is prominent. The lessons as a vehicle for the theme utilise a didacticism that has been thought cumbersome. However, these lessons are artfully wrought, and prove effective tools that do not negate the complexity of this many-layered epic story or the double-sided God it creates. Whether it is Mrs Hamilton's God of rules and punishments or Lee's dynamic craftsman that is being examined, all the characters that profess a religious belief add to the identity of the God portrayed in this novel.

Darkness Visible cannot be called didactic, because the lessons learned by its characters are too abstract to be named. The character one would assign the title of teacher, Matty, has difficulty speaking and communicates his message on a more basic, spiritual level. Right and wrong are more questionable than in *East of Eden*, and it is made plain that everyone harbours

some truly evil tendencies. Here the concentration is more spiritual than moral. *Darkness Visible* seems more encouraging than Steinbeck's retelling of Eden in the sense that God not only exists within the novel, but also has personal relationships in which he shows himself. Matty's relationship with him is lifelong and all-encompassing, while his dealings with Sim and Edwin come in brief epiphanies that have an effect of doubtful permanence. The world of *Darkness Visible* seems more dangerous, but God is closer than in *East of Eden* and is unveiled as a hybrid of the distinctly separate Gods represented in the Old and New Testaments.

William Golding says, "We have diminished the world of God and man in a universe ablaze with all the glories that contradict that diminution" (MT 192). The author of *Literary Relativity* claims:

In his new state of self-awareness, twentieth-century man finds the concept of a fixed frame of reference obsolete, for it depended upon . . . a God to endow objects and events with meaning . . . No longer the distanced spectator of events, twentieth-century man looks at himself as a participant in the ecological system of the natural world and as a participant in the social, linguistic, and epistemological order of things which he inherits. So he writes of relationships.

(Craig 1982: 43)

Perhaps this is where the duality of God so well represented in these works comes from. God no longer exists as a given, and one must work out one's own system of beliefs or lack of them by absorbing and homogenising internal ideas with external ideas, thus forming relationships between all sets. God becomes an individual's own plan and construction. *East of Eden* and *Darkness Visible* share a common God of double-sidedness who manifests himself mainly through his messengers: Samuel, Lee, and Matty, as well as the often contradictory thought processes of other characters.

And God said, "Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

So God created man in his *own* image, in the image of God created he him; male and female created he them.

(Genesis 1.26-7)

As the God represented in *East of Eden* and *Darkness Visible* has been proven a being of duality and paradox, it stands to reason that the humanity he speaks of in Genesis as his creation, made in his image, is also of double identity and purpose within these works. Humankind as a collective is many-faced, as exemplified by these novels through the diversity of the characters represented. Such pairings as Cathy and Adam, Caleb and Aaron, as well as Sophy and Matty, represent clear polarities in the treatment of human nature in their respective works. Steinbeck and Golding are successful in creating credible portrayals of men and women on another level, as well. Far from being allegorical, the fictitious and factual individuals in these novels are developed in such a way as to elude simple categorisation. These characters dutifully don the anti-stereotypical armour of the twentieth-century world view; through their inner duality, especially in relation to their fellow personalities, they prove that a single identity is impossible even within the mind of one individual: "Surely a man is a most treacherous animal full of his treasured contradictions" (*JoN* 6). Inner and outer conflict through opposition creates a type of split personality that is rendered apparent by comparison to another's different, although also many-faceted, face.

1. Reflecting Characters

When an object is placed in front of a mirror, the image seen is identical to the original object, except the new rendering of it is a reflection, and therefore reversed. Such is the case with many of the characters in these novels, as they are paired with a double, a reflection, that has a quality or qualities in common with them, while at the same time representing a polarity. If a linear scale could be used, these duos would be measured in the same units, move the same distances from their points of origin, but their migrations would be in opposite directions.

Being the most obvious doublings, the first group of paired sets are juxtaposed to represent the positive and the negative -- good and evil, light and dark -- in a Manichaeian sense. This group can be divided yet again into two subgroups: a natural goodness in opposition to inherent evil and a chosen goodness viewed next to an example of its potential for evil.

1a. Pairs of Reflecting Characters Exhibiting a Natural Goodness versus an Inherent Evil

(i) *East of Eden*

Adam and Charles Trask, half-brothers and sons of a military man of little affection, are doubled characters that act as reflections of one another. Cyrus' obsession with discipline is the burden both boys shoulder throughout their childhood, and Adam, the older, is fashioned into an "obedient" boy who "shrank from violence, from contention, from the silent shrieking tensions that can rip at a house" (*EoE* 22). His younger brother, Charles, is moulded by the same methods, but has the "sleek lazy danger of a black leopard" (*EoE* 23).

The result is that Charles' affection for Adam is that "one has for helpless things, for blind puppies and new babies" (*EoE* 22).

Their reactions to most aspects of childhood are polarised. Cyrus' strictly imposed regime of military training invokes in Charles an anticipation of the Army. His father will not send him, however, saying, "To put him in an army would be to let loose things which in Charles must be chained down, not let loose. I would not dare to let him go" (*EoE* 30). Adam, on the other hand, fears the day he will enlist "more than any other" (*EoE* 24), and once he leaves the Army, he thinks his father "sent [him] out like a sacrifice, maybe to make up for something" (*EoE* 78). Adam and Charles' relationship is defined from the beginning by Cyrus' impartial treatment of them.

Their feelings for Cyrus are exposed by their birthday gifts to him. Adam picks up a stray pup, but Charles "took six bits and . . . bought him a knife made in Germany -- three blades and a corkscrew, pearl-handled" (*EoE* 32). The boys' personalities are reflected and revealed by their simplest and most innocent of actions. Adam's lack of love for Cyrus prompts him to give his father a present requiring no effort, but it is a loveable puppy; Charles chops wood and buys a sharp knife to express his regard.

Cyrus' rejection of Charles' gift in favour of Adam's prompts a reaction obviously meant to be inevitable and foreshadow the upcoming conflict between Caleb and Aaron. Steinbeck calls this first allusion to Cain and Abel "the symbolic killing of brother by brother" (*JoN* 29). Adam explains Charles to himself by saying, "you were fighting for your love" (*EoE* 78). Adam exposes his brother's duality here, as Charles hates Adam out of love for Cyrus. It does not matter that Adam does not deserve the hate, nor Cyrus the love.

Alice, Adam's stepmother and Charles' biological mother, leads a joyless existence to which Adam reacts and which Charles does not seem to recognise. Adam is prompted to hide small gifts about the house for her, so

he can catch her smiling more often : "At first Alice was startled, but then that passed, and when she found some unsuspected present the garden smile flashed and disappeared the way a trout crosses a knife of sunshine in a pool" (*EoE* 24). Charles' treatment of her is never mentioned, but he does include the news of her death from consumption in a list of happenings on the farm, making no more of it than he does the "sick cows and a foaling mare" (*EoE* 39). It can be assumed he feels as little emotion for her as her husband does.

Shortly after Cyrus' death, their conflicting feelings concerning him surface. Adam admits he feared and respected his father, but did not love him: "Sometimes -- yes, sometimes I admired him, but most of the time I hated him" (*EoE* 71). Charles weeps in frustration for he truly loves Cyrus, and says, "He loved you more than anything in the world" (*EoE* 71). This explains the duality of their feelings and reactions when "confronted with a reversal of everything they believed" (*JoN* 43) their father to be. Charles agonises over their plentiful inheritance, because Cyrus cheated his way to a powerful and lucrative position: "his whole life was a goddam lie" (*EoE* 77). Charles loses respect for Cyrus, but at the same time worries about his "grave -- they might even dig it up and throw him out" (*EoE* 77). Adam, on the other hand, explains that his lack of love for Cyrus makes questioning his integrity unnecessary: "Maybe -- maybe love makes you suspicious and doubting" (*EoE* 78). Charles' reaction to Cyrus' death and this "reversal of everything they believed" is the opposite of Adam's: "In his chest, like beating fists, was a surge of joy" (*EoE* 73). Adam is glad Cyrus is dead, but can also say "I believe in my father" (*EoE* 77).

Their future as rich men is a disagreeable subject, too. Adam wants to move to California and start afresh where "things grow so fast they say you have to plant and step back quick or you'll get knocked down" (*EoE* 115), but Charles is content working his father's farm. As a matter of fact, Charles is so content mired in the quicksand of daily habit that he takes Adam's wander-

lust personally, breaking into fits of temper: "I want you out of here! . . . Get out, you son-of-a-bitch --" (*EoE* 118). Perhaps he knows that the side of Adam that wants to farm in California will be overpowered by his antipathy for daily routine: "I swore to God if I ever got out [of the Army] I would sleep till noon every day" (*EoE* 115-6). Adam does not see the point in "working too hard for what I'm getting, and I don't have to work at all" (*EoE* 116). Whether or not Charles' impatience with Adam's musings is based on their unrealistic and dreamy quality, he has not the temper to humour Adam for the sake of peace.

When Cathy arrives, beaten almost to death by her pimp, their already uneasy routine is destroyed. Charles lacks the compassion that is such a definitive part of Adam, and he wants no part in this strange and volatile situation that can only widen the gap existing between the two brothers (*EoE* 126). Their perceptions of Cathy are equally passionate, although remarkably different. Charles recognises himself and all his cruelty in her, hating her mightily and calling her a "devil" (*EoE* 130), even prophesying, "She'll destroy you, Adam, she'll destroy you!" (*EoE* 137). Hate Cathy though he does, it is later the very same day he welcomes her into his bed.

Adam, however, sees what he wants to see -- an angel, a "helpless child" (*EoE* 134) -- and loves her accordingly. He does not know that he is looking for a mirroring of himself where none exists. Both brothers see Cathy as their own reflection, but Adam is to be sorely disappointed. Cathy is instinctively attuned to this variance in their natures and behaves in such a way as to take advantage of what each brother can offer her.

Caleb and Aaron, also a set of reflecting characters and the fraternal twins in Steinbeck's retelling of Eden, are enigmatic even before their birth, because their paternity is unclear. Their two possible fathers, Charles and Adam, being brothers, multiplies the number of unknowns in their characters'

equations, as they will re-experience pieces of Charles and Adam's relationship.

The language used during their introduction makes it clear that they will be reflections of one another: dark and worldly contrasted with pale and spiritual. Adam describes the child soon to be called Aaron with language that suggests innocence: "This one has rounder eyes" (*EoE* 293). Samuel, when describing the boy that is to be named Caleb, says, "But this one . . . is like a bullet . . . [that] might go farther but not so high . . . [and he] will be shrewd" (*EoE* 293).

Caleb's and Aaron's names reveal much about the outcome of their lives when related to their Biblical prototypes. In Numbers 14.24 God says that Caleb will be one of the few in the tribes led by Moses to reach the Promised Land, Canaan, because of his loyalty and the fact that he did not rebel like so many others. Aaron, ordained to carry out the duties of priesthood in Numbers 3.10, is said by God in Numbers 20.24 to have rebelled against his Father at Meribah. Because of this rebellion, he will die before the tribes reach Canaan. Therefore, the twins' names actually foreshadow the end of *East of Eden*, for Aaron seeks the priesthood, rebels against his earthly father, and dies before he reaches the figurative Promised Land of self actualisation and forgiveness, and Caleb's outcome is, of course, the opposite. Once the boys have grown a bit, Lee, their caretaker, adequately describes them as reflecting opposites by saying, "They're like two sides of a medal" (*EoE* 328-9).

Caleb and Aaron disclose their likeness to Charles and Adam (also opposites) and hence, Cain and Abel, through their own speech:

Cal¹ said, "Next year my father is going to let me have an acre in the flat."

Aron² said, "I've got a buck rabbit weighs fifteen pounds. I'm going to give it to my father for his birthday."

(EoE 334)

Incongruencies in their personalities are also unveiled by their attitudes and actions concerning one another. Aaron's "angelic innocence" prevents him understanding the viciousness of Caleb's nature, and "He could not follow the reasoning of his brother, and he was always surprised at the tangents it took" (EoE 374). Because of this confusion, Caleb manipulates him mercilessly and is excited when given the opportunity to use his "secret tool" (EoE 376).

Caleb is not capable of understanding all of Aaron, either, especially the part of him that draws people as a flame draws moths:

Nearly everyone preferred Aron with his golden hair and the openness that allowed his affection to plunge like a puppy. Cal's emotions hid deep in him and peered out, ready to retreat or attack.

(EoE 387)

This leads Caleb in his attempts to imitate Aaron: "what was charming in the blond ingenuousness of Aron became suspicious and unpleasant in the dark-faced, slit-eyed Cal" (EoE 490). His failure at Aaron's kind of success defines his personality for the rest of the novel, because "once a boy has suffered rejection, he will find rejection even where it does not exist -- or worse, will draw it forth from people simply by expecting it" (EoE 490).

¹ Throughout the course of this discussion, Caleb's original name will be used even though he shortens it to Cal, which is the form used in many parts of the novel.

² Aaron also shortens his name, but, as in the previous note, the original name will be used in this discussion.

Most important, though, is the scene in which Adam, like his father before him, rejects a gift hard-won by one son in favour of a gift that comes naturally to the other (*EoE* 599-600). Lee says, "rejection is the hell he fears" (*EoE* 300), speaking of all children, but it is especially true of Caleb. Steinbeck explains in *Journal of a Novel* that Caleb's ensuing revenge "should have a dreadful quality of happening in spite of anything that could be done" (198). Inevitable or not, Caleb's actions leave him in the throes of unspeakable guilt; he thinks he is so bad that he deserves rejection: "a vicious cur he was, unloved, unloving" (*EoE* 626). Caleb's revenge for this final slight certainly doles out punishment for Aaron and Adam, but he cannot manipulate the outcome: "A sacrifice might [but does not] reach Aron and bring him back" (*EoE* 626). This outcome leaves him caught in the clutches of his own mind, with "no resistance against sorrow and no device to protect himself against shame" (*EoE* 626).

The events leading up to Caleb's and Aaron's final conflict makes it clear that a reassessment of the twins is in order, as their duality as individuals is made known. Caleb's duality is hinted at during his childhood through his paradoxical feelings for Aaron, which echo Charles' for Adam (*EoE* 25). Steinbeck says the twins' "speech must be . . . full of some kind of meaning which stretches not only forward in the book but stems from before in the book" (*JoN* 156): "[Caleb] felt a deep love for his brother and an impulse to protect him in his weakness" (*EoE* 417), but he is threatening, too: "If I was to say you were scared, would you want to call me a liar?" (*EoE* 374). Caleb, supposedly the "bad twin", wants to protect his father, as well, and "appointed himself guardian of his father's content" (*EoE* 507). He has a highly developed conscience, as was mentioned before, repents his wrongdoings, and is nonjudgemental; recognising the bad in himself, it is hard for him to condemn others for their sins. His conversation with Abra in Chapter 52 exemplifies this; they exchange stories of sin, and finding that

they are both tarnished with it, can relax and be themselves (*EoE* 637-9). Lee explains Caleb to himself, calling him: "Dirty in your habits, and curiously pure in your mind" (*EoE* 629). Perhaps this statement explains perfectly the duality existing within Caleb and Aaron, for the opposite is true of Aaron. Aaron's

passions took a religious direction. He . . . spent many hours with the young and curly-haired clergyman, Mr Rolf. Aaron's training in worldliness was gained from a young man of no experience, which gave him the ability for generalisations only the inexperienced can have.

(*EoE* 497)

It is this naive "ability for generalisations" that is at the root of Aaron's sinful thoughts. He "denounced Cal's Godlessness" (*EoE* 497), displaying his own hypocrisy, for Aaron may have gained religion, but he never acquires the ability to examine his own propensity for breaking the tenets of Christianity. For example, he breaks the fifth commandment -- "Honour thy father and thy mother" (Exodus 20.12) -- by expressing hatred for Adam: "By God! I hate him" (*EoE* 488), but never owns up to this sin. He speaks of his shame at his father's failure, saying:

I'm not mad. But I didn't lose the money. I didn't have a crazy lettuce idea. But people laugh at me just the same. And I don't know if there's enough money for college.

(*EoE* 525)

This quotation proves much about Aaron's unrepented shortcomings: he fails to forgive Adam, thinks only of his own pain and injured pride, and worries how the "crazy lettuce idea" will affect his own future. Surely Mr Rolf has expounded upon Christ's views on forgiveness, humility and selflessness!

Even Abra says that Aaron "just seems to think only about himself" (*EoE* 551). In Matthew 22.39, Jesus states that loving one's neighbour as oneself is a commandment second only to the duty of loving the Lord himself, and Aaron is guilty of this sin, as well. When he neglects to include his father in his post-examination celebration he does not think about how a similar rebuff from Adam would make him feel (*EoE* 541). Aaron readily generalises himself as "good" and does not ever examine his own soul for tarnish; it is this that prevents him being the spiritual figure he thinks he is.

Lee says, "every man in every generation is re-fired" (*EoE* 664), and Aaron, according to Steinbeck himself, is "a catalyst of Cal" (*JoN* 177) and his process of redemption. Through Aaron's departure and death and Adam's resulting sickness, Caleb is reborn to realise that he can not be measured by anyone's scale but his own. He is now responsible for the making of his own decisions -- *timshel* -- the choice is his (*EoE* 338).

