

Chapter VI

The Spire

The Spire is Golding's latest book and the most substantial one. The focal point of the book is the spire that dominates all the living characters. Blindly inspired by his own vision, Dean Jocelin of Barchester Cathedral decides that the spire must be built, directly from the heart of the cathedral, four hundred feet high without foundations. He uses his faith as its foundations. He is happy because the vision of his life is put into stone.

In The Spire Golding uses the historical past as his background. The story is based on the building of the famous Spire of Salisbury Cathedral during the reign of Edward III. It was built without adequate foundations, yet it has stood for six hundred years; it is said therefore to have been built on faith. The book is not, of course, a historical novel. Golding is not primarily with authentic historical detail, (though there is no plenty of this), but with a timeless human problem. Jocelin's spire is built on faith, without foundation. It is called "Jocelin's Folly" since it is foolish to expect the spire to stand when its builders defy the basic laws of construction. But at the end of the book there it stands, rising four hundred feet into the air from the heart of the cathedral, the glory of the church.

The central theme of the book is the problem of distinguishing between faith and vanity, between the saint and the proud man, between, ultimately, good and evil. Golding shows how far faith can go, how much

it can achieve ("Faith" said St. Paul "can move mountains,") yet asks the disturbing but relevant question: "where is the borderline between faith and vanity?" The reader is left to decide whether Jocelin is really on the side of the angels or the devils.

Like many great men, some saints have very difficult and hard lives because they are never understood by their contemporaries. They have vision and are therefore misunderstood by their fellowmen. Despite her great faith in God that brought victory to France, Joan of Arc was accused of heresy, witchcraft and sorcery and was consequently burnt at the stake. It was many years after her martyrdom before people realized that she was a saint. She was burnt in 1431 and finally canonized in 1920. It took only half an hour to burn her and more than four centuries to find out the truth about her. It seems that they must be punished because of their born genius since they are condemned to be alone in the world. Once Shaw's St. Joan cries desperately, "Yes: I am alone on earth: I have always been alone."²⁷² Dean Jocelin is like Saint Joan in a way. People neither understand him nor accept his vision. He alone must fight and make sacrifices for what he believes in, which is invisible to the others. As far as the problem of good and evil is concerned, evil does exist in this world not only to contrast with and assure that good exists but also becomes, sometimes, the foundation of good.

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Bernard Shaw, Saint Joan. Edinburgh : R & R Clark Ltd., (1962), p. 112.

The story begins with Jocelin's overwhelming joy and ends with his agonizing death. He has great joy because what he has waited for half of his life is coming true; the spire of his vision is going to be transformed into a concrete form. He strongly believes that he is chosen by God to do this work and that it is his duty to fulfill God's command. He has faith and believes that God will provide the foundations. To the chancellor who brings him the model of the spire he says, "The foundations. I know. But God will provide."²⁷³ To him faith is the only solid foundation for every thing. As the spire, in spite of objections by his colleagues and servants, begins to be set up octagon by octagon, unforeseen, bitter conflicts are born.

Pangall, the old verger, is against building because the crude workmen always make fun of him. His instinct tells him that they are surely going to do him harm. "One day, they will kill me,"²⁷⁴ he tells Jocelin, and when the latter answers, "They shant't kill you. No one shall kill you,"²⁷⁵ Pangall retorts, "Then they will drive me out."²⁷⁶ Pangall is against the spire above all "because there are no foundations, and Jocelin's Folly will fall before they fix the cross on the top."²⁷⁷

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William Golding, The Spire. London: Faber and Faber Limited, (1964), p. 8.

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Ibid., p. 14.

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Ibid., p. 15.

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Ibid., p.

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Ibid., p. 20.

The Pangall family has lived in the church from the beginning. "My great-great-grandfather helped to build it,"²⁷⁸ he boasts. He feels that he belongs to the church and is part of it. It is painful and unbearable for him to see the cathedral destroyed by the filthy hands of those brutal workmen. He reacts against this as though he foresees his own fate, that he himself and his wife will be used as the foundations. And to Pangall's fear Jocelin contemptuously answers, "You are like all the rest; ... You haven't any faith."²⁷⁹

Father Anselm the Sacrist votes against Jocelin because he is sure that the new spire is going to destroy the church. When he looks at Jocelin his eyes say, "... the invisible thing up there is Jocelin's Folly which will fall, and in its fall, bury and destroy the church."²⁸⁰ When Jocelin blames him because he lets the workmen defile the church by their filthy songs he calmly answers, "At least they don't destroy it."²⁸¹ And Jocelin is irritated because he knows that what Father Anselm really wants to say is that he is worse than those workmen because he is going to destroy the church by his spire. Even young deacons are also against him and despite their respect to his face they blame him behind his back:

"Say what you like; he's proud."

"And ignorant."

"Do you know what? He thinks he is a saint! A man like that!"²⁸²

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Ibid., p. 15.

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Ibid., p. 20.

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Ibid., p. 35.

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Ibid., p. 32.

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Ibid., p. 13.

The master builder, Roger Mason, tries to dissuade the Dean from his old intention of building the spire because the foundation is not sufficient to support such a weight and such a height of four hundred feet. As a skilful builder he knows that the business cannot go on and it will surely bring destruction to the whole church since the spire is going to be built right from the heart of the cathedral; if it falls, the fall must destroy the whole church. Even Rachel, the master builder's wife, a rather silly woman who neither knows nor does anything but roam around her husband, dares to take part in the argument because even she knows that "a spire goes down as far as it goes up... that there has to be as much weight under a building as there is over it. So if you are going up four hundred feet you will have to go down four hundred feet."²⁸³

Despite all these objections, Jocelin remains calm and steady; the spire is to be built and finished within two years. He believes in his own vision and nothing can change his will. He knows that he is just a selected instrument used by God to fulfil the Divine Will, to build His Glory. Although he alone must fight for the new spire, he does not feel lonely at all because he feels that his guardian angel is always with him. For this he is heartily grateful to God, "I do Thy work; and Thou has sent Thy messenger to comfort me."²⁸⁴ Then how can he defy Him who always gives him mercy? He would rather defy his own fellowmen than God.

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Ibid., p. 43.

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Ibid., p. 22.



The spire, when it is yet the vision, is a pure, innocent, simple thing. But when it begins to materialise it becomes so complex that even Jocelin himself is stunned and becomes suspicious of his own vision. Jocelin is mistaken when he first thinks that the spire would cost only money. After having started building he realizes that it costs much more than that. Yet he determines to sacrifice everything no matter what it will cost - "Let it be so. Cost what you like."²⁸⁵ The spire means so much to him that any withdrawal is completely impossible. Once the building is begun, it must surely rise to its end; Jocelin murmurs to himself, "I didn't know how much you would cost up there, four hundred feet of you. I thought you would cost no more than money. But still, cost what you like."²⁸⁶ In fact the cost is almost too expensive for him.

Through the appearance of the spire, peace disappears from the church. The unity and friendship among the priests are broken. Most of the priests vote against the dean and can give him only a false respect. With his authority Jocelin suppresses them. He uses obedience, one of the main disciplines, as a weapon to overcome them, yet under the placid surface, there is frustration. A dark shadow falls all over the church and its people as if doomsday was drawing near. Everything is in disorder and becomes absurd:

"A dark night had not descended on the cathedral, but a midday without sun and therefore blasphemously without hope. There

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Ibid., p. 35.

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Ibid.

was hysteria in the laughter of the choir boys. ... Despite this laughter, these sniggers, the services went on, and business was done but as in the burden of some nearly overwhelming weight. Chapter was testy, songschool was dull or fretful and full of coughing, and the boys quarrelled without knowing why. Little boys cried for no reason. Big boys were heavy-eyed from nightmares of noseless men who floated beneath the pavements, their flat faces pressed against a heavy lid. ... Day and night acts of worship went on in the stink and halfdark, where the candles illuminated nothing but close haloes of vapour; and the voices rose, in fear of age and death, in fear of weight and dimension, in fear of darkness and a universe without hope.²⁸⁷

The air is full of dust and dirt. The peaceful atmosphere is usurped by talking, shouting, ordering, dragging woods, wheeling and dropping loads. The prayers are drowned by workmen's filthy curses and the sweet, sacred songs of the choir boys are obscured by the workmen's nasty songs. Besides, almost all kinds of wickedness happen in the church. The workmen murder a man and no one seems to notice. A workman falls through the hole above the crossways and is killed and buried at the bottom of the foundation pit. The old chancellor walks against the wall which was formerly the door he has used all his life, and he is struck by panic thinking that the celestial gate is closed against him; he dies soon afterwards, a broken man. The most wicked incident is the adultery committed by the master builder. He seduces Goody, Pangall's innocent and lovely wife. These incidents are all burdens that fall on Jocelin's back. And the hardest of all is the last case, the scandalous relationship between Roger and Goody - that they have used such/sacred place to commit a sin, is almost unbearable to him and once

he cries out irritably and in frustration, "Filth! Filth!"²⁸⁸ It seems that the victims of the spell of the spire hold Jocelin responsible because he alone witnesses this vicious affair and that is why Pangal looks dumb when he hears the dean's cry. In order to hide the true meaning and make it logical to the verger and in order to lead the latter's intention in the other direction, he then continues his complaint, "The place is filthy dirty! They dirty everything!"²⁸⁹ In fact both place and people become dirty. The difference is that one can wash away dirt from the place, from the floor but people's dirt cannot be removed; it is as a birthmark.