(ii) *Darkness Visible*

Matty is doubled with both Pedigree and Sophy in William Golding's *Darkness Visible*, his identity most obviously being a reflection of theirs. Boyd compares the novel to "the pictorial technique called *chiaroscuro* [in which] darkness is used to enhance our sense of light" (Boyd 1988: 129) and claims Matty as "light" is emphasised by the "dark" characters in the novel (Pedigree's impulses are dark, and Sophy's entire persona is murky pitch). Matty is the only character of the three to repent (Boyd 1988: 132), even though his crimes are much less severe than those of his foils. He is also victorious over both Pedigree's and Sophy's evil impulses.

The names Matty and Pedigree possess exemplify their reflecting qualities. Pedigree's name carries a dual meaning; his "lineage is

unimpeachable" (Crompton 1982: 199) and he is a pederast, hence his nickname: "Pedders" (*DV* 24). On the other hand, Matty's names evoke his religious devotion. His first name, an orphan's number, is simply seven, calling to mind both the fact that he is a mysterious child with no history and also the book of Revelation, in which seven is mentioned 59 times. His second name, Matthew Septimus, may well refer -- as is suggested by Crompton -- to Matthew Chapter Seven, which opens with the words: "JUDGE not, that ye be not judged", a major theme of the novel (1982: 196); Matthew also means gift of God: "The cry that went up to heaven brought you down" (*DV* 238). Matty's third name, which includes a new surname, is really a combination of 14 surnames, all but one having wind or wild as their first syllable. Windrove, the last and most convincing of all his surnames, is the most suitable for a man who travels the world like the Old Testament prophets: "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit" (John 3.8).

Their names reveal more about their dispositions and destinies than the first impressions they make on the world around them; appearances are contradicted by reality in reference to these two characters. Pedigree is an elderly gentleman and teacher of education and background, who is, in actuality, a child molester or pederast that feels nonchalantly matter-of-fact about his behaviour and morality, saying, "I don't *want* to be cured" (*DV* 230). It is said in the novel that Pedigree "was like Matty and dedicated to one end only" (*DV* 85). Matty's "one end" is his religious purpose, and he is Pedigree's foil; their lives are juxtaposed: "They could be said to have converged on each other, though Matty was going up and Mr Pedigree was going down" (*DV* 21). Matty "may be a prophet and evangelist, but he is also a grotesque and a fool, a saint perhaps, but perhaps a religious maniac" (Boyd 1988: 130). His family is unknown and he has little formal education. Life has been a series of

undeserved punishments for him, yet he retains an amazingly over-developed conscience.

Matty's dogged loyalty and love for Pedigree is that of an adoring brother, while Pedigree's reaction is just as strong but opposite: "He convulsed with loathing" (*DV* 230) for Matty: Their early relationship is an allusion to Cain and Abel (Crompton 1982: 199). Pedigree is ironically seen as God the Father, rejecting Matty's gift of friendship for Henderson's "bland and lyric beauty" (*DV* 27). Henderson's death is as inevitable as Aaron's in *East of Eden*, and Matty's shoes and the connecting curse of Edom, as well as his comment about Henderson doing "Evil!" (*DV* 36), perhaps connect him in some way with the death. This reading is furthered by his claiming to have committed a "great and terrible sin" (*DV* 87) and his act of atonement -- the chain and steel wheels -- at the swampy pond (*DV* 74), but his guilt or innocence is never made clear. All that is apparent is that he feels responsible for Pedigree's ruination at Greenfield's Founding School: "Yet it is the terrible wrong I did my dear friend though perhaps I should not call him that he was so high above me, Mr Pedigree" (*DV* 93). The schoolmaster is more than content to relinquish the blame for his own vices, screaming, "It's all your fault!" (*DV* 37), heightening Matty's anguish and spurring him to what he thinks is part of his purpose -- to become a catalyst for Pedigree's redemption in a manner similar to Aaron's purpose in conjunction with Caleb.

Matty may not adhere to his namesake scripture, "JUDGE not, that ye be not judged" (Matthew 7), in regard to humanity in general, but he certainly does not judge Mr Pedigree. Matty may recognise an innocence in Pedigree seen by no one else; Pedigree's duality stems from the fact that he "has consistently been presented as having a basic innocence of spirit" (Crompton 1982: 213) that can also be called amoral. Immorality would probably be harder for Matty to stomach, as it implies having made a choice to be evil: "Matty's love for Mr Pedigree may start as a childish thing but his continued

loyalty to him as he grows in grace indicates that Matty believes him capable of being saved" (Crompton 1982: 213). Thus, their relationship changes once they are "in a park of mutuality and closeness" (*DV* 264), to one of a saviour and his charge, the sinner:

For the golden immediacy of the wind altered at its heart and began first to drift upwards, then swirl upwards then rush upwards round Matty. The gold grew fierce and burned. Sebastian watched in terror as the man before him was consumed, melted, vanished like a guy in a bonfire; and the face was no longer two-tone but gold as the fire and stern and everywhere there was a sense of the peacock eyes of great feathers and the smile round the lips was loving and terrible. This being drew Sebastian towards him so that the terror of the golden lips jerked a cry out of him --

"Why? Why?"

The face looming over him seemed to speak or sing but not in human speech.

Freedom .

(*DV* 265)

This is the point at which it becomes "difficult to identify where darkness ends and light begins" (Crompton 1982: 197) -- One is One.

Matty is also doubled with Sophy; they are the pair of figurative twins within *Darkness Visible* that reflect each other's qualities with the most clarity, and their pairing defies appearances similarly to Pedigree's juxtaposition with Matty. However, whereas Matty's association with Pedigree sheds light on the child molester's potential for salvation, Matty being a foil to Sophy only serves to shroud her more fully in the darkness of evil. They seem to "personify two extreme possibilities of man" (Schreurs 1991: 139). Sophy is Matty's antithesis and the very being he will be sacrificed to defeat.

Physically, Sophy's and Matty's attributes are most obviously meant to be in opposition with one another, as well as in opposition to their separate personalities. Sophy is so beautiful that she has an "astonishing power . . .

over men" (*DV* 135), but she is also a masochistic sociopath. During the course of the novel, she is guilty of promiscuity, prostitution, terrorism, attempted kidnapping, is an accomplice to Matty's fatal burning, as well as being desirous to commit sexual assault and murder. Matty's appearance, ironically, invokes revulsion in all who see him. He is said to have "a double complex" (Schreurs 1991: 133): an oppressive guilt stemming from the Henderson and Pedigree incident (*DV* 36) and a fear of his sexuality. He recognises his preoccupation with "*The daughters of men*" (*DV* 49), decides on abstinence, and is morally correct to a fault. He is implicated in Henderson's death at the Foundling School, but the implication is tenuous, there being no witness to the incident (*DV* 36). Outside of this, his only crimes are being overzealous and marginally judgmental: "No one but I have felt the dreadful sorrow of not being in heaven with judgement all done" (*DV* 89). The triumph of Matty and his God over Sophy and the Beast is made clear by the symbolic exchange of their physical identities: Matty, in his union with God, becomes "quite pleasant to look at" (*DV* 264), "while Sophy, in an ungovernable rage at her defeat, hysterically mutilates her face and tears out her hair [*DV* 253]" (Clews 1984: 327).

In terms of their identities as religious figures, Sophy and Matty are presented as stark contrasts, as well. Sophy represents "THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH" (Revelation 17.5), the whore on the scarlet beast, and "[not] only does Matty see her as such in the dream which follows his mystified discovery of her act of deceit ([*DV*] 236), but Edwin Bell and Sim Goodchild also become aware of the parallel when they look at her in the rose 'brothel' light of the loft ([*DV*] 246)" (Clews 1984: 326).

Matty is meant "to suffer . . . the fate of the prophets in talking to people in a language that none seem capable or desirous of understanding" (Crompton 1982: 201). He is linked with Moses, wandering after the death of

Henderson as Moses did after murdering the Egyptian, and later connected to Ezekiel through his exile, through difficulties with verbal communication (Crompton 1982: 203), and in his own diary (*DV* 235). In the last section of the book, he can certainly be said to be synonymous with Christ, gathering his followers in the Stanhope's "upper room" for their "Last Supper" (Crompton 1982: 211) and appearing in a "wonderful light and warmth" (*DV* 264) that burns after his death, redeeming Pedigree. He is also responsible for saving an Arab child perhaps meant to be the new Messiah.

Sophy and Matty both have moments of epiphany in the course of events leading to the novel's climax that are congruent with their symbolic identities and purposes. Sophy, in Chapter Nine, realises the extent of her own sexual depravity when she achieves her first mentioned (or mentionable) orgasm after stabbing Roland during intercourse (*DV* 145-6). It is not surprising, then, that her willingness to participate in Toni's terroristic plan stems from her fantasy of murder, to "thrust more still and [feel] it touch the leaping thing or be touched by it again and again while the body exploded with convulsions" (*DV* 252). In the middle of this vision, the clear, lucid thought comes to her: "I choose" (*DV* 251); she revels in her responsibility to darkness.

Matty's epiphany is, of course, very different -- he is to save children -- but it brings him to the same battleground Sophy and Toni are preparing for. In Chapter 14, he realises the face of his immediate enemy, Sophy, by discovering a bit of her dishonesty to Fido. He writes in his diary:

She is the terrible woman but why did she give the sign to me? It is a challenge.

(*DV* 236)

His dream of Sophy as the scarlet whore follows, and the next day the triumphant side of Matty is revealed; he has discovered his purpose and knows, as his dream caused him to ejaculate, that he "can sin like other men":

I can see the sky now. I mean I can look into it and it is very slightly coloured all the way up. The boys came but briefly. I tried to tell them these things about everything rejoicing as it might be with Hallelujahs . . . It is like going over from black-and-white to colour . . . They played music on the gramophone it came out loud and I heard it like I see the trees and the sky now and the boys like angels . . . and I for the first time I began to dance . . . I am a man I could have a son .

(DV 237)

He is rejoicing, realising the dream as a sign of his purpose being furthered, and he says:

I saw a portion of providence . . . What good is not directly breathed into the world by the holy spirit must come down by and through the nature of men. I saw them, small, wizened, some of them with faces like mine, some crippled, some broken. Behind each was a spirit like the rising of the sun. It was a sight beyond joy and beyond dancing. Then a voice said to me it is the music that frays and breaks the string.

(DV 237-8)

It is the music that frays and breaks the string. Matty knows it is his mortality that makes him worthy to be sacrificed as a "burnt offering" (DV 238), as well as his willingness, for he too, has *chosen* to participate in this Armageddon.

**1b. Reflecting Characters Exhibiting a Chosen Goodness
versus a Potential for Evil: *East of Eden***

There is also a grouping of pairs defined by their potential for evil -- one character who recognises his or her own darkness, but chooses a path of goodness is the double to a character that makes the decision to live for the darkness. Cathy and Abra are reflections of one another that follow this pattern. Steinbeck says in *Journal of a Novel* that Abra is "the strong female principle of good as opposed to Cathy" (172). Both are figures of strength and capable from a young age of controlling situations involving men. Cathy, for example, when faced with the physical punishment inflicted by her father as a last resort:

learned quickly. She found him out and knew him, and once she had learned she screamed, she writhed, she cried, she begged, and she had the satisfaction of feeling the blows instantly become lighter.

Mr Ames was frightened at the noise and hurt he was creating. He stopped.

(*EoE* 93)

She also, like Sophy, appears to be what she is not and because of this, has an edge on her unsuspecting victims. She says to Adam:

I remember how they talked. "Isn't she a pretty little thing, so sweet, so dainty?" And no one knew me. I made them jump through hoops and they never knew it.

(*EoE* 359)

Abra, upon meeting Caleb and Aaron, is in complete control, and "Now that she had got herself in charge, Abra looked around and inspected her

conquests" (EoE 386). Although Abra's manipulations are much softer and more innocent than Cathy's, they are still effective; when she takes on a maternal tone with Aaron "His eyes were smiling and he seemed almost to be rocking in her arms" (EoE 387).

Even more important than their common manipulative powers is the fact that they are both recreated by the men who love them. Cathy is recreated by both Adam (EoE 291) and Aaron (EoE 578), and Abra is recreated by Aaron, as well (EoE 643). They are both loved by naive men ignorant of women, having both lacked proper mothers, and idealistic enough to believe their dreams instead of their eyes.

Although Cathy and Abra have much in common, their basic difference is a major one and contained within the aforementioned quotation from *Journal of a Novel*: Cathy is a "C" character, and therefore, intrinsically bad, while Abra, being an "A" character, embodies more good than evil. Abra recognises the bit of evil in her nature: "I'm not good either" (EoE 552), she says to Caleb. Having recognised her own imperfection, Abra can go about the process of trying to be good; she is in a position to repent.

Cathy, on the other hand, wallows in her own evil, and it is far worse than Abra's. She even attempts to discount it, as Sophy does in *Darkness Visible* (139):

Well, had anything or anybody ever really touched Kate -- really got through and soiled her? Certainly not. Only the hard outside had been brushed by contacts. Inside she was intact -- as clean and as bright as this boy Alec -- was that his name?

(EoE 565)

She is referring to Aaron, and the fact that she does not even remember his name testifies to the fact that she feels no remorse. She does not repent, and is, therefore, far from redemption. It is pointed out, however, that Cathy does

have "at least a glimmer of a redeeming human quality" (Heavilin [A] 1993: 94). The fact that she does not want Aaron to know about her (*EoE* 566-7) and wills him her fortune (*EoE* 611) proves she has a tiny bit of "maternal protection and pride [and this] provides a glimpse of what might have been -- connections she might have made, and affection she might have shared with her sons" (Heavilin [A] 1993: 94).

Just as Cathy and Abra are doubled in *East of Eden*, Adam Trask and Cyrus Trask are juxtaposed as fathers. Adam's and Cyrus' fatherly paths converge and diverge numerous times. For example, their attitudes toward women are polarised. Cyrus seems to adhere to a policy advocating the use and abuse of females: he threatens to disfigure the prostitute that infects him with gonorrhoea (*EoE* 16), mourns his first wife's suicide (prompted by her contraction of his infection) with a keg of whiskey (*EoE* 17), and acquires a seventeen-year-old replacement for a variety of reasons:

[He] wanted a woman to take care of Adam. He needed someone to keep house and cook, and a servant costs money. He was a vigorous man and needed the body of a woman, and that too cost money -- unless you were married to it.

(*EoE* 17)

Adam's behaviour in relation to women is equally unreasonable, but more positive. He "ached toward [his stepmother] with a longing that was passionate and hot" (*EoE* 24) and builds such a towering pedestal for Cathy that he cannot see her clearly enough to recognise her true nature. He and Cathy have sex only once (*EoE* 362), and the only other woman he is ever romantically involved with is a squaw he keeps during the war previous to meeting Cathy (*EoE* 117). He mourns the squaw, but nearly dies of sorrow after Cathy's departure, proving himself his father's antithesis in his relationships with women.

Adam's actions are reminiscent of Cyrus' when his boys are infants, for after his confrontation with Cathy he realises that he has neglected to feed them (*EoE* 226), just as Cyrus forgets to feed Adam after his first wife's death (*EoE* 17). Adam, however, reacts to his boys as young children in a manner completely opposite to Cyrus' methods with him and Charles: he ignores Caleb and Aaron for over a year and after acknowledging them with names, leaves their raising to Lee (*EoE* 392), becoming "Daddy at a distance" like Stanhope (*DV* 115). Cyrus, on the other hand, trained his boys to be military prodigies:

He taught them the manual of arms when they could barely walk. By the time they were in grade school, close-order drill was as natural as breathing and as hateful as hell. He kept them hard with exercises, beating out the rhythm with a stick on his wooden leg. He made them walk for miles, carrying knapsacks loaded with stones . . . He worked constantly on their marksmanship.
(*EoE* 21)

Adam tells Samuel that he could not love his father: "I had the kind of feeling you have in church, and not a little fear in it" (*EoE* 189), so it is ironic that Lee tells Samuel, "They admire their father, but I think they love me" (*EoE* 328). Adam apparently inherits or learns the qualities belonging to Cyrus that invoke respect; awe, fear, and admiration have much in common by way of their separation from comfortable love.

Adam is said in the novel to be "the most rigidly honest man it was possible to find" (*EoE* 644) and in this way he is a foil to his father, whom he calls a "thief" (*EoE* 643). After close inspection, however, it seems that Adam's honesty is flawless only in abstract circumstances removed from himself. For example, he has a hard time deciding whether or not Cathy should have the money left her by Charles, as she will use it for her horrible plans (*EoE* 420-1), and he admits he would resign from the draft board before his boys were

eligible: "A man couldn't let his own go free" (*EoE* 575). Adam deals with both of these moral dilemmas honestly.

He does, however, circumvent the glare of truth concerning matters closest to himself. He lives off the money that made his father a thief and, when urged to tell his sons about Cathy, replies with a rationalisation: "That would rob them of the good thoughts about their mother" (*EoE* 395). Degrees of truthfulness are not easy to interpret, but if Cyrus exists within the realm of dishonesty, then Adam, by comparison, has to be relegated to the opposite sphere. Adam lacks courage more than he lacks morals.