Despite his strong will to sacrifice everything, Jocelin is shattered by these unexpected events. He feels discouraged and desperate. He prays to his guardian angel to strengthen him. "But there was no angel; only the tides of feeling, swirling, pricking, burning - a horror of the burgeoning evil thing."²⁹⁰ He is burnt by his own inner evil because he knows that he has made use of the people around him. They are reduced to instruments used by him for building: " ... for avenge to him, his instruments, these people he had to use, seemed little more than apes now that clambered about the building."²⁹¹ He also sees them as the clockfigures waiting to be struck and then fall into the foundation pit in order to fill it: "There was Goody

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Ibid., p. 60.

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Ibid.

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Ibid., pp. 62-63.

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Ibid., p. 55.

Pangall, Pangall with his broom, Jehan, the dumb man, Roger Mason; it was as if they were clock figures, frozen in attitudes of mechanical activity and waiting for the hour to strike. They were an irregular circle, and the centre of this circle was the open pit."²⁹² And when their time comes, the strike falls fatally on them, one by one, and they fall into the pit and become the foundations themselves.

This is a tragedy that almost breaks Jocelin's heart because he has to destroy the people he loves. But he has no choice since he has crazily fallen in love with the spire and can do everything for it's sake; he is willing even to trample on his beloved people. He lets himself be degraded by those superstitious rude workmen. They ignore him and never pay him any respect. The master builder is vulgar and impudent. Yet he must endure Roger's vulgarity. Jocelin keeps warning himself, "I must be careful not to anger him (he thought). As long as he does what I want, let him say what he likes."²⁹³ He tries to console Pangall and asks him to endure for only two years for the spire's sake. The workmen always torture and make fun of old Pangall because, as Roger tells Jocelin, "It's our way of keeping off bad luck."²⁹⁴ He makes use of Goody Pangall because he knows that Roger desires her since she is completely different from his wife who is more like a man than a woman. Jocelin knows that Goody "will keep him here"²⁹⁵ until the spire is

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Ibid., p. 78.

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Ibid., p. 38.

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Ibid., p. 42.

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Ibid., p. 64.

finished. Although the sacrifice of Goody is most painful to him, it is indispensable, because his love for the spire is greater than his love for her! And in order to lessen his agony he keeps telling himself, "I'm about my Father's business."²⁹⁶

His love for Goody is not as pure and innocent as that of Father for child. In fact it is much more complicated than that. It is obvious that his love for her is partly sexual. Her feminine nature appeals strongly and is almost irresistible to him. Although he dons a priest's robe, he himself is still a human being whose wild instinctive nature can be easily aroused by the opposite sex. His own feeling towards her is clearly revealed at the sight of the relationship between her and Roger, and his inner voice echoes within him, "I need you! Before today I didn't really know why. Forgive me!"²⁹⁷ He tries his best to resist no matter how much her figure haunts him. He must find another way. He has not only used her as a prey to allure Roger to fall into his net and go on building the spire but he also identifies himself with Roger who has done what he wants to do himself. Through Roger he has achieved his vicarious satisfaction.

Because of the dirt involved in building the spire, the church begins to stink like a stagnant pool. And Jocelin alone must be responsible for this. The higher the spire grows, the heavier the weight which falls on Jocelin's back. He becomes restless. The angel

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Ibid., p. 67.

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Loc.cit.

is with him no more. He sees four people: Goody, Pangall, Roger and Rachell, dance in the angels' place. He is always tormented by remorse that he has deliberately brought them destruction in order to fulfil his own vision. And as though to prophesy his destiny, he sees himself, in his nightmare, crucified and people come to sneer at and torture him; among them are Roger, Rachell and Pangall. He also sees "Satan himself, rising out of the west, clad in nothing but blazing hair stood over his nave and worked at the building, tormenting him."²⁹⁸ He is tortured by the evil things which are the sequences of the building. He has traded these four people for the spire's sake and also for himself, for his own salvation since the spire, for him, is the highest, noblest prayer man can achieve in order to bring him salvation. He has to sacrifice other people for his own salvation because "we are each responsible for our own salvation."²⁹⁹

Despite all this outer pressure and inner mortification Jocelin forces the spire up stone by stone, foot by foot and pinnacle after pinnacle. People call the spire "Jocelin's Folly" but he answers, "The Folly is not mine. It's God's Folly. Even in the old days He never asked men to do what was reasonable. Men can do that for themselves. They can buy and sell, heal and govern. But then out of some deep place comes the command to do what makes no sense at all - to build a ship on dry land; to sit among the dunghills; to marry a whore; to set their son

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Ibid., p. 65.

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Ibid., p. 36.

on the altar of sacrifice. Then if men have faith, a new thing comes.³⁰⁰ Jocelin has done everything according to God's command. If the work does not make any sense it is God's fault not his. God has chosen him to do this work so it is not his duty to find out whether it is reasonable, logical or not. It seems to man that God commands him to do what makes no sense at all. But "'Your ways are not my ways,' saith the Lord." The fact is that man fails to understand God's way. Faith is the only and final thing that will make everything possible and create new things in the world. And his colossal spire is one thing that is built on faith. Here Jocelin seems to say that God has to be responsible for all evil things that have happened; since God has chosen him to do His work God must be answerable to the consequence of His choice.

When the building has progressed two hundred and fifty feet, Roger tells Jocelin that it cannot continue since the earth is beginning to creep. One step higher will surely bring about its fall. Roger wants to stop working with him and find another job. But Jocelin will not release him from the sealed contract and assures him that the spire can be built and will be built because Roger, too, is chosen by God to accomplish this work. "He chose me. He chooses you," he tells Roger, "to fill the diagram with glass and iron and stone."³⁰¹ Roger feels that he is cheated and trapped in/a net. But Jocelin does not accept that it

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Ibid., p. 121.

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Ibid., p. 120.

is his net but God's. He says to Roger, "D'you think you can escape? You're not in my net - oh yes, Roger, I understand a number of things, how you are drawn, and twisted, and tormented - but it isn't my net. It's His. We can neither of us avoid this work."³⁰² He warns Roger to work quickly so that he will be strong enough to break the net. If he stays in there so long he will be caught by "the major evil"³⁰³ and never be able to break the net. Although Roger does not clearly understand what Jocelin says, he cannot keep feeling disgusted at the dean's cunning. "I believe you're the devil," he whispers to Jocelin, "the devil himself."³⁰⁴ Roger finally gives in, partly because of the contract and partly because of Goody whose husband, the rumour says, has run away and deserted her. In spite of human filth and conflict the spire pierces higher and higher into the sky.

By now "there was a kind of necessary marriage; Jocelin and the spire."³⁰⁵ Everything becomes trivial and is put aside. For two years there is neither prayer nor confession in the church which is left cold and dark because candles stop burning. People dare not come to use the church because they are afraid of the fall of the spire and because its shadow falls on the whole church and darkens it. Jocelin himself ceases to pray and confess because the spire is the highest diagram of

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Ibid.

303

Ibid., p. 122.

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Ibid., p. 123.

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Ibid., p. 93.

prayer, it is "the crown, the ultimate prayer."³⁰⁶ In order to escape from all the confusion he climbs up the spire often and stays there for a long time; "he would climb eagerly, like a child that seeks comfort from its mother. Only he did not care to think of a mother."³⁰⁷ He feels comfortable because he is far from all problems and is floating away with the spire from all filth and dirt. To him it is miraculous that the spire can float without foundations. God has provided the invisible foundations. The spire will be so high that it will seem to touch heaven. It seems that he can reach salvation by the spire. From its towering height, like God who peeps over the world, he looks down brooding over this stale world full of wickedness. He compares this world to an ark that contains all evil things and the spire is like the mast that fits the ark. So it seems that he makes the place of evil perfect.

The stones begin to sing because of the height and the weight. About this the cheerful answer Jocelin gives to the workers is, "It will pass."³⁰⁸ As the spire is set higher and higher Jocelin is tortured by fear that it will not reach its end; Roger is equally tormented by fear of height. He becomes moody and unpopular among his men and ultimately leaves them all alone up there. Jocelin knows that they are superstitious and feels that they need him. He goes up there and is welcomed because

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Ibid., p. 193.

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Ibid., p. 112.

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Ibid., p. 114.