If Adam can be said to have observed his father's attitudes towards women, rejected it, and instead gone to the opposite extreme, it can also be said that he should have learned from Cyrus' mistakes in child rearing, as well. Such is not the case, as he re-enacts Cyrus' most deplorable sin -- rejection of one son for the other. Adam witnesses Charles' rejection firsthand and lives through his brother's wrath afterwards (*EoE* 33). He protects Charles from Cyrus and knows his brother's pain stems from Cyrus having rejected Charles' offered love for Adam's withheld regard (*EoE* 35). How ironic, then, that he does not see that he is guilty of blatant favouritism before it is too late. Samuel presents him with the truth in the form of a question, "Do you love one more than the other?" (*EoE* 330), but he changes the subject. Adam cannot even accept a compliment regarding Caleb's intelligence graciously; he must draw a comparison between his sons and pick Caleb the loser: "Cal didn't take college tests a year ahead" (*EoE* 576).

Caleb, like Charles, reaches out to his father. A subconscious caress from Adam is "a magic to be depended on . . . the ceremonial symbol of [Caleb's] dogged adoration" (*EoE* 491). Aaron, on the other hand, notices only Adam's failures: "He sure fixed me. I can't hold up my head" (*EoE* 488). Caleb develops "a wish to protect [Adam] and to make up to him for the things he

had suffered" (EoE 497), but Aaron purposefully leaves his father out (EoE 542).

Adam remains oblivious to all this turmoil on his account and lights the fuse on the time-bomb he has left in Caleb's care, as his father before him did. He asks Caleb to protect Aaron from the truth about their mother (EoE 506), acknowledges him as an adult, yet still brushes his gift aside as one would the chattering of a toddler. He tells Caleb,

No. I won't want it ever. I would have been happy if you could have given me -- well, what your brother has -- pride in the thing he's doing, gladness in his progress. Money, even clean money, doesn't stack up with that.

(EoE 600)

Caleb's reaction is inevitable, as Charles' was. Aaron must be hurt, and once the deed is finished Caleb's self-loathing is profound: "the pain of his scraping seemed good to him" (EoE 626). Here Adam finally redeems himself, as Cyrus never does, for once the consequences of Caleb's anger are known by all, Adam forgives him by choosing to offer him *timshel*, the blessing of choice (EoE 666). He diverges from Cyrus' path in time to spare Caleb the life lived by Charles.

Adam's and Cyrus' relationship to one another is one of contradiction and duality. When Adam questions his father's decision to make him enlist and keep Charles at home, Cyrus replies:

Sometimes I think you're a weakling who will never amount to a dog turd. Does that answer your question? I love you better. I always have . . . Else why would I have given myself the trouble of hurting you?

(EoE 30-1)

Cyrus' love for Adam takes the form of control; he decides that it is his responsibility to make a man out of his favourite son by forcing him to serve his country. He does not respect Adam enough to allow him to make his own way.

Cyrus' paradoxical feelings toward his son are reproduced in Adam's feelings for him, although they are inverted. Adam admits to Charles that he did not ever love Cyrus, but still respects him and does not think his fortune ill-begotten, explaining that lack of love prompts greater faith (*EoE* 78). This strange father-son connection sets the stage for Adam's descent into Cyrus-like ineffectuality with his own sons. His redemption occurs only after his liberation from his father's pathology.

1c. Reflecting Characters Exhibiting Different Degrees of Evil: *Darkness Visible*

Relationships consisting of degrees of evil within a doubling is demonstrated by the second type of reflecting characters. The ways that they mirror and reflect one another differ from the preceding sets as the contrast of positive and negative loses its emphasis to the range and scope of negative divergence between them. In the case of the twins, Sophy and Toni, the negativity stems from their refusal to recognise any positive leanings within themselves, but the similarities between their impulses outside of this are few. However, the degrees of evil portrayed in the doubling of Sim and Pedigree has its foundation in the similar nature of their crimes; Sim passively pursues the same goal that Pedigree actively seeks.

Sophy and Toni are reflections in a way similar to Aaron and Caleb: dark and worldly in contrast to pale and spiritual, but neither of them is "good". Sophy's colouring is dark, and she is robust in both body and deed: "Sophy could do the step and would have liked to do it for ever, one, two,

three, hop" (*DV* 106). In contrast, Toni is translucent and spiritual. Her hair and skin are so light it is "as if preparing for disappearance it had entirely got rid of its colour" (*DV* 105) and she "had a religious thing" (*DV* 143).

Because both women display intensely antisocial behaviour, their lives appear to be more linked than the similarities warrant. The origin of their names reveal a great deal about their significance in Golding's apocalyptic vision. Sophy's name is connected ironically to the author's Armageddon. She embodies evil, but her name is synonymous with the Virgin Mary's to second-century Docetic Gnostics (Clews 1984: 328) and means wisdom; her evil is as ineffectual as her misnomer is inaccurate. She stays close to home and participates in petty criminal activity taken up for pure personal gain: "It was fun to see how the Pakis bundled money into the bag as if it was sweets or incense" (*DV* 158). Her one attempt at anything outside of thievery leaves her "bouncing and flailing about" (*DV* 249) like the snared rabbit that foreshadows her failure; the only wisdom she possesses is that of self-actualisation.

Toni, however, is named after the daughter of Octavia and Nero, "evoking first-century Rome, the city which is the target of John's apocalyptic denunciation as the new Babylon" (Clews 1984: 328). Rome's great thinkers, if alive, would probably not want to be linked with Toni, but she too, is part of a pensive group that has a common political objective. She "got politics the way she got Jesus" (*DV* 144) and becomes "Ideas and emptiness, the perfect terrorist" (*DV* 253). Having detonated a bomb (*DV* 248), escaped the police, and acquired her sister's lover (*DV* 253), Toni is definitely the more criminally successful of the pair.

Even though Sophy and Toni both suffer their father's indifference and seem to want revenge for something, the twins' reactions are polarised. Sophy's anger erupts on the world of men as antipathy followed by violence. She "had a naked realization of her own power should she care to exercise it,

to do anything she liked with Mr Goodchild . . . only it would not be worth the trouble" (*DV* 120-21), but later she finds she can achieve orgasm by stabbing Roland (*DV* 145), and finally forms a plan stemming from her fantasy to castrate and eviscerate a young boy with a knife (*DV* 252). Upon confronting her father, Sophy is boiling with hate, and yet confusedly considers "offer[ing]" (*DV* 188) herself to him sexually.

Toni, on the other hand, is not confused in the slightest and successfully separates herself from her father and the offending environment by removing herself to the other half of the globe. Her otherworldliness allows her distance from the reality of her cursory upbringing, but she must react, nonetheless. Toni's retaliation surfaces on a much larger scale than Sophy's -- terrorism infers misanthropy -- and she is much more successful at her pursuits than her sister.

Sophy's and Toni's relationship is one of reciprocity, displaying their duality as individuals through one another. Being much more self-actualised than Toni, Sophy recognises her intense emotions: "*I hate! I hate! I hate!*" (*DV* 138). She does not, however well she may seem to know "the dark direction at the back of her head" (*DV* 134), understand the futility of her own jealous desires to imitate her sister (*DV* 135), or why, like Caleb (*EoE* 490), she must fail in her mimicking. Sophy's failure at her one attempted crime of grandeur unleashes a frenzy of violence, but this time it is directed at herself: she "wondered how much damage she had done her face" (*DV* 253).

The end of *Darkness Visible* unveils an unknown side of Toni, too. Not only is she capable and willing to commit impersonal terroristic acts on strangers, but she has achieved such distance from her former life that she can masterfully deceive and terrorise her twin. Toni's dramatic entrance after returning to enlist Sophy in her scheme is made all the more so by her accurate imitation of Sophy: "a dark head of hair . . . a new face . . . [and] enigmatic contact lenses" (*DV* 189-90) complete the disguise. This disguise

becomes a metaphorical reality during her departure, for she takes Gerry, her sister's lover, with her (*DV* 253) as the final coup de grace. Hence, Toni's ethereal brutality takes on a new dimension; it seems she can not only successfully imitate her twin, but can also effectively displace Sophy by replacing her.

Then there is the case of Pedigree and Sim, who can be paired as reproductions of differing degrees of evil, because they are active and passive pursuers of the same goals. In the tradition of Matthew 5.28: "But I say unto you, That whosoever looketh on a woman to lust after her, hath committed adultery with her already in his heart", *Darkness Visible* makes assertions about thoughts, desires, and borderline participation being as abominable as the outright violations themselves. Because Sim does not act on his infatuation, though, the evil in his nature differs from Pedigree by degrees.

The importance of Pedigree's name has already been established in its linkage with pederast (see page 37). Goodchild's name has a more elusive significance, as it could mean numerous things or nothing: it could be just a name. As this is doubtful, considering that all of the major characters in this novel have names that suit their particular identities, Sim brings to mind the words similar or simile. Both are words of comparison, an idea important to the character of Sim and his likeness to Pedigree. Sim is also the first syllable of the word simon-pure, which comes closer to the crux of *Darkness Visible*, as it is a paradox: genuinely pure *or* hypocritically virtuous; this is an idea very important to Golding's theme of judgement. Sim himself is attracted to the innocent goodness in children, hence Goodchild. The mysteries of his name are not lost on his society, either, proving "peculiarly attractive" (*DV* 255) to those following his case after Matty's death.

Sebastian and Sim also have a frustrated intellectual vocation in common. Pedigree teaches a class full of boys "who had given some evidence of having reached their educational ceiling", so "[there] was no use found here

for his Classics" (*DV* 21). Sim's bookselling is reduced to "rearranging and . . . reticketing" (*DV* 193); he is confronted with the following problem: "What brilliant and unique stroke of the antiquarian bookseller's craft would prise that crowd of white people away from the telly and bring them to read old books again?" (*DV* 193). His is as futile a quest as Pedigree's.

Both men are also bewildered in facing the prospect of ageing and mortality. Pedigree finds that "Age, then, had leapt out of its ambush somewhere and now went with him, so that he felt in himself even less able than usual to cope with the graph of his obsession" (*DV* 262). Goodchild laments the degeneration of his business and his inability to stop it, "what with being bald and old and breathless" (*DV* 193).

Most importantly, Pedigree and Sim have in common a sexual yearning for the beauty of children. Pedigree says that this beauty can "consume him, obsess him, madden him" (*DV* 22). He is blatantly honest about this deviation -- his "beautiful condition" (*DV* 230) -- although he does make pitiable excuses for himself: "The thirsts of men were not to be controlled so men were not to blame for them" (*DV* 32). Sim admits he was in love with Sophy and Toni, but tries to call it "Paternal instinct" (*DV* 224). Soon after, he tells himself, "It was all pure fantasy" (*DV* 226). He protests Edwin's identification with Pedigree, vehemently disagreeing with his statement: "There, but for the grace of God" (*DV* 213), postulates on his theory of "partitions" (*DV* 225), and says of their Philosophical Society meeting:

You might have told me [Pedigree was coming]. I assure you, Edwin, if I'd known I wouldn't have come. Damn it man -- we caught him shoplifting! And don't you know where he's been? He's been to jail and you know why. Damn it man!

(*DV* 229)

This defensiveness points to a sensitivity to the issue of paedophilia. It is not coincidental that Matty gives Goodchild Pedigree's ball, insinuating Sim's moral duality with his "great solemnity" (*DV* 212). Sim finally admits responsibility in one of his final epiphanies:

I had nothing to do with it. Nevertheless I am guilty. My fruitless
lust clotted the air and muffled the sounds of the real world.
(*DV* 257)

He realises that the fact that Pedigree acts on his obsession is the only "partition" existing between them, and although this physical fact is important, it does not change the similarity of their nefarious intentions: "Sim Goodchild has been quick to condemn Mr Pedigree for coming into his shop to steal books as 'bait' for children, without recognising that his placing of the children's books in the window to attract the Stanhope girls was equally culpable, and more so in that it was cloaked in pious platitudes about children's cleanness, sweetness, and innocence" (Crompton 1982: 211).

It is only fitting that Pedigree and Sim effectively switch places at the end of the novel. In the novel's beginning, it is Pedigree that is guilty of all crimes, even ones he did not commit, such as the "pram-shifting" (*DV* 84): "Certainly those ladies at the supermarket who were prevented from scratching his eyes out would have screamed a rebuke at anyone who had suggested it was possible he had never touched a pram at all" (*DV* 85). Goodchild, although innocent of terrorism, is a scapegoat, as well: "And then the spit, incompetent spitting, badly aimed, hanging on the sleeve of his heather-mixture greatcoat -- We did nothing! It was a kind of praying!" (*DV* 255). On a more personal level, Goodchild, once Pedigree's indignant accuser (*DV* 119), is humiliated and exposed by him: "How do I know I'm not speaking to a very clever pair of terrorists who put those girls up to it?" (*DV*

259). Pedigree is also, quite possibly, responsible for the meeting in Sophy's room being recorded for the police: "You went to switch the bug on!" (DV 259), Edwin accuses. Golding's heading of the third section of the novel, *One is One*, finds yet another purchase in the slippery meaning of his story.

2. Characters that are Reproductions of One Another

Pairs in which one character is portrayed as a reproduction of another make up the second primary set of doubled characters. There is a philosophy or pattern of behaviour common to both individuals that is often seemingly inherited.

2a. Characters with an Inherited Philosophy in Common: *East of Eden*

This first subset of reproductions share a philosophy, subconscious or conscious, that appears inherited, as all are related. It could be that the philosophy is meant to be seen as a learned mode of thinking, except in the case of Charles' and Cathy's pairing with Caleb, as he never meets his uncle and never truly knows his mother.

Adam is also paired with his son, Aaron, although the pairing in itself is very different from his pairing with either Charles or Cyrus. Adam's pairings with his brother and father are based on Adam being an opposite to Charles and eventually choosing to be an opposite to Cyrus. However, Aaron mirrors Adam, especially in respect to his idealism. This idealism taints their views of women, creeps into their dreams, making them unattainable, and finally, causes them to hurt those closest to them. Adam's view of women is idealistic from his childhood on, because of an ignorance of women, as is the case with Aaron. Both grow up without a proper mother: Adam has Alice,

Aaron has Lee. The substitutions leave something to be desired, however. Adam cannot understand what he has missed,

but all the long lack of holding, of rocking, of caressing, the hunger for breast and nipple, and the softness of a lap, and the voice-tone of love and compassion, and the sweet feeling of anxiety -- all these were in his passion.

(EoE 24)

Aaron suffers tremendously from his lack of maternal love, and he, too, confusedly tries to pinpoint exactly what he is missing: "Ah, but in the schoolroom, at Christmas and graduation, when the mothers of other children came to the parties -- then was the silent cry and the wordless longing" (EoE 475). Abra says Aaron "always felt -- well, kind of crippled -- maybe unfinished, because he didn't have a mother" (EoE 546).

Adam and Aaron both expect the women they love to fill this motherless void, even though it is impossible. Adam says of Cathy,

A kind of light spread out from her. And everything changed colour. And the world opened out. And a day was good to awaken to. And there were no limits to anything. And the people of the world were good and handsome. And I was not afraid anymore.

(EoE 190)

Even had Cathy not been a "monster" (EoE 80), she surely could not have brought this kind of inhuman joy to Adam every day for the rest of his life. His idealistic over-glorification of this woman must inevitably crumble, even though "he will continue to maintain his picture against every influence until his world comes down" (JoN 90). Samuel says, "I don't think you ever saw her -- only your own creation" (EoE 291). Aaron's creation crumbles before he

even marries her, so stifling does she find the robes of sainthood. From the beginning of Abra's and Aaron's friendship as young children, he gives her a role that she cannot ever sufficiently fill: "Maybe we could pretend like you're my mother" (*EoE* 471). Later, Aaron fashions Abra out of a fabric destined to unravel, one "absolutely pure. Nothing but pure -- never a bad thing", and Abra laments this and more to Lee, saying, "I'm always afraid . . . I'll get mad or I'll smell bad . . . He'll find out" (*EoE* 548).

Adam and Aaron are each paired with their brothers, who are both representative of Cain as gardeners or farmers. Adam and Aaron, the Abel figures, show little interest in this type of life -- until they create Cathy and Abra and reveal their duality. In Chapter 15 Adam tells Samuel, "I'm going to make a garden so good, so beautiful, that it will be a proper place for her to live and a fitting place for her light to shine on" (*EoE* 190), and Aaron, likewise, once he has fallen in love with his "immaculate dream", dreams of the ranch where "he could live in purity and peace with the world . . . and hide from ugliness" (*EoE* 578-9). Foreshadowing of the demise of both relationships begins at once, for these women cause Adam and Aaron to strive for things that do not exist. It is futile for the father and the son to attempt to live in a way that is contradictory to their natures, and impossible, for the same reason, for Cathy and Abra to fulfil their expectations.

Adam's and Aaron's idealism colours their relationships within their family, too. For example, Aaron celebrating his passed examinations with Mr Rolf instead of Adam is prompted by Aaron's humiliation at Adam's failed business venture. Salinas is now a "dirty town" (*EoE* 543), because Aaron has tasted disappointment and been humbled. He idealistically thinks that by enveloping himself in the safety of the church he will be removed from human suffering, but it does not occur to him that this immersion may rob others of happiness.

Adam is also guilty of hurting with his idealism. He is so saturated with Aaron's accomplishments and his odious responsibilities at the draft-board office that he cannot fathom the importance of Caleb's gift. He does not see it as an attempt to win his love, as Charles tried to win Cyrus' (*EoE* 78), and does not understand the consequences of rejecting Caleb. Adam is idealistic enough to think that Caleb will heed his suggestion to imitate Aaron: "I would have been happy if you could have given me -- well, what your brother has" (*EoE* 600).

The final aspect of Adam that is echoed in Aaron is his withdrawal from life as a reaction to the discovery of Cathy's evil. Once Cathy leaves the ranch Adam

saw the world through grey water. Now and then his mind fought its way upward, and when the light broke in it brought him only a sickness of the mind, and he retired into the greyness again.

(*EoE* 280)

Samuel saves Adam, forcing him out of this "grey water", but Aaron is not so fortunate. Abra says, "I think Aron, when he didn't have a mother -- why, he made her everything good he could think of" (*EoE* 548), and this mental sculpture shatters when Caleb takes him to Cathy's brothel: "Aron . . . turned and ran, screaming like a broken-hearted child" (*EoE* 625). Running away is also Adam's reaction to the truth of Cathy's depravity (*EoE* 342). Joining the war effort by enlisting is Aaron's way of escaping into the "grey water", away from his painful universe: his family, his girl, his church, and his unwelcome knowledge. Sergeant Dane and Corporal Kemp are both right when they surmise Aaron is "running away from love" or "running away from himself" (*EoE* 603). He, as Caleb tells Adam, "hasn't enough badness in him to stand

it", and the part of Caleb's thoughts not spoken aloud hangs in the air: "any more than you could, sir" (*EoE* 506).

Being linked by their names all starting with the same letter as Cain and the motivation for revenge they share with Sophy and Toni, Charles, Cathy, and Caleb could be grouped as a trio, but Caleb's escape from the inherited cycle of rejection and revenge is made more clear if the pairings are done separately. Charles and his nephew, Caleb, even though they never meet, share many characteristics and experiences that make them a set of figurative twins; Caleb is a reproduction of his uncle. Adam says that Caleb looks like Charles on his sons' naming day (*EoE* 292), and this shared reference begins the pairing of the two. One is reminded of Charles when Caleb manipulates Aaron with "the sharpest weapon he had found" (*EoE* 377) -- their absent mother -- just as Charles manipulated Adam with fear: "[Adam] had always felt the danger in his brother, but now he understood that he must never win unless he was prepared to kill Charles" (*EoE* 26).

Even Cathy, although she has not seen Charles since coming to Salinas and has only seen Caleb in passing, perceives the physical and psychological similarities in her estranged son and lost lover:

She looked at him closely, observed every feature. A dim remembered picture of Charles leaped into her mind.

(*EoE* 510)

More specifically, she calls Caleb by Charles' name during this same meeting (*EoE* 513), finally admitting to herself later why she fears Caleb:

The smart one -- the dark one -- bothered her. He was like Charles. She had respected Charles -- and Charles would probably have killed her if he could.

(*EoE* 566)

Both men are also farmers, fulfilling their roles as the two Cains in *East of Eden*. Charles tells Adam he "couldn't ever go away" (*EoE* 79) from his father's land. Caleb tells Samuel, "Next year my father is going to let me have an acre in the flat" (*EoE* 334). The gifts they offer to their fathers are of the land -- Charles' knife for Cyrus was bought with money earned cutting firewood (*EoE* 71), while the money Caleb tries to give to Adam is from selling beans (*EoE* 533).

It is also not a coincidence that Charles and Caleb both have relationships with women linked romantically to their brothers. Charles' relationship with Cathy is a recognition of like kind (*EoE* 130), as well as a sexual one (*EoE* 139). He commits adultery with Cathy at her behest; she has just married Adam that day. Caleb's situation with Abra is not as volatile, as she is not Aaron's wife, but is questionable, nonetheless. Aaron has already joined the service, having alienated Abra before he left: "He was going to have it come out his way if he had to tear the world up by the roots" (*EoE* 638). Caleb's relationship with Abra is not technically adulterous, but this particular link between him and his uncle exists because of the intertwining relationships between the two women and the two sets of brothers.

The most important thing that Charles and Caleb have in common is the sequence of events -- rejection and revenge -- revolving around their fathers. Charles' gift to Cyrus may be a knife (*EoE* 32), while Caleb's gift to Adam is money (*EoE* 599), but both are rejected by those meant to be their receivers. Lee says in Chapter 22 :

The greatest terror a child can have is that he is not loved, and rejection is the hell he fears, . . . with rejection comes anger, and with anger some kind of crime in revenge for the rejection, and with the crime guilt.

(*EoE* 300)

Both men follow this path exactly, except Charles is too sociopathic to feel guilt. Charles' anger and revenge is exacted through physical means, for he beats his brother and tries to kill him (*EoE* 34). Caleb's revenge, on the other hand, is of the emotional kind: he destroys Aaron's imaginary mother by revealing to him the real one (*EoE* 602) and is indirectly responsible for his death.

The important distinction between the uncle and his nephew is the absence and presence of guilt, respectively. Charles "was never sorry -- ever" (*EoE* 26) and bears a scar on his forehead, "and while most scar tissue is lighter than the surrounding skin, Charles' scar turned dark brown" (*EoE* 52) -- the mark of Cain. Caleb is marked, as well, but "marked with guilt out of himself . . . almost more than he can bear" (*EoE* 666). The distinction is that Charles' scar is visible and will be part of him for the rest of his days, but Caleb's is internal -- perhaps with Adam's blessing it disappears. Caleb recognising his own guilt and asking and receiving forgiveness makes him the point at which the cycle of ancestry determining actions is broken; the balance of Caleb's duality tilts, allowing the dark side of him to be overpowered by his need for forgiveness.

Caleb is also juxtaposed with his mother, Cathy. Caleb is a manipulator: "But Aron here, looking helplessly at him, was a lump of soft mud in his hands" (*EoE* 417), just as Cathy is: "And when they thought they could tell me what to do -- oh! that's when I fooled them best" (*EoE* 513).

Vengeful impulses motivate both mother and son. Cathy tells Adam she wants to find the man that almost killed her, Mr Edwards:

very slowly and with the greatest attention to pain I will take his life away. If I do it well and carefully, he will go crazy before he dies.

(*EoE* 361)

Her plan to destroy Salinas through the humiliation and exposure of its most respected citizens (*EoE* 360) can be likened to Caleb kicking the anthill on page 388; she wants to "kick it to pieces and watch while the frantic ants took care of their disaster". Humiliation is also the form of revenge Caleb chooses with Abra when he "knock[s] down her anthill" (*EoE* 388) by playing on her fear (*EoE* 390-1). Showing Aaron Cathy's circus is Caleb's cruellest revenge (*EoE* 602).

In *Journal of a Novel*, Steinbeck writes of Cathy to his editor:

Her life is one of revenge on other people because of a vague feeling of her own lack. A man born blind must in a sense hate eyes as well as envy them. A blind man might wish to remove all of the eyes in the world.

(*JoN* 146)

This "vague feeling of her own lack", her inability to see the good in humanity (*EoE* 428), is manifested whenever she is confronted with the life she gave up: "a curious spasm shook her -- an aching twist rose in her chest" (*EoE* 512). She hides in the "grey room [that] was a cave to hide in, a dark burrow in the earth, a place where no eyes could stare at her" (*EoE* 523). The day she commits suicide she admits, "They had something she lacked, and she didn't

know what it was" (*EoE* 610), but she never recognises her crimes and so cannot gain redemption through repentance.

Cathy considers herself to be separate from the rest of weak humanity and needs no one, no one except for Aaron. He not only represents the past she abandoned and lost, but epitomises to her all that she envies in her fellow man -- goodness; she is so jealous of the positive qualities in others that she has ceased to believe they exist (*EoE* 428). She fantasises about the future they could have:

Suddenly she knew that she did not want Aron to know about her. Maybe he could come to her in New York. He would think she had always lived in an elegant little house on the East Side. She would take him to the theatre, to the opera, and people would see them together and wonder at their loveliness, and recognise that they were either brother and sister or mother and son.

(*EoE* 566-7)

Caleb, too, grapples with what he lacks and relates it to Aaron:

A pain pierced Cal's heart. His planning suddenly seemed mean and dirty to him. He knew that his brother had found him out. And he felt a longing for Aron to love him. He felt lost and hungry and he didn't know what to do.

(*EoE* 417)

Obviously, his conscience is more developed than Cathy's: "Dear Lord, . . . Don't make me mean. I don't want to be" (*EoE* 422). The good in others is so clear to Caleb that his own faults are magnified to him, and he must strike out like his mother, but for a different reason. He tells Adam about Aaron and about himself:

He's good. He's really good . . . And I do bad things to him. I cheat him and I fool him. Sometimes I hurt him for no reason at all.

(*EoE* 503)

Caleb's final act of revenge is "no relief from pain and . . . no triumph" (*EoE* 625). His regret is sharp and without reprieve, for Aaron dies. Caleb is, however, blessed by his dying father (*EoE* 666) and thus redeemed. In this is the most important distinction between him and his mother -- he can be forgiven, because he seeks forgiveness.

2b. Pairings of Choice: Non-inherited Common Philosophies

There are also groupings that can be made of characters appearing to be reproductions sharing a philosophy or behaviour pattern that is not inherited. These doubles are paired by choice, choosing to act or speak of themselves in such a way as to make them synonymous with their counterpart.

i. *East of Eden*

Lee and Samuel are a perfect example of a set of reproductions paired by choice. Their pairing is very important to the duality of *East of Eden*, because within this union is a marriage of equality between Eastern and Western philosophies that leaves both characters, especially Lee, a mixture of the two in a way that brings to mind the title of the third section of *Darkness Visible* -- One is One. In the novel's beginning, the differentiation between Lee and Samuel is straightforwardly obvious. By the conclusion, however, it

becomes difficult to separate their personalities and philosophies into the opposite spheres so apparent earlier, as the men evolve into a homogeneous mixture housed in the body of Lee, the most dynamic character in the novel.

Not only are Lee's and Samuel's introductions very different, but they reveal a great deal about the stage of life each man is in at the particular time they come into the story. Samuel's introduction consists of a whole chapter containing a bit of his family history up to the point he meets Adam Trask (*EoE* 9-13), while Lee's only introduction is, "Lee, his pigtailed Chinese cook, had made a special trip to Pajaro to buy the pots and kettles and pans, kegs, jars, copper, and glass for his kitchen" (*EoE* 175). When these two introductions are juxtaposed, they help to establish the early division of these two men.

Lee does not mind being the mysterious Chinese servant, for it gives him plenty of room to develop internally. He calls servitude "the refuge of the philosopher, the food of the lazy, . . . a position of power, even of love" (*EoE* 184). It is of no consequence that he is not presented along with his past, because his present and future within the story are his periods of evolution, whereas Samuel's history has already shaped him. Samuel has not the capacity for being as dynamically changing a figure as Lee is. Samuel's importance at the beginning of *East of Eden* is established by his revealing introduction and continued throughout the novel, but Lee grows into his importance and is of great consequence at the end of the novel.

Lee is an American born to Chinese immigrants, but he dresses in Chinese fashion and speaks in Pidgin, claiming that not everyone can "separate [their] observation from [their] preconception" (*EoE* 182) as Samuel does. Lee claims to be more easily understood playing the part of a foreigner. Likewise, Samuel has a foreignness about him, being an Irish immigrant. He is a servant to poverty and hope as opposed to a man. He practices many trades: farmer, blacksmith, thresher, well-digger, and inventor, but "had no

gift for business [and] . . . no gift for reminding" (*EoE* 11) his debtors to pay. Patenting his inventions is an unprofitable passion, for "other men who had the talent took Samuel's tricks and sold them and grew rich" (*EoE* 10), leaving the Hamiltons to scrape by on their barren stretch of land. Samuel is a much-loved storyteller, and neighbours come from miles around to work and talk with him, and he says, "I try to be funny for them even when the sadness is on me" (*EoE* 183). Like Lee, he finds it easier to fulfil people's expectations than to fight them.

A sixth sense is something else Lee and Samuel share throughout *East of Eden*. A local rancher, Louis Lippo, who introduces Adam to Samuel says he thinks the Irishman can predict the future (*EoE* 156), and shortly thereafter Samuel tells Adam: "There's a black violence on this valley . . . [like] some old ghost haunted it . . . and troubled the air with unhappiness" (*EoE* 163). This bit of foreshadowing and premonition is strengthened when he meets Cathy and is very much unsettled by her mien (*EoE* 192). Later, after Cathy bites his hand when he is acting as midwife during her delivery, Samuel tells Lee: "I feel wings over this house . . . a dreadfulness coming" (*EoE* 219).

Lee, too, feels something akin to dread as early as Samuel, for although he offers no information to Samuel when asked what is awry at the Trask place, he does ask Samuel if his family needs a cook (*EoE* 194). He is also intuitive enough to come back early from his errands in Salinas, possibly saving Adam's life (*EoE* 232). Lee's extraordinary perception is also evident at the end of the novel. For example, in Chapter 41, Lee offers Caleb a loan before he is asked:

"I've got five thousand dollars if you ever need it."

"Why would I need it?"

"I don't know," said Lee.

(*EoE* 527)

Lee also predicts the failure of Caleb's gift to Adam, saying:

Money's easy to make if it's money you want. But with a few exceptions people don't want money. They want luxury and they want love and they want admiration.

(*EoE* 597)

In Chapter 54, Lee knows before the doorbell rings with the telegram of Aaron's death that he is listening for something, and before he even goes to the door a "black weariness fell on [him]" (*EoE* 655).

Lee and Samuel also have in common a deep regard for Adam that prompts both of them to serve him through their involvement in his life. For example, after Cathy's departure, "Adam seemed clothed in a viscosity that slowed his movements and held his thoughts down" (*EoE* 280), and this apathetic depression lasts so long and is so deep that the twins are fifteen months old and still lacking names (*EoE* 283). It is said that "Samuel could not mind his own business when there was pain in any man" (*EoE* 281), and his wife says he has a "natural incurable nosiness" (*EoE* 284). It is this nosiness that causes him to interfere so often and so forcefully in Adam Trask's life, as when Lee implores him to visit Adam and his nameless boys. Samuel denies his own pacifist nature and becomes violent, speaking to Adam of his state of mind and how to counteract it, "You have two weapons, and they not named" (*EoE* 288). Once Samuel is finished, Adam is grateful: "It's hard to imagine I'd thank a man for insults and for shaking me out like a rug" (*EoE* 288), and his boys have "good names to clothe them" (*EoE* 288).

Samuel pushes Adam to talk of Cathy later, encouraging him, despite his resentful protests, to rid himself of Cathy: "You should let the new Cathy kill the dream Cathy" (*EoE* 331). Finally, one of the last things Samuel says to Adam before his death is the truth about Cathy's whereabouts and profession

(*EoE* 341), choosing the painful truth over a poignant parting. He does, however, offer Adam the choice of knowing or not, telling him beforehand: "[this] medicine . . . might cure you and also might kill you" (*EoE* 341-2). Once he has done this courageous deed, Samuel tells Lee he takes full responsibility if the decision turns out to be the wrong one. He says to his friend, "Maybe I was wrong, but by telling him I also forced him to live or get off the pot" (*EoE* 345). Samuel bears the pain of honesty, giving Adam this final gift.

Lee, too, goes well beyond his personal and professional duty to Adam, but changes his boss' course only through subtleties at first. He is the boys' primary caretaker; Cantonese words are the first they speak (*EoE* 280), and he

had managed not only to raise, feed, clothe, and discipline the boys, but had also given them a respect for their father. He was a mystery to the boys, and his word, his law, was carried down by Lee, who naturally made it up himself and ascribed it to Adam.
(*EoE* 392)

He is often taken for granted, as Sheriff Quinn postulates, saying of the Trask living room:

But it was a fake. It was too feminine -- a woman's room designed by a man . . . That would be Lee. Adam wouldn't even see it, let alone put it together -- no -- Lee trying to make a home, and Adam not even seeing it.
(*EoE* 620)

It is Lee that asks Samuel to visit the Trask place and rouse Adam enough to name his children, telling Samuel, "He's a dead man unless you can wake him up" (*EoE* 283). Thus, Lee sets the stage for his presentation of *timshel*, the power of personal choice and man's ability to conquer sin (*EoE*

338), a concept that changes Adam's life. Lee says, "I have a new love for that glittering instrument, the human soul . . . always attacked and never destroyed -- because 'Thou mayest'" (*EoE* 339-40). He effectively plants a seed in Adam's brain that bears fruit several times: Adam chooses to let go of Cathy: "I'm free, she's gone" (*EoE* 367) and offers Caleb his forgiveness through that very word -- *timshel* (*EoE* 666).

Lee acts as an "interpreter" (*JoN* 175) to Adam in his role as father, doing the same for the boys in their roles as sons and brothers. He offers his own mother's story to Adam almost as a parable, even though it causes him anguish, hoping to convince Adam that even horrid truths have "a dreadful kind of beauty" (*EoE* 401). He tells him, "If they ever found out you'd lied to them about this, the true things would suffer" (*EoE* 395). Adam, asking for Lee's advice in the matter of Charles' money, is not given it outright, but shown his own true feelings by Lee:

Your course is drawn. What you will do is written -- written in every breath you've ever taken.

(*EoE* 422)

Lee has the wisdom to know that Adam's moral dilemma concerning Cathy's half of Charles' inheritance is one he must solve alone if he is to make a sound decision.

Lee acts as a counsellor to the boys, too. Caleb comes to Lee when he sees Cathy's twisted sex circus. Lee deals with the situation well, defending Adam's lie concerning the whereabouts of the boys' mother and explaining that Cathy left against her husband's will (*EoE* 494). When faced with Caleb's belief that Cathy's evil is part of him, Lee reacts violently: "Don't you dare take the lazy way" (*EoE* 496). This should be a father-son conversation, but Lee accepts Adam's burden and loves his imposed role. Lee also prevents

Caleb confronting Aaron when Aaron celebrates his passed examinations with his tutor instead of his family (*EoE* 542). Lee makes Aaron understand that he has deprived Adam of his fatherly rights to joy by excluding him. He explains to Aaron, Adam is "lonelier than you because he has no lovely future to dream about" (*EoE* 544).

Adam having a stroke puts Lee's servility on a new level, because of the possibility that he may not recover; every moment is important. Lee becomes a scholar of cerebral haemorrhage and is questioned by a doctor:

"How do you keep him from getting excited?"

"It's my own invention," said Lee. "I call it conversational therapy."

"Must take all of your time."

"It does."

(*EoE* 651)

It is Lee that tells Caleb he must explain to Adam why Aaron joined the Army (*EoE* 635). After Aaron's death and Adam's second stroke, it is Lee that invokes Adam's forgiveness for Caleb once he has confessed his crime:

Adam, give him your blessing. Don't leave him alone with his guilt.

(*EoE* 666)

This is Lee's final gift to his master, and Adam's receiving it ensures that his child won't be "tossed and torn and destroyed" (*EoE* 663) after his death as Samuel's children were.

Lee's indirect influence early in the novel progresses into the direct force exemplified above only after Samuel's death. The mixing of Lee's and Samuel's philosophies becomes apparent when Samuel says,

your two-word re-translation, Lee -- "Thou mayest". It took me by the throat and shook me. And when the dizziness was over, a path was open, new and bright. And my life which is ending seems to be going on to an ending wonderful.

(*EoE* 344)

The first real sign of Lee's transformation into a man of hybridised thought comes only after Samuel's decline toward death begins: "I'm having to pretend to be nosy a good deal of the time" (*EoE* 332). Only thirteen pages later, Lee says to him, "Maybe I'm nosy the way you say you are" (*EoE* 343). Steinbeck says Samuel is meant to be seen as "one of those pillars of fire by whom . . . men are guided through the darkness" (*JoN* 136). His life and thoughts certainly guide Lee, who continues to grow more like his mentor with the progression of time. His metamorphosis involves him clothing himself and his doctrine in parts of Samuel's personality, as well as his own: "Maybe that's what immortality is" (*EoE* 369). He acknowledges Samuel's importance to his life by saying, "I want to put a little roast pig on the grave of my father" (*EoE* 371).

Lee takes his changes for granted, not even noticing how much he sounds like Samuel: "I never saw anybody get mixed up in other people's business the way I do" (*EoE* 549). He threatens to fight Aaron when the boy ignores Adam, going against his nature in exactly the same way as Samuel does with Adam earlier (*EoE* 288), rousing Aaron by force to see the truth: "If you don't do as I tell you, Aron, I'm going to fight you" (*EoE* 543). He even advises Aaron with Samuel's words: "Go through the motions" (*EoE* 240 and 544). He also uses his new method of forceful persuasion with Caleb, trying to convince the boy that he is his own person, not a copy of his sadist mother: "and you'd better believe it or I'll break every bone in your body" (*EoE* 496).

In Chapter 51, Lee admits he stole Samuel's copy of *Marcus Aurelius*, reading from it and asserting that "the only clean pure way was to steal it"

(*EoE* 624); he takes the rest of his friend's philosophy, too. The same Lee that questions Samuel's decision to tell Adam about Cathy (*EoE* 341) chooses the same path for himself twice in regards to Adam. When confronted with the temptation to hide Aaron's death from Adam because of his sickness, he decides:

No . . . that's not my right. Nobody has the right to remove any single experience from another. Life and death are promised. We have a right to pain.

(*EoE* 655)

He makes the same decision regarding Caleb's involvement in Aaron's death:

"If it kills him I have to. I have the choice," and he smiled sadly and quoted [Samuel (341)], "If there's blame, it's my blame."

(*EoE* 666)

Lee has completed his evolution into a medium through which Samuel Hamilton's philosophies, as well as his own, can be expressed. The two minds are combined in one man.

From the beginning of Cathy's introduction into the novel in Chapter Eight, it is obvious that she is going to be developed as a character of great evil, and shortly after she is assimilated into the lives of Adam and Charles it is made apparent that she and Charles will choose to be a couple of sorts. They have a common philosophy that each of them recognises as being the deciding factor bringing them together.

They both have bestial qualities. Even though Samuel Hamilton likens Cathy to a criminal he saw hanged, a man whose "eyes had no depth. . . [and were] not like the eyes of a man" (*EoE* 198-9), more often she is compared to an animal, as Charles is. She is said to have "small sharp teeth, and the

canines were longer and more pointed than the others" (*EoE* 262) and her feet are described as "little hoofs" (*EoE* 81). Adam sees her hand "wrinkled as a pale monkey's paw" (*EoE* 361), an allusion to the folktale of the same name with the moral: Be careful what you wish for. Adam thinks of Charles and sees his "lips writhe back from the teeth and the blind destructive animal take charge" (*EoE* 402).

It is said that Cathy's voice "could cut like a file" (*EoE* 81), and her ability to manipulate -- especially concerning sexual matters -- is made clear. She sells her sexuality at a young age, coercing some unsuspecting boys to tie her hands and examine what is under her skirt. She accepts their nickel for her troubles and pretends to have been violated against her will when they are discovered: her "eyes were blank with terror" (*EoE* 85).

Charles also has no compunctions about taking advantage of prostitution. He says to Adam, "You shut your eyes and you can't tell the difference [between the average woman and a prostitute]" (*EoE* 117). Their affinity for this particular activity is not their only common ground; they are both "C" characters and so follow convergent paths.

Much earlier in the novel, Charles is said to speak with "no voice at all, only a whisper" (*EoE* 32) when in the final stages of murderous rage; his last words to Adam before he tries to kill him are spoken thus. Cathy, too, speaks softly before dealing her last blow to Joe Valery. She catches him in a lie, confronting him very softly, very indirectly, eventually turning him in to the police. It ends in his death (*EoE* 607-15).

Charles' homicidal impulse toward Adam during their adolescence (*EoE* 34) is echoed when Cathy burns down her house with her parents sleeping in it (*EoE* 96), and yet, a connection can be made that is more interesting still. Cathy shooting Adam later in the novel (*EoE* 225) justifies her acquisition of her scar, which signifies "the maimed, the marked, the guilty" (*JoN* 41). The sign of Cain on her forehead is yet another characteristic she

shares with Charles. They both cause great pain in Adam, *East of Eden's* first Abel, and it is only fitting they be marked by God, as was Cain, the most famous man ever to commit fratricide.

An even more blatant comparison of Cathy and Charles is made by Adam in Chapter 22: "in his mind he saw and felt his brother Charles, black and murderous, and that sight switched to Cathy and the quality of her eyes over the gun-barrel" (*EoE* 289). Charles even seems subconsciously aware of a connection with Cathy when he tries to explain his own dislike: "There's something -- I almost recognise" (*EoE* 130); he does, however, choose to leave her half of his fortune in his will (*EoE* 414). Cathy openly acknowledges their association, for she "felt a kinship to Charles" (*EoE* 135); "He was the only person she had ever met who played it her way" (*EoE* 131). She admits later:

I could have loved Charles. He was like me in a way.

(*EoE* 362)

They are of the same species, as is apparent from their sexual union on Adam's and Cathy's wedding night (*EoE* 139). Cathy and Charles, male and female counterparts, mirror one another's wickedness and also share a sense of unexplained defeat. Charles writes to his brother:

Seems like to me there's something not finished. Seems like when you half finished a job and can't think what it was. Something didn't get done . . . There is something wrong, like it didn't get finished, like it happened too soon and left something out.

(*EoE* 40-1)

While Charles realises he has missed something, he does not seem to understand that it is his own sins of hatred that bar his way. Similarly, Cathy,

just before her death, envisions people from her past with Adam, telling herself: "They had something and you missed it" (*EoE* 611). Her revelation comes, as Charles' does, with no self-blame, so it is incomplete. However, it is this sense of regret shared by Cathy and Charles that allow their characters duality, because without it they would become allegorically flat villains and impossible to recognise as realistic individuals.

ii. *Darkness Visible*

Sophy and Gerry are doubled in a way different from all other characters in *Darkness Visible* -- they are called twins, and psychologically seem to be so during their relationship, sharing common philosophies and behaviours as Lee and Samuel do in *East of Eden*. Gerry steps in after Toni's departure and becomes to Sophy what her biological twin could never be: "He proved to be everything, marvellous . . . and he lifted them to a level where Sophy discovered she was marvellous, too" (*DV* 148). In contrast, Sophy and Toni had been "everything to each other and they hated it" (*DV* 105). When Gerry realises, upon meeting Sophy at the Dirty Disco, that she is in a meaningless sexual relationship for profit, he says, "We fit like the hand and the glove" (*DV* 148). Their lifestyles as participants in the underground culture are the same, as are their feelings on love. Sophy notices his "lips that would -- that would avoid the four-letter word which she never used herself so that this could not be pair-bonding as with ducks, was it?" (*DV* 152). They are so similar that nothing has to be hidden; they share "complete acceptance of what each was" (*DV* 153). Twice the word twin is used in reference to Sophy and Gerry. In Chapter 11, when speaking of their business-oriented infidelities, "they were both laughing at each other, twins" (*DV* 179). Sophy even calls Gerry her twin, and it seems to be a substitute for the idea of love:

I like you, twin. I really do! I think you're the only person for whom --

(DV 181)

It is fitting that the only psychological twin Sophy has betrays her for her literal twin (DV 253) .

2c. Reproductions: Married Couples in *Darkness Visible*

The final groupings of this subset -- Edwina and Ruth and Edwin and Sim -- are considered other examples of character sets acting as reproductions of one another in *Darkness Visible*, because within the two marriages represented both women play similar roles, as do both men.

Edwin and Edwina are a pair of figurative twins that are reproductive doubles of one another. The couple has a marriage "intended from the beginning of the universe" (DV 197). Not only do they share male and female adaptations of the same name, but they appear as opposite sex versions of the same person. Their habit of dressing identically does not make it easy to differentiate between them in person, and Sim relates his difficulties identifying their voices on the telephone; Edwin's voice is high-pitched, while Edwina's is low (DV 197). The fact that Edwin and Edwina share gestures cements the supposition that they are "Growing together" (DV 198).

Edwin and Edwina do not have Edwin's trusting spirituality in common, however. Edwina is said to "have more sense" (DV 197), while Edwin calls himself a "seeker" (DV 201). Sim lists "Theosophy, Scientism, the Mahatma" (DV 197) among his friend's dwindled interests. Being a "seeker" makes Edwin more open minded, but he seems more gullible, too. Sim, in a fit of sarcasm, asks Edwin of Matty's identity:

A Franciscan Friar? A Mahatma? A reincarnation of the first Dalai Lama who wants to build a Potala in Wales?

(DV 199)

Edwin, however, is not discouraged; he speaks of Matty as a prophet, claiming to have experienced through Matty "more than words can say" (DV 201). Because of his intense attraction to Matty's otherness, he is more tolerant towards Pedigree, as Pedigree is obviously under Matty's protection. His wife, on the other hand, is violently opposed to any leniency being granted the child molester: "She once said she'd have castrated him with her own hands if she'd caught him in flagrante delicto" (DV 242). Perhaps this is why Edwin compulsively "drove his fists deep into his overcoat pockets, then brought them together in panic in front of his privates" (DV 80) whenever he is in Pedigree's presence; because of his wife's violent statement, the pederast reminds him of literal emasculation. Surely Edwina would not agree with Matty's belief in Pedigree's redemption.

Ruth, Sim Goodchild's wife, apparently agrees with Edwina, correcting Sim's assertion that Pedigree is "sick" by saying:

"Some people would say he's sick" . . . meaning she wasn't one of some people, "and needs a doctor. But others --" and it sounded as if Mrs Goodchild might be one of the others -- "just think he's a nasty, wicked old man and that he ought to be --".

(DV 121)

Even though Ruth does not finish her sentence, it is obvious she would not oppose Edwina's aforementioned solution to Pedigree's rehabilitation.

Ruth, like Edwina, harbours no illusions. Sim, when compared to Edwin, appears very rational, but this is not the case when he is viewed next to his wife. Sophy calls Sim "silly", but Ruth is not only "never silly", but

"calm and matter-of-fact" (*DV* 120). Surprisingly enough, her sense of intuition is also well-developed, making her more complex and two-sided. Sim's infatuation with the Stanhope girls, "though it must have been bitter for her" (*DV* 195) may have to do with her premonition about Sophy's plan to castrate and murder the boy from Wandicott: "She used a knife" (*DV* 215):

Even though Sim and Ruth do not look, speak, or act alike, it is evident they have much in common with Edwin and Edwina. In both marriages there is a somewhat fanciful man coupled with a practical-minded woman. Golding has doubled two sets of pairs, and it proves an effective tool, as the two sets, once viewed together, raise interesting questions. Why is it that the most intense hatred of Pedigree is seen in the opposite sex from the children he molests? Perhaps they identify with the boys' mothers, but why then, don't Edwin and Sim identify with the abused themselves? Edwin, Edwina, Sim, and Ruth, within their coupled sets and viewed together, do nothing to clarify the issues of duality and sexuality in *Darkness Visible*, but they do assist in giving these topics their prominence within the novel.

A novel asserting itself as an imitation of realistic experience can usually only be successful if it draws upon non-allegorical characterisation. John Steinbeck and William Golding can certainly be said to be interested in creating credible portrayals of the paradox that is humanity. Steinbeck speaks of himself as having a type of split-personality: "I sometimes wonder if I must not be all the people I am writing about" (*JoN* 109), and says in the original draft for the dedication of *East of Eden* that "A book is like a man -- clever and dull, brave and cowardly, beautiful and ugly" (*JoN* 209-10). Golding, too, from his beginnings as a writer, is concerned with that which contradicts: he

"establishes a polarity of historical and cultural influence, contrasting the rationalism and light associated with the Greek tradition with the mystery and the darkness, swaddled in a mummy-like unknown" (Gindin 1988: 11). It is said that "Golding's polarities are not illustrations of particular doctrine or attitude; rather, they are shaped carefully to reflect the complicated nature of the human being" (Gindin 1988: 14). Readers of these works by Golding and Steinbeck will have little difficulty identifying with the individuals portrayed or the conflicts they suffer. Their identities, whatever their personal issues, are all universal in their duplicity, and this is made clear when one is viewed next to his or her "other": reflection or reproduction.

It stands to reason that religion, being a by-product of the relationship between God and humanity and the practice of worshipping a double-faced figure, would possess its own duality. Theology and its ensuing religious doctrine tends to philosophise itself away from God the centre, facing contradiction after contradiction:

The polarities or dichotomies within which man struggles or strangles himself are all signs of human incapacity and ignorance, for "Truth is single". The divisions, the complexities, and the polarities of human experience are multiple evidence of human triviality and pettiness, of human distance from God.

(Gindin 1988: 17)

In this idea lies the basis for religion's duality; in its worship of God it is capable of downsizing him and becoming the wedge between the Creator and his creation. If truth can only be single, then religion may very well disagree with truth, as there are so many faiths working hard to devalue all others. Conventional religion within *Darkness Visible* and *East of Eden* fails to clarify the nature of two parts of the Deity: God the Father of the Old Testament and God the Son of the New Testament, in a manner satisfactory for those characters that are most spiritually successful. Lee, Samuel, and Matty recognise that the incomprehensibility of God, this mystery they believe in, is not to be described in any way that does not include a double-(or multi-) natured identity. These faces do not prevent God having a single truth any more than a schizophrenic with a split personality is liable to grow another body for the alter-ego. It is said that religion, as the worship of God, "arises at the point where man's own power is met by another power" (Macquarrie 1963: 221), and those characters who recognise God's superiority as most powerful and significant are closest to true spiritual awareness.

1. *Darkness Visible* as a Retranslation of the Apocalypse in Revelation

Darkness Visible, William Golding's seventh novel, is described by Hetty Clews as being concerned with the "struggle between . . . angels of light and demons of darkness" (1984: 323). Its epigraph -- *Sit mihi fas audita loqui* (May it be permitted to me to speak what I have heard) from the *Aeneid* (VI: 266) -- grounds the work in the tradition of prophets and calls attention to the allusions to Jesus, Abraham, Ezekiel, Moses, Isaiah, and Jeremiah.⁶ Whereas both of the above points are important to the general meaning and symbolism of the novel, they will be utilised here in reference to the duality of religion represented in *Darkness Visible* as a Biblical rewriting of the Apocalypse in Revelation: "In it the battle of Armageddon is waged, the elders of Matty's visions are vindicated, the harlot is cast down, a child is saved, and through his martyrdom, washing his robes in the blood of the Lamb, Matty finally achieves his spiritual name, mends his spiritual face, and re-assumes his spiritual body" (Clews 1984: 323). The first bookseller in the novel, one of the men that helps Matty once he has escaped from the burning fires of the Blitz, even asks, "Was it the Apocalypse?" (*DV* 15). Revelation is said to be a bipartite prophecy: "Here, the essential message of the Gospels -- that Jesus' kingdom would soon be established on earth . . . -- is blended with an equally welcome political prophecy, reminiscent of the prophetic books of the Old Testament: that the power of Rome, the new Babylon, the oppressor of Jesus' people, would soon be overthrown" (Barthel 1982: 358). This fixes *Darkness Visible* even further in the classification of retranslation, as Sophy and Toni are linked to Rome (see p. 50); thus, the political portion of the prophecy comes to pass with their defeat, as well as the spiritual prediction. Peter

⁶ Also Cain, Abel, Jacob, Esau -- not included in the first list as they are not prophets.

Green states in his essay, "The World of William Golding", that "the whole moral framework of [Golding's] novels is conceived in terms of traditional Christian symbolism" (1963: 40), and this is certainly true of *Darkness Visible*, which deals, as all of Golding's novels do, "with what 'light' might locate the 'darkness', what consciousness might put human experience in a more serious, profound and accurate perspective" (Gindin 1988: 15).

1a. Societal Components that Hinder Positive Spirituality within *Darkness Visible*

Many societal influences fight the aforementioned "light" or positive spirituality that would counteract the "running down" (*DV* 131). Entropy is causing the world of *Darkness Visible* to "[evolve] towards complete chaos and dragging man along in an irrepressible, destructive process" (Schreurs 199: 141). Sophy claims always to have known about this entropy: "it explained so much it was obvious" (*DV* 131). Modern humanity as a collective contributes much to this entropy within the novel: the media, prejudice (religious and racial), the philosophy of Rationalism, Sophy's religion of darkness, as well as organised Christian religion and its dependence on language as a medium all undermine the "light" sought by Matty.

Much influenced by the media, society does not see its devastating effects on the identities of the individuals it supposedly serves. Harry Bummer, the Aborigine imitator pretending to be ignorant of English, is the anti-Christian man that figuratively crucifies and emasculates Matty: "Fucking big sky-fella him b'long Jesus Christ" (*DV* 64). He is said to have "never been the same since they made that film about him" (*DV* 65). Major characters are also negatively manipulated by products of the media: "Bugging and then television ruin the uniqueness of Sim's epiphany during the first séance" (Vichy 1995: 130), where he, Edwin, and Matty "broke a

barrier" (DV 234). Sim, as well as Edwin, is devastated by the news coverage of their situation:

We're not innocent. We're worse than guilty. We're funny. We made the mistake of thinking you could see through a brick wall.
(DV 258)

Several forms of society's prejudices within *Darkness Visible* also prohibit the true religion of spirit from negating the "running down". Sim speaks of the "Pakis and Blacks, the Chinese, the Whites, the punks and layabouts" (DV 199) that move at cross-purposes around him. Sophy identifies a fellow dancer at the Dirty Disco as a "nignog" (DV 148) and refers to her and Gerry's neighbourhood derisively as "Jamaica" (DV 178). Even Matty, the most positively portrayed character in the novel, fosters prejudice, but of a religious sort: "Matty re-entering Greenfield in the saddle might faintly recall Christ's Palm Sunday entry in Jerusalem, but in this case it is difficult not to feel that it is Matty who is the ass" (Boyd 1988: 136), because his attitude excludes all denominations found there except the Seventh-Day Adventists (DV 96). All the major characters except Edwin defy Christ's law as explained by I Peter 1.22: "Seeing ye have purified your souls in obeying the truth through the Spirit unto unfeigned love of the brethren, *see that ye love one another with a pure heart fervently*".

The societal creation of modern philosophy also bars the way of genuine religious understanding. Sim's rationalism provokes him to feel nothing about his beliefs:

I believe it all as much as I believe anything that is out of sight; as I believe in the expanding universe, which is to say as I believe in the battle of Hastings, as I believe in the life of Jesus, as I believe in -- It is a kind of belief which touches nothing in me. It is a kind of second-class believing. My beliefs are me; many and trivial.

(DV 200)

He is also called on by Edwin to remember having said he was "more worried by *faux pas* than sin" (DV 200), and claims "There'll be a rational explanation" (DV 223) when Edwin explains how "The holiness of silence" (DV 223) is waiting for them in Stanhope's extra room. Sim's initiation into the realm of the absolutely inexplicable has not yet destroyed his dependence on logic. Sophy, on the other hand, "behaves throughout the novel with more truly religious understanding than Sim will ever possess" (McCarron 1995: 63), and it is apparent that she is employed by whatever force is behind the entropy furthered by these aspects of human relationships.

Sophy's practising of her personal religion is the only example in the novel, outside of Matty and Toni (who may or may not be a religious terrorist: DV 143-4), of a conscious decision. She has

a vocation, her austere desire to assist the "endless running down" is a lonely one and, appearances to the contrary, she is far more like a priestess. All her criminal actions are religious in orientation.

(McCarron 1995: 48)

She has as part of her identity "the passionate desire to be weird, to be on the other side, desire for the impossibilities of the darkness and the bringing of them into being to disrupt the placid normalities of the daylight world" (DV 134). She joyfully listens to radio static, calling it: "the voice of the darkness between the stars, between the galaxies, the toneless voice of the great skein

unravelling and lying slack" (DV 173). Sophy knows that she is not wanting "to express the darkness within her [but] yearns to serve the darkness outside her" (McCarron 1995: 55), and she is self-actualised enough to give the matter of her moral choices much thought. Sophy is comforted by the thought that she has

the mouth of the dark tunnel to sit at and know herself to be not Sophy but *This*. *This* lived and watched without any feelings at all and brandished or manipulated the Sophy-creature like a complicated doll.

(DV 124)

Sophy's language portrays her as a tool, and her referring to herself as the pronoun "*This*" depersonalises her, making her a stringless marionette. She is serving her deity as surely as Matty is serving his; she is not, as it seems, practising a religion of hedonistic indulgence: "Sophy is a figure of evil whose progression from childhood to maturity is as clearly charted as Matty's, and whose understanding of the processes of darkness is as long maturing as Matty's understanding of fire and light" (Crompton 1982: 206). Crompton also asserts that Sophy's response to being jokingly told she is going to be a "filthy old woman" one day:

No. Not me . . . Don't ask me. You wouldn't understand anyway.
(DV 181)

points to her having joined the occult as a witch (1982: 207). Even though Sophy's words do not specifically bear out this assertion, "Babylon as harlot, as *porne*" is an important idea, as "the Old Testament at times links *porneia*, which is a significant attribute of Babylon in the Apocalypse, with sorcery"

(Esler 1994: 144).⁷ Her using the words "flat stone" (*DV* 251) in reference to the toilet on which the boy sits (in her fantasy) before she kills him proves she considers this a ritualistic, ceremonial murder, and it has been pointed out that her orgasmic release during the fantasy being linked to the "apocalyptic 'black sun' (*[DV]* 252)" (Tiger 1990: 290) is no coincidence.⁸ She even tries to recruit Gerry into her religion, telling him:

Everything is just a tangle and it slides out of itself bit by bit towards something that's simpler and simpler -- and we can help it. Be a part.

(*DV* 167)

When he resists her explanation and offer, she decides he wouldn't understand that "*The way towards simplicity is through outrage*" (*DV* 167). Sophy and people like her, consciously and unconsciously choosing to be pawns of some prince of darkness, together with the rest of society, prove formidable opponents for Matty and the God of light he serves.

Religion as an institution also damages Matty's cause, while simultaneously confusing and inspiring him. From the period surrounding his rehabilitation, it is clear he has problems with speech, as many prophets before him (Jeremiah 1.6 and Ezekiel 3.26): some words are "golfballs" while others are "jagged", becoming "awful passages of pain and struggle" (*DV* 18). Even after his recovery from his childhood burns, he is never much of a talker, going so far to as to offer speech as a sacrifice: "Because I have made a heave-offering of my talking it is not right for me to explain" (*DV* 88). Most organised religion is based on language and within *Darkness Visible*, "stress is laid on the inadequacy of language to express insight" (LeRay 1995: 124).

⁷ Isaiah 47

⁸ Revelation 6.12

Churches cause problems for Matty; he does not seem to understand them, as they are centred on language:

when Matty wanders from the bookshop into Greenfield Parish Church, the aspect of religion which imposes itself most forcibly on him is language. Words abound, even in the midst of silence: "There was hardly a slab on the floor without an epitaph on it and not much more unlettered space on the walls" ([DV] 49).

(McCarron 1995: 37)

Attending church is an activity Matty seems obliged to undertake: "On Sunday he went automatically to morning service" (*DV* 46), and while in Australia he "ceased to go to a church which had made only perfunctory efforts to retain him" (*DV* 55); it is said that this decision "was as much a *must* as the other gestures, and positive" (*DV* 55). The text's narrator, then, reinforces the positivity of his decision to separate himself from religion's organised institutions, and later, he makes a list in his journal of all the denominational services he has attended without "light" or "understanding except sometimes when I repeat my portion inside from memory" (*DV* 88).

He also prays "mechanically . . . [and] could no more pray than he could fly" (*DV* 60), earlier having said "the Lord's Prayer then stopped, for the words seemed to mean nothing" (*DV* 49). All of this anguish supports his statement to the Australian secretary: "I feel!" (*DV* 71). Because he feels so strongly, he cannot explain, and even the Lord's Prayer is insignificant next to his emotions. It seems strange, then, that he memorises and recites so much of the Bible -- though mechanically -- as a mantra (*DV* 22, 55, 60). Many times he acts out Biblical scenes committed to his memory, as he does when he leaves Australia:

At last he lifted the left foot and shook it three times. He put it down. He lifted his right foot and shook it three times. He put it down.⁹

(DV 77)

Of course, most of Matty's life is a scriptural re-enactment, especially the end of his days. Tiger cites Isaiah 20.2, "where the prophet is described as 'walking naked and barefoot'" (1990: 297), in conjunction with Matty's genesis (DV 14) and background, said in the novel to be nothing "but the fire" (DV 17). In Chapter Two he repeats an ancient curse when asked about Henderson's death: "Over Edom have I cast out my shoe" (DV 37);¹⁰ and in Australia he imitates Ezekiel: "So then he was able to lay his twigs and put the pot on top and strike a match and light the twigs" (DV 70).¹¹ He writes in his journal of "the cup already full and waiting to be *pressed down*" (DV 88),¹² and prophesies Armageddon to the people of Cornwall (DV 89) as John, the author of Revelation, does. He says that the book brought by the spirits or elders¹³ is "full of comfortable words" (DV 92), so it seems he has identified it with Revelation's Book of Life: "And the dead were judged out of those things which were written in the book, according to their works" (Revelation 20.12) and draws solace from the fact that he will spiritually triumph.¹⁴ He writes of the "silence in heaven for a space of half an hour" (DV 94),¹⁵ and is told of the "great spirit that shall stand behind the being of the child you are guarding" (DV 238). He imitates the elders in throwing off his crown before the white spirit (DV 239),¹⁶ and sees the sword that "proceeded out of his [the white

⁹ Matthew 10.14

¹⁰ Psalms 60.8 and 108.9

¹¹ Ezekiel 4 and 5

¹² Revelation 14.10-20

¹³ Revelation 4.4

¹⁴ Revelation 3.5

¹⁵ Revelation 8.1

¹⁶ Revelation 4.4 and 4.10

spirit's] mouth and struck me through the heart" (DV 239).¹⁷ Of course, he dies in a chaotic lake of fire¹⁸ at Wandicott, saving the child:¹⁹ Matty "whirled round still and the only noise from it was that of burning" (DV 248). After his death, his journal, his record, is found (DV 261): "Write the things which thou hast seen, and the things which are, and the things which shall be hereafter" (Revelation 1.19).

As language, the Bible is still frustrating for Matty. He destroys one version of the Bible (DV 54) for one he thinks more authoritative: "*It's different!*" (DV 53). This latter is clearly the Authorised Version, from which his immediately following quotations are drawn (DV 55). He thinks the Bible sends him to Cornwall to find Pedigree and do penance for the "great and terrible sin, which I would undo if I knew how but the Bible sent me here and he is not here so what am I to do" (DV 87). Matty, reading Revelation, eventually knows he is in Cornwall to prophesy the day of Judgement (DV 87) and does so with commendation from the spirits, even though it is not the "FATEFUL DAY" (DV 87). In these two instances the Bible does not fail him, but he is still ordered by the spirits to throw it away: "Though every letter of the book is from everlasting to everlasting the great part of it that you have learnt by heart is what your condition needs and was laid down for you from the beginning" (DV 92-3). It is said that "the discarding of the Bible does indeed seem to be a symbolic putting aside of the Old Testament . . . and preparing the way for the New" (Crompton 1982: 205). Although this is a feasible explanation, it seems pertinent that the whole of the Bible is thrown away. Perhaps, given his problems with words and the presence of God's messengers themselves, Matty does not need second-hand printed information; it is bewildering to him.

¹⁷ Revelation 1.16, 2.16, 19.15, 19.21

¹⁸ Revelation 16.8-9

¹⁹ Revelation 12

Golding himself felt strongly about man's manipulations of God through religion, explaining:

I haven't got time for fringe religion, you see, which is what it seems to me so much theology turns into . . . [theology] contradicts itself, and must contradict itself, because it's dealing with questions that cannot be answered, to which it must find an answer or be useless. Well, it is useless.

(75th 175)

He does say, however, that "If there is one faith I have, it is that there *is* a unity" (*Talk* 102).

1b. Matty's Positive Spirituality of the Emotions

Religion is capable of driving a wedge between God and humanity, but *Darkness Visible* espouses a worship and contemplation of a deity that is meant to be felt. In fact, "With Matty and Sophy the book does denounce and satirise modern man's illusion that he can cope with his fate without religion" (Vichy 1995: 132). Matty appears in the novel as the mediator, one example of the "bridge" Golding believes exists between the two worlds (Gindin 1988: 13) he says we live in: "There is this physical one, which is coherent, and there is a spiritual one" (*Talk* 79). Perhaps Matty as a bridge is the unity Golding speaks of above, the reality of humankind in conjunction with the potential for being one with God: Matty "has the ability to break through these interpersonal walls, to bridge the gap between islands" (Boyd 1988: 144). Edwin says, "He wants to get rid of language" (*DV* 199) and speaks of Matty as a man to be followed and emulated: "those whose opinions we thought might be helpful, whose philosophies, whose religions, whose codes might be what we were looking for; and what would eventuate tomorrow or the day after or the year

after in some kind of illumination -- the difference is that this was it!" (*DV* 205). Gunnel Cleve does much to uncover Matty's identity as a true mystic. He proves that Matty accomplishes unity with God through his completion of the three mystical stages: purgation, which ends with the conclusion of Chapter Five (*DV* 77), illumination, which is recorded in its culmination in Matty's journal entry 14/6/78 (*DV* 236-8), and finally, the union of Matty and God, which is written in the next and last journal entry dated 17/6/78 (*DV* 238-9) (1982: 457-70).

The veritable fellowship of spirits experienced in the Stanhope room does seem more "right" than any other religion mentioned, more personal: "It was a single note, golden, radiant, like no singer that ever was" (*DV* 232-3). Sim and Edwin, especially Sim, experience something unexplainable: "When you went into that trance -- I could see the spiritual combat mirrored in your face" (*DV* 234), Edwin says to his friend. Duality must still be present, however: "the truest seeing must be sight with insight, visual and visionary, ordinary and infinite, horrible and wonderful, objective and through tears, many and one" (Kinkead-Weekes 1986: 76). Clews claims that "awareness of duality in itself implies a residual awareness of a unitary reality -- a pre-lapsarian state in which there was a single unfractured and unrefracted vision" (1984: 318). Matty's religion of spirituality is strong enough and willing to bring Sim and Edwin into its fold in Matty's presence, but not strong enough (or willing) to hold them there through the media circus: "Edwin and Sim remind us of the frightened apostles when, scared of the crowd, they both withdraw through the 'side door' to Sim's house, put on a 'dim light', keep the curtains closed, and talk to each other in whispers" (Schreurs 1991: 143). Thus, Matty's religion seems weak when judged by the number of faithful members -- one, being Matty -- yet it is vindicated in its triumph over Sophy, her cohorts, and the force supporting them. The child that "shall bring the spiritual language into the world" (*DV* 239), the boy

shown by "Matty's spiritual eyes" to be the "anticipated Messiah" (Tiger 1990: 287) is saved. Matty's journal being found and given to the authorities instills, as Schreurs points out (1991: 144), hope in the doubting Thomases:

There would be news of Matty -- almost a meeting with him. Somehow and for no reason that he could find, Sim felt heartened by the idea of Matty's journal -- happy almost, for the moment. Before he knew what he was about he found himself staring intently into his own palm.

(DV 261)

This makes it seem as though true spirituality may triumph over the darkness in Sim and Edwin, too, but this in absolute would take away from the necessary duality inherent in this section of the novel. One is left to wonder.

It has been said that there are many possible routes to God, and "*Darkness Visible* . . . suggests that conventional morality, civilized behaviour and tolerant restraint are not the sole paths to spiritual truth, and may even be inimical to its apprehension" (McCarron 1995: 60). Surely Matty's way to God is unusual, and yet he is accompanied by or transformed into a Heavenly Being "loving and terrible" (DV 265) when he comes for Pedigree, who fights the fiery redemption waiting for him at the end of an entirely different spiritual journey. The end of the novel is also described as the ultimate paradox, as the park keeper expresses the view: "He knew the filthy old thing would never be cured" (DV 265) on the last page, and "Even though the reader knows more than this ignorant park keeper, he is nevertheless confused by him" (Schreurs 1991: 144). It is important to the idea of *Darkness Visible* to keep in mind that Pedigree's salvation, as the story's conclusion, is devalued a bit by the last words of the novel. Golding gives his readers a bit of Steinbeck's *timshel* in letting them decide how to interpret this work:

The essence of the matter is not to be expressed in words. They can only take us to the point where we either "see" for ourselves or come to share the opinion of the park keeper.

(Schreurs 1991: 145)

Even though readers are given the choice, to see it all as a farce seems a flat summation next to the novel's inspirational potential.

2. *East of Eden* as a Retranslation of Genesis 2.8, Genesis 4.16, and Ancient Jewish Midrash

Steinbeck's *East of Eden* is more obviously a retranslation of Genesis than Golding's *Darkness Visible* is of Revelation, but Steinbeck utilises only the action of the story of creation. He does not refer to the Biblical text as many times or allude to as many separate scriptures as Golding does. It is interesting to note that Genesis has within its verses a duality of its own; in the first version of humanity's creation, man and woman are created at the same time after the rest of the universe (Genesis 1), but in the contradicting verses directly following, God creates man after the heavens and earth are finished: "And the LORD God planted a garden eastward in Eden; and there he put the man whom he had formed" (Genesis 2.8). Woman is created later, after the animals, and from one of the man's ribs (Genesis 2.18-22). Steinbeck says of his doubling the old Eden with his new Eden, Salinas: "I am glad that I can use the oldest story in the world to be the design of the newest story for me" (*JoN* 122). Because of its title, *East of Eden* can be assumed to be drawn from the second version and what follows. However, the story of Cain and Abel is a recurring theme in the novel, as well, and once Cain murders his brother, he "went out from the presence of the LORD, and dwelt in the land of Nod, on the east of Eden" (Genesis 4.16).

The author puts a great amount of effort into describing the Salinas Valley: "I am trying by a slow leisurely pyramiding of detail to give an impression . . . of [the] mood of the Valley" (*JoN* 36). He describes his childhood home in such a way as to heighten a reader's senses, even saying, "the memory of odours is very rich" (*EoE* 3). Once Adam comes to Salinas, he explains to Samuel that, through Cathy, he has been reborn: "No, Cathy brought it [happiness], and it lives around her" (*EoE* 190). He feels he has "to repay somehow for value received" (*EoE* 190), and plans to do this by creating an earthly paradise:

"Look, Samuel, I mean to make a garden of my land. Remember my name is Adam. So far I've had no Eden, let alone been driven out."

"It's the best reason I ever heard for making a garden," . . .
"Where will the orchard be?"

Adam said, "I won't plant apples. That would be looking for accidents."

"What does Eve say to that? She has a say, you remember. And Eves delight in apples."

"Not this one." Adam's eyes were shining. "You don't know this Eve. She'll celebrate my choice. I don't think anyone can know her goodness."

(*EoE* 189)

Even though *East of Eden* as a retelling of Genesis technically begins when Cyrus rejects Charles for Adam (*EoE* 32-3), the main body of the retranslation begins here, with Adam's rebirth and plans to make an Eden-like garden in California. Barthel states that "The profusion and apparent precision of the place names . . . [in Genesis 2.10-14] have tempted a great many learned men to try to find their way back to the Garden" (1982: 38). This is what Adam metaphorically does, not realising the futility of his actions, as it is he who does not know his Eve.

The Salinas Valley is described as a place of great beauty, encompassing all types of geographical landscape and an abundance of plants, animals, and natural resources (*EoE* 3-6 and 153), and in this way it is meant to be seen as an Eden: "And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil" (Genesis 2.9). Most importantly, Eden and the valley are beautiful places where abominable things occur, such as the downfall of man at the hands of Eve, who is coerced by the Serpent. Cathy is the downfall of many males, and this seems to be the only thing she has in common with the Eve of Genesis outside of her marriage to a man named Adam: the boys who look under her skirt are sent to jail (*EoE* 85-6), Mr Grew commits suicide after their affair (*EoE* 89), she burns her father to death (*EoE* 96), and reduces whoremaster Edwards to a hysterically lovesick man: "She saw with satisfaction his nerves begin to go, his hands take to quivering, his loss of weight, and the wild glazed look in his eyes" (*EoE* 106). She shoots Adam (*EoE* 225), ruining him emotionally, has a plan to expose the men of Salinas and bring them to their knees (*EoE* 360), and is the reason Aaron joins the army (*EoE* 605), dying in the war. The difference separating the Eve of Genesis and Cathy is the degree of their evil. Eve is represented as being an innocent, guilty of nothing but allowing herself to be influenced by the evil serpent, Satan, who was "more subtle than any beast of the field which the LORD God had made" (Genesis 3.1). Cathy, however, seems to be a devil, or at least the Devil seems part of her:

There was a time when a girl like Cathy would have been called possessed by the devil. She would have been exorcised to cast out the evil spirit, and if after many trials that did not work, she would have been burned as a witch for the good of the community.

(*EoE* 81)

This makes it appear that Cathy is not meant to allude to Eve at all, but rather to the demon, Lilith, who, according to ancient Midrashic literature, "appears as a female demon with a woman's face, long hair, and wings" (Roth 1972: 246). Cathy is ironically related several times to angels (*EoE* 177, 250, 376), which, although they are heavenly creatures, are winged, nonetheless. Lilith, in her debauchery, is connected to Babylon like Sophy, and notorious for forcing men sleeping alone to have sex with her. The narrator claims: "At ten Cathy knew something of the power of the sex impulse and began coldly to experiment with it" (*EoE* 84). Charles is one of many men manipulatively coerced into sex by Cathy (*EoE* 139). The Jewish demon is reputed to cause problems for women in childbirth, and to strangle their new-borns; Cathy causes problems for no one else's children but her own, attempting to abort by using a knitting needle: "The old offender -- the old criminal" (*EoE* 150). Eventually, the portrayal of Lilith as a symbol of sexual temptation and birthing dangers merges with one involving Adam, the world's first man:

she is identified with the "first Eve," who was created from the earth at the same time as Adam, and who, unwilling to forgo her equality, disputed with him the manner of their intercourse. Pronouncing the Ineffable Name, she flew off into the air. On Adam's request, the Almighty sent after her the three angels Snwy, Snsnwy, and Smnglf; finding her in the Red Sea, the angels threatened that if she did not return, 100 of her sons would die every day. She refused, claiming that she was expressly created to harm newborn infants.

(Roth 1971: 246)

Cathy deserts her husband, too (*EoE* 226), and the list of traits she shares with her original is longer still. The names associated with Cathy's ancient counterpart are "Lilith, the harlot, the wicked, the false, or the black", and she is recorded as being "the mother of the unholy folk who constituted the 'mixed multitude' . . . and ruled over all that is impure" (Roth 1971: 247). Cathy is a prostitute, can certainly be called wicked and false, as well as having a blackness surrounding her dealings with the world. The brothel of which she is the madam is linked with drug addiction (*EoE* 354) and is said by Samuel to be a place that sells "the worst things humans can think up" (*EoE* 341). It is explained by one critic to be an "anti-Eden . . . [that] provides a fitting backdrop for Cathy's own psyche" (Heavilin [A] 1993: 95).

According to tradition, Lilith can appear in the form of a cat, is a sexual partner of Satan, and is connected to the planet Saturn, "and all those of a melancholy disposition -- of a 'black humour' -- are her sons" (Roth 1971: 248). Cathy is likened to a cat by name (Catherine, Cathy, and Kate are all reminiscent of cat) and deed throughout the whole of *East of Eden* (103, 123, 137, 151, 177, 192, 193, 213, 214, 215, 217, 219, 256, 257, 262, 354, 355, 360, 363, 511, 558, 612). She is linked, like Sophy, to Satan (Heavilin [A] 1993: 96), and by this time, one is not surprised that both her sons suffer from melancholia: Caleb in Chapter 38 (*EoE* 491) and Aaron in Chapter 43 (*EoE* 543). Steinbeck's use of Lilith as a source provides a sense of clarity in reference to Cathy as an individual that is not present if one assumes she is meant to be a recharacterisation of the Biblical Eve of Christian tradition.

It also must be mentioned that Steinbeck employs the story of Cain and Abel from Genesis Chapter Four in two generations of his Trask men. Being a major part of this work's pattern, the story illuminates what seems to be an inherited cycle of rejection and revenge that would appear to be the stumbling block for all of the novel's Cain figures or "C" characters: Charles, Cathy, and Caleb. Lee calls Genesis 4.1-16 an "old and terrible story . . . [that]

is a chart of the soul -- the secret, rejected, guilty soul" (*EoE* 301), and hypothesises that if "rejection could be amputated" (*EoE* 300), humanity could rise above much of its suffering, turmoil, and negative behaviour. Because Caleb feels the third stage of this process -- guilt -- and Adam is willing to forgive him his crimes against Aaron, he proves Lee's hypothesis correct. For a fuller analysis of this interpretation of the Cain and Abel story, see Chapters I (pages 5-8) and II (pages 30, 61-5, 74-6).

2a. The Most Common Religions Practised in *East of Eden*

Not only is the Bible Steinbeck's source for the plot and symbolism of *East of Eden*, but he claims his version of Eden uses the "Biblical story as a measure of ourselves" (*JoN* 123). Because the story-line of Genesis is well-known, once the novel is identified as a retranslation, the reader is free to concentrate on the other inner workings of the themes instead of the guessing game of plot. All of the characters to be discussed in connection with religion will be representative of a dualism of one sort or the other. For example, Mrs Liza Hamilton, the most conventionally religious individual in the novel, thinks of religion only in terms of sin or faith.

Liza's idea of sin is very simple and represented many times within the novel. During her introduction she is described as having "a dour Presbyterian mind and a code of morals that pinned down and beat the brains out of nearly everything that was pleasant to do" (*EoE* 10). Anything fun being sinful seems to be the basis for Liza's whole theology:

Idleness was a sin, and card playing, which was a kind of idleness to her. She was suspicious of fun, whether it involved dancing or singing or even laughter. She felt that people having a good time were wide open to the devil.

(*EoE* 13)

The list goes on as the book does: "It was just as sinful to her to lie abed after light as it was to be abroad after dark" (*EoE* 201). Idleness she mentions in Chapter One, but in Chapter 16 she adds money, "Riches and idleness, devil's tools" (*EoE* 204), and even speaks of jokes as though they are alcoholic drinks: "I don't mind a joke in the evening sometimes, but it's not eleven o'clock" (*EoE* 322). Liza is humorous, even though she is "humourless as a chicken" (*EoE* 10).

The other side of Liza's religion is faith, which, fortunately for her, has more encouraging undertones than sin. She soaks up the words in the Bible like a sponge:

She never studied the Bible or inspected it; she just read it. The many places where it seems to refute itself did not confuse her in the least.

(*EoE* 47)

Samuel says to Lee, "Why, she does not feel anything [about the Bible's paradoxes] because she does not admit they are there" (*EoE* 299). Liza tells her husband:

What is there to understand? Just read it. There it is in black and white. Who wants you to understand it? If the Lord God wanted you to understand it He'd have given you to understand or He'd have set it down different [sic].

(*EoE* 285)

It is said that Liza "had no real hope this side of Heaven" (*EoE* 309), and even this statement displays her deep and abiding faith; she has forsaken most worldly pleasures, but knows "rewards came later" (*EoE* 13). Samuel is right when he tells their son, Joe, "Her faith is a mountain, and you, my son, haven't even got a shovel yet" (*EoE* 281).

There are also characters that have a well-developed sense of sin, but lack the cushioning forgiveness that is faith. Without a faith that trusts in God's wisdom and judgement, religion seems a harsh pattern of punishment for circumstances beyond humanity's control; sacrifices become necessary, as grace cannot exist without faith.

Many characters become as guilt-ridden as the prostitutes under Mr Edwards' hire that seek punishment: "the girls begged for more whipping to wipe out their fancied sins" (*EoE* 103). For some individuals, the vicissitudes of life are not discipline enough -- their great iniquities require the ultimate price -- suicide. The first Mrs Trask's "god was an expert in punishment . . . [and] demanded of her a sacrifice . . . -- herself" (*EoE* 16). She drowns herself, realising the indignity of it all too late: "As the warm unconsciousness finally crept over her, she was thinking with some irritation of how her white lawn shroud would have mud down the front when they pulled her out in the morning" (*EoE* 17). Mr Grew's suicide is prompted by the horrible guilt he suffers after his relationship with Cathy. He makes a statement about sin and forgiveness, having been a candidate for the priesthood, by shooting himself in the church: "The sexton had found James Grew stretched on the floor in front of the altar" (*EoE* 89). Tom Hamilton also shoots himself out of guilt; he misdiagnoses his sister's illness, which results in her death. Before his suicide, he attends an imaginary hearing of his crimes:

Vanity . . . Lust . . . Dishonesty . . . Laziness and Gluttony . . . Tom felt comforted by these because they screened the great Grey One in the back seat, waiting . . . Covetousness of Will's money, Treason toward his mother's God, Theft of time and hope, sick Rejection of love . . . Discourtesy and Ugliness and Unfilial Conduct and Unkempt fingernails . . . The Grey One shouldered up in front. It was too late to stall with baby sins. This Grey One was Murder.

(EoE 453-4)

In the case of everyone but the first Mrs Trask, who denies everything but misery, the suicides in *East of Eden* all seem to lack faith in God's ability to forgive them their real or imagined crimes; they cannot forgive themselves. They do not give God credit for his powers above and beyond those of humanity and his infinite capacity for tenderness and understanding: "To whom ye forgive any thing, I *forgive* also: for if I forgave any thing, to whom I forgave *it*, for your sakes *forgave I it* in the person of Christ" (II Corinthians 2.10).

Even Mr Rolf, Aaron's priest confidant, is confused about the powers of God, not giving him his due credit. Mr Rolf believes confession to be an equal sacrament to communion, proving himself yet another example of one too preoccupied with sin, allowing it to overshadow spiritual fellowship with Christ (EoE 539). He also discusses with Aaron Cathy's attendance at services, calling her the "owner of a house of ill fame" (EoE 540), telling Aaron she seeks what they "have to offer -- salvation" (EoE 540). He only indirectly mentions God saying, "I pray that I may be wise and patient" (EoE 540), neglecting the fact that it is God who offers salvation, not he and Aaron. His pride in his position as a man of the cloth prompts him to believe himself the decider of issues, sacramental as well as redemptive.

It is no wonder Aaron himself suffers religious turmoil under Rolf's tutelage. The end of Chapter 38 reveals much about Aaron's lack of faith, even though the word is never mentioned; his religious attitude toward

others betrays it: "Aron had reached a point of passionate purity that made everyone else foul" (EoE 497). Therefore, he has no faith in God's wisdom as humanity's creator. Aaron is said, after trying to convert Caleb, to have "abandoned his brother to eternal damnation" (EoE 497), and this expresses his lack of faith in God's ability to convert Caleb without his help. Surprisingly enough, even though he is in love with Abra, he "spoke to [her] of the necessity for abstinence and decided he would live a life of celibacy" (EoE 497-8). His relationship with Abra being most important outside of his kinship with his twin, this seems to indicate that Aaron has no trust in God's decision to pair him and Abra. It also seems that Aaron has picked up Mr Rolf's thread of pride and desires to widen the gap between himself as good and society's deplorable evil. His ideas of sin expand outward to humanity as opposed to inward, so he fails to strengthen his faith. His judgementally sin-dominated religion conceals him from God's grace, pushing him away from the true morality Steinbeck espouses in *East of Eden*, just as Matty participating in religious institutions pushes him from Golding's idea of true spirituality.

2b. The Most Successful Religions Practised in *East of Eden*

There are also characters in *East of Eden* who practise an individualistic form of religion: questioning and faithful. Even though it is non-traditional, it is effective. Steinbeck's attitude towards religion as an institution seems to coincide somewhat with Golding's; he recognises that it can be harmful to the individual: "When religion serves to shut one off from life and to repress human instinct and emotion, it is a pernicious thing" (Timmerman 1988: 27). Samuel and Lee discuss the authorship of the Bible:

"Do you then not think this is a divine book written by the inky finger of God?"

"I think the mind that could think this story was a curiously divine mind."

(*EoE* 337)

It seems that the individuals that practise this inquisitive sort of religion allow human fallibility into the equation, and can thus have more faith.

Olive Hamilton is the first example of this type that can be classified as having nonconformist views: "Heaven was to her a nice home ranch inhabited by her dead relatives" (*EoE* 167). Instead of utilising one denomination when the author, her son, becomes ill, as is traditionally done, she:

used her scattergun method of treating pleural pneumonia, and it worked. The Episcopalian minister prayed with and for me, the Mother Superior and nuns of the convent next to our house held me up to Heaven for relief twice a day, a distant relative who was a Christian Science reader held the thought for me.

(*EoE* 167)

Olive's father, Samuel, speaks of sin as human nature and is not preoccupied with the idea of sacrifice as punishment for that one cannot help but do: "I guess if a man had to shuck off everything he had, inside and out, he'd manage to hide a few little sins somewhere for his own discomfort" (*EoE* 188). Unlike his wife, he thinks pleasure is positive: "I made a promise to myself that I would not consider enjoyment a sin" (*EoE* 296).

Lee, like Olive, mixes different schools of thought into his personal religion. Mrs Hamilton is amazed at his assertion that he is Presbyterian: "I wouldn't trust a heathen from here to omega -- but a Presbyterian -- he learned everything I told him" (*EoE* 223-4). He also retains much of his ethnic heritage, too, claiming, "We Chinese have a well-developed demonology"

(*EoE* 211). He claims to get "more Chinese" (*EoE* 328) as he ages and even speaks of giving Samuel a Chinese burial: "I want to scatter devil papers" (*EoE* 371). Most importantly, Lee prays (*EoE* 493), and this is what proves him faithful, not the denomination of religion he claims.

Lee, Samuel, and Adam discuss the interpretations and translations of the Bible into English, and through Lee's questioning discover a mistranslation. Matty's problem with language in reference to religion is echoed here by Lee: "I wondered what the original word of the original writer had been that those very different translations could be made" (*EoE* 336). Once corrected from "Thou shalt" and "Do thou", to "*Thou mayest*" (*EoE* 338), the passage supplies them all with new power, hope, and faith; all of this is provided by inquisitive searching. It seems that the characters who react similarly, following unconventional paths to their religious destinations, have the healthiest theological approaches. Not ones to follow blindly, they accept the incomprehensibility of God's workings, but only after doubting and questioning, proving more faithful than individuals like Liza, simply because they have doubted and choose still to believe.

Generally speaking, in *East of Eden* characters with faith are more successful than characters without. Many without faith -- Mrs Trask, Mr Grew, Tom, and Cathy (who seems to have no religion at all) -- commit suicide, hopeless in their guilt. Aaron does not kill himself, but enlists to escape his mother's sin, not able cognitively to work out his connection to her, and dies in the war. There is definitely a pattern suggesting faith as an indicator of one's measure of success in terms of survival.

2c. Steinbeck's Uses of Religion and Irony

Steinbeck also employs religion in this novel for other important purposes outside of direct character explication. There are many instances where religion in the story is accompanied by irony -- humorous verbal irony, such as sarcasm, as well as dramatic irony -- in addition to the familiar idea of *East of Eden* as a cyclical retranslation of the Biblical story of creation. The ironic occurrences of religion add an enormous amount of realism to the narrator's monologue and to the dialogues between characters. George Hamilton is said to be a "sinless boy" who turns into a "sinless man", but his goodness is attributed to the fact that he has anaemia: "It is possible that his virtue lived on a lack of energy" (*EoE* 42). Even though the humour of this statement is understated in its sarcasm, it exists, nonetheless. Charles also remarks on the men of his town becoming more devout when an attractive woman sang in the church choir: "Damn near stampeded getting into church" (*EoE* 117). Samuel brings to mind the ludicrous commercialism in the professional travelling evangelist, trying to talk Liza into taking a vacation: "They say that Billy Sunday drives the Devil all over the stage" (*EoE* 323). Much of Liza's role, as has already been mentioned, is humorous, but her thought that the idea of a traditional Heaven is scandalous proves especially comic:

Privately there were some things in Heaven of which she did not approve. There was too much singing, and she didn't see how even the Elect could survive for very long the celestial laziness which was promised.

(*EoE* 327)

The examples of dramatic irony in *East of Eden* are bipartite, too; there are situations in which the readers know the truth, but the characters do not, and there are times when a phrase or occurrence is so unexpected that a sense of situational irony gilds the story's drama.

Adam is the most gullible of men, or so it seems in the case of his relationship with Cathy: "He felt his heart smack up against his throat when he saw Cathy sitting in the sun, quiet, her baby growing, and a transparency to her skin that made him think of the angels on Sunday School cards" (*EoE* 177). An angel? -- readers know this is ridiculous, as the narrator has already named her a "psychic monster" with a "malformed soul" (*EoE* 80). Being one of his father's doubles, Aaron, too, without knowing his mother, associates her with the superior paradise: "Don't you think she's in Heaven with the angels?" (*EoE* 376). At this point, Cathy is not dead yet, but if she were, readers would probably not figure Heaven among her most likely destinations.

Steinbeck and his narrator also link churches and brothels in a similarly ironic way. Dramatic irony is seen when, for instance, it is said that "each would have been horrified to think it was a different facet of the same thing" (*EoE* 242) and certainly figures associated with each institution in Salinas would share the mortification. Readers, however, once faced with the logic of the narrator's assertion, probably always agree:

But surely they were both intended to accomplish the same thing: the singing, the devotion, the poetry of the churches took a man out of his bleakness for a time, and so did the brothels . . . You may have seen the spangled palaces of sin and fancy dancing in the false West of the movies, and maybe some of them existed -- but not in the Salinas Valley. The brothels were quiet, orderly, and circumspect. Indeed, if after hearing the ecstatic shrieks of climactic conversion against the thumping beat of the melodeon you had stood under the window of a whorehouse and listened to

the low decorous voices, you would have been likely to confuse the identities of the two ministries.

(*EoE* 242-3)

Steinbeck applies this parallel through his utilisation of irony in conjunction with religious ideas. For example, the narrator speaks of Faye, Cathy's employer, as a "bosom to cry on, a soother and a stroker" (*EoE* 245), and says of her establishment: "You had less chance of contracting a difficulty at Faye's than with your Sunday School teacher" (*EoE* 246). Sexual ideas in connection with Sunday School teachers are so unexpected that the analogy is highly effective, and one understands Faye and her business far better than if any other more standard comparison were drawn. She even has a picture of angels in Cathy's room: "three cherubim -- just heads, curly-haired, limpid-eyed, with wings about the size of pigeons' wings growing out of where their necks would be" (*EoE* 250). Billy Sunday, the evangelist mentioned above in connection with humorous irony, is also a representation of dramatic irony, as he could not possibly "wrestle with the Devil" (*EoE* 323) on stage, but certainly provides entertainment that is similar in its cathartic effects to that provided by any madam's house.

Once Cathy takes over Faye's brothel, however, it becomes more like a church of the twisted and the damned. References to religion are still used, and often, irony is present because of the surprising personalities that seek Cathy's depravity:

And look at this! This is a minister of the Gospel, a little brother of Jesus. He used to burn a house down to get what he wanted. We give it to him now another way. See that lighted match under his skinny flank?

(*EoE* 360)

Cathy says of Aaron, "I guess that's the way it should be -- looks like me and wants to go into the church" (*EoE* 512), which is another seemingly backward incident connecting the church with a brothel: madam and priest-elect being closely related and sharing a similar appearance. Cathy even attends church, as Mr Rolph says: "She wears a veil and she always leaves before I can get back after recessional" (*EoE* 540). He does not know, as readers do, that he is wrong in his supposition that she seeks God; she is there to watch Aaron and will never timidly "tap on [the priest's] door and . . . beg to come in" (*EoE* 540). Cathy thinks she looks "angelic" (*EoE* 565), just the same as Adam thinks of her (*EoE* 177), and this irony, like all the others, only adds to the evil made obvious by her actions, thoughts, and words in the story.

Religion and its duality are very important aspects of John Steinbeck's *East of Eden*. There seems no effective way for one to read or interpret the novel without using a religious eye. The plot and characters are not only taken from Genesis, but it seems that at least one character is a recreation of Midrashic tradition. *Timshel*, the word retranslated as "Thou mayest" (*EoE* 338) within the plot of the novel and one of its main thematic components, is a religious concept discussed in the book and in the Bible: the issue is, concisely, the matter of free will. Steinbeck juxtaposes many types of religion, often contradictory types (Christianity and Judaism, for example), in order to illuminate the idea of unity. *East of Eden* seems to have as part of its free will thesis an idea represented by the very different, yet cohesive men that are Samuel Hamilton and Lee: as long as faith exists within an individual's religious identity, the denomination or degree of conventionality present in that personal worshipping of God is immaterial.

The Creation of the world in Genesis and the Apocalypse in Revelation as the world's end have a relationship of duality already in place, as does the Christian religion itself. Worshipping a God of seemingly contradictory facets can only be in itself a dualistic practice. Even though the God of the Old Testament and the God of the New Testament are supposed to have opposing natures -- wrath and love, respectively -- the deity of Genesis seems more loving in the punishments given Adam, Eve, and Cain than the furious victor of the New Testament's Judgement Day appears when he re-establishes his kingdom on earth. John Steinbeck's *East of Eden* and William Golding's *Darkness Visible* have in common an expressing of religion's two sides. One individual's worship is always juxtaposed with another's, rendering an end result that is many religions contained in each novel, just as each novel has in common many different interpretations of God. The religions espoused in each work can be juxtaposed, as well. The characters of *Darkness Visible* have religious epiphanies based on emotions, such as Matty's joyful dance to Beethoven's Seventh Symphony (237), and language is rejected as an inadequate form of spiritual expression. *East of Eden*, on the other hand, has thoughtful characters who reach their spiritual zenith through a pensive moral philosophy and the manipulations of words (338). However, Steinbeck's *timshel* represents a religious duality that is also an important theme to *Darkness Visible*, for all the characters are supposed to be free to choose the light or the darkness. Whether or not everyone has this freedom is another theological issue these works highlight, as both authors portray God at some point or another as having foreknowledge of the decisions that will be made. In both novels free choice is challenged by characters like Cathy (see page 6) and Pedigree (see page 9), who do not seem to have a choice at all. What is most important about both of these modern retellings of ancient stories is the victory of good over evil: "overwhelming as evil may seem

sometimes, it ultimately proves empty and transitory" (Heavilin [A] 1993: 90). Neither author underestimates the power of the negative: the spiritual battles are laden with sacrifices for those who will eventually triumph. It would seem that these two novels are successful portrayals of religious understanding, in part, because of their double-sidedness.

Duality is of utmost concern to Golding and Steinbeck in *Darkness Visible* and *East of Eden*, especially in reference to God, humanity, and religion. No one interpretation of God within the two novels can be taken in solidarity as the deity presented by the works. One comes away from both texts with a sense of God's multifarious nature created by the many different ideas of God represented. This is also true of the characters, as most individuals portrayed are meant to be illuminated through their pairings with doubles varying by degrees of opposition. In addition to the diversity between personalities exemplified by these duos, the duality existing in any single mind seems to be specifically expounded upon. Religion within these two Biblical retranslations cannot escape this description, either, as both concentrate on the facets of religion that seem to falsify any sort of definitive description. One can describe a church service, because it is a *representation* of the relationship between God and those made in his image, more easily than one can explain the philosophical outpourings of Lee or the celebratory sacrifices of Matty, as they are *substantiation* of their religion. The connections between God, humanity, and religion in *Darkness Visible* and *East of Eden* are made more coherent once the double-sidedness of each is deciphered, and the works are linked by their authors having adopted this method of explication.

Bibliography

Primary Sources:

All Biblical quotations taken from the *Authorised Version*.

Biles, (ed.). 1970. *Talk: Conversations with William Golding*. New York: Harcourt and Brace.

Carey, (ed.). 1986. "William Golding talks to John Carey 10-11 July, 1985", in *William Golding: A Tribute on his 75th Birthday*, 171-89. London: Faber and Faber Ltd.

Golding, William. 1979. *Darkness Visible*. London: Faber and Faber Ltd.

Golding, William. 1982. *A Moving Target*. London: Faber and Faber Ltd.

Steinbeck, John. 1952. *East of Eden*. London: William Heinemann Ltd.

Steinbeck, John. 1969. *Journal of a Novel*. London: Mandarin Paperbacks.

Secondary Sources:

Atkinson, Rebecca. 1990. "Steinbeck's *East of Eden*", *The Explicator* 48, 216-18. Washington, DC: Heldref Publications.

Barthel, Manfred. 1982. *What the Bible Really Says*. New Jersey: Random House

Boyd, S.J. 1988. *The Novels of William Golding*. London: The Harvester Press.

Cleve, Gunnel. 1982. "Some Elements of Mysticism in William Golding's Novel *Darkness Visible*", *Neuphilologische Mitteilungen: Bulletin of the Modern Language Society of Helsinki LXXXIII*, 457-70. Helsinki, Finland: Hallituskatu.

Clews, Hetty. 1984. "*Darkness Visible*: William Golding's Parousia", *English Studies in Canada* 10/3, 317-29. Ottawa, Ontario: Carleton University.

Craige, Betty Jean. 1982. *Literary Relativity*. New Jersey: Associated University Presses, Inc.

Crompton, Donald W. 1982. "Biblical and Classical Metaphor in *Darkness Visible*", *20th Century Literature* 28/2, 195-215. Hempstead, NY: Hofstra University.

Esler, Philip F. 1994. *The First Christians in their Social Worlds: Social-scientific approaches to New Testament Interpretation*. London: Routledge.

- Everett, Barbara. 1986. "Golding's Pity", in John Carey (ed.), *William Golding: A Tribute on his 75th Birthday*, 110-25. London: Faber and Faber.
- Gindin, James. 1988. *Macmillan Modern Novelists: William Golding*. London: Macmillan Publishers Ltd.
- Green, Peter. 1963. "The World of William Golding", in Joanna Richardson (ed.), *Essays by Divers Hands* XXXII, 36-57. London: Oxford University Press.
- Heavilin, Barbara (A). 1993. "Steinbeck's Exploration of Good and Evil: Structural and Thematic Unity in *East of Eden*", *Steinbeck Quarterly* 26/3-4, 90-100. Muncie, Indiana: John Steinbeck Society of America.
- Heavilin, Barbara (B). 1996. "Judge, Observer, Prophet: The American Cain and Steinbeck's Shifting Perspective", *South Dakota Review* 34/2, 192-207. Vermillion, SD: University of South Dakota.
- Hepburn, Ronald W. 1958. *Christianity and Paradox*. London: C.A. Watts and Co. Ltd.
- Kinkead-Weekes, Mark. 1986. "The Visual and Visionary in Golding", in John Carey (ed.), *William Golding: A Tribute on his 75th Birthday*, 64-83. London: Faber and Faber Ltd.
- Kinkead-Weekes, Mark and Gregor, Ian. 1967. *William Golding: A Critical Study*. London: Faber and Faber Ltd.
- LeRay, Josette. 1995. "The Burnt Ones: William Golding's *Darkness Visible*" and Patrick White's *The Aunt's Story*", in Frédéric Regard (ed.), *Fingering Netsukes: Selected Papers from the First International William Golding Conference*, 117-26. Étienne: Publications de l' Université de Saint Étienne in Association with Faber and Faber, Ltd.
- Luther, Martin. 1961. *Martin Luther: Selections from his Writings*. New York: Anchor Books Doubleday and Co., Inc.
- Macquarrie, John. 1963. *Twentieth Century Religious Thought*. London: SCM Press.
- McCarron, Kevin. 1995. *The Coincidence of Opposites: William Golding's Later Fiction*. Sheffield: Sheffield Academic Press.
- Medcalf, Stephen. 1986. "Bill and Mr. Golding's Daimon", in John Carey (ed.), *William Golding: A Tribute on his 75th Birthday*, 30-44. London: Faber and Faber Ltd.

- Panichas, George. 1971. *The Politics of Twentieth Century Novelists*. New York: Hawthorn Books, Inc.
- Roth, Cecil. 1972. *Encyclopaedia Judaica*, 246-50. Jerusalem: Keter Publishing House Ltd.
- Schreurs, Willy. 1991. "Darkness Visible: The Choice Between Good and Evil", in Jeanne Delbaere (ed.), *William Golding: The Sound of Silence, A Belgian Tribute on his 80th Birthday*, 133-45. Liège, Belgium: Liège Language and Literature.
- Timmerman, John H. 1988. "John Steinbeck's Use of the Bible: A Descriptive Bibliography of the Critical Tradition", *Steinbeck Quarterly* 21/1-2, 24-39. Muncie, Indiana: John Steinbeck Society of America.
- Tiger, Virginia. 1990. "William Golding's *Darkness Visible*: Namings, numberings, and narrative strategies", *Style*, 24 (summer 90), 284-99. Reston, Virginia: Newspaper Association of America.
- Vichy, Thérèse. 1995. "Tragic experience and Poetic Innocence in *Darkness Visible*", in Frédéric Regard (ed.), *Fingering Netsukes: Selected Papers from the First International William Golding Conference*, 129-36. Étienne: Publications de l' Université de Saint Étienne in association with Faber and Faber, Ltd.