"he was a specific against fear."³⁰⁹ He becomes part of the crew helping them in building. Although the stones shriek and sing, the pillars bend and the earth creeps and crawls, the spire is drawing to its end. Many times Roger wants to stop but is always overcome by the Dean. The situation becomes more and more tense. Things seem to happen in order to add more weight of the burden on Jocelin's shoulders. Already he has heard how people in the city curse him for ending the services in the cathedral. And when Goody is with child, Jocelin knows what people will say - "First Jocelin's Folly; and now Jocelin's whore."³¹⁰ Soon after the scandalous quarrel between Rachel and Roger about her, Goody dies in childbirth. One of the workmen suddenly deserts his friends quietly and leaves behind him an uneasy, mysterious atmosphere with his superstitious fellows. Roger begins to drink, cursing and bemoaning Goody's death. Despite these inconsolable circumstances the spire pierces gloriously higher and higher. Even the threatening, cruel weather cannot stop Jocelin and his workmen. They work in haste against the merciless elements and compete with time. To Jocelin, "It's become a race between me and the Devil. We're going faster both of us, racing for the line. But I shall win."³¹¹ This is Jocelin's pride and ego thinking that he can beat the Devil. It seems that everything is against him, against the spire. And in the rain storm an octagon tumbles down.

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Ibid., p. 146.

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Ibid., p. 134.

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Ibid., p. 43.

Jocelin feels that God has challenged his ability because by now his guardian angel has left him alone to fight against the storm which is Satan who "in the likeness of a cosmic wildcat leapt off all four feet on the north east horizon and come screaming down at Jocelin and his folly ... and what had once been the whispered expostulations of the spire was now a shouting and screaming with the roar of released Satan as a sort of universal black background."³¹² Only Jocelin's strong will and faith finally drive the spire to its end.

It is at this point that the novel reaches its climax. Jocelin has driven too high, so the fall is a fatal one. He is put on trial and many accusations are made against him. He has kept a whore in the church and his relationship with her is suspected. He has deserted his religious duties in the church. His good workmen turn out to be "murders, cut-throats, rowdies, brawlers, rapers, notorious fornicators, sodomites, atheists, or worse."³¹³ He has not been to confession for a long time and meanwhile has had a close connection with those wicked men. He has deliberately built the spire from his own vision and that causes the debt. And his talk about being caught by witchcraft makes the mission suspect his madness. His position as dean is taken away from him. Jocelin once cries out desperately, "I thought I was chosen; a spiritual man, loving above all; and given specific work to do."³¹⁴ The

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Ibid., pp. 174-176.

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Ibid., p. 167.

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Ibid., p. 194.

recompense he receives is degradation, hatred and revenge. Many years previously his rise to the position of dean was a kind of temptation to Father Anselm, the Sacrist, and his congratulatory confession had made Anselm jealous. His authority - "Sit down, Anselm," makes him desire a revenge and finally succeeds. Roger hates him because Jocelin deprives him of everything. In his agony and frustration he curses Jocelin, "God damn you Jocelin! It'll fall, and I'll have to wait for it! You took my draft, you took my army, you took everything. May you be cursed right through hell!"³¹⁵ Jocelin is disillusioned because no one understands him nor forgives him. In a desperate crisis he begs for sympathy, "Imagine it. I thought I was doing great work; and all I was doing was bringing ruin and breeding hate,"³¹⁶ He himself is completely torn by his own vision, by agonizing regret that he has made use of at least four people. It is revealed finally that Sangall, the lame venger, did not run away from his beloved wife, but was murdered and buried under the crossways and is used as the foundation of the spire. Jocelin is now and then haunted by Goody and becomes restless because he knows that he has caused her husband's and her own death. He means to help her when she, in her pregnancy, is struck by Rachel but his appearance "all dressed up, dean, priest, accuser" kills her. He confesses to Roger, "I only wanted to help, but it killed her. I killed her as surely as if I'd cut her throat."³¹⁷

315 Ibid., p. 210.

316 Ibid., p. 209.

317 Ibid., p. 214.

Horrified by what his 'faith' has achieved, he cries aloud, "Blasphemy!"³¹⁸ In the last straw of his consciousness he tries to find out whether he is deceived by his vision or not. Is it a true vision or witchcraft? Is it his faith or his own vanity that strengthens him? In his confused mind he thinks of a saint, Berenice, and murmurs incomplete speech which is incomprehensible to Father Adam:

"Berenice."
 "Saint?"
 "Saint."
 "Jocelin."

He tries in vain to make Father Adam understand him and recognize that the saint's way is not the common people's way and it is difficult for them to understand.

"How proud their hope of hell is. There is no innocent work. God knows where God may be."³¹⁹ In spite of his highest diagram of prayer, his praise of God, it seems to him that he will certainly go to hell. He is cursed to hell because of this towering colossus. Roger curses him to hell and calls him the devil himself. Jocelin accepts that he is a fool who blindly offers himself to such a great work but he would not accept that he is the devil since the devil is his potential enemy whom he races with all the time: "Once you said I was the devil himself. It isn't true. I'm a fool ... and there's some kind of blight on my hands. I injure anyone I touch, particularly those I love."³²⁰

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Ibid., p. 187.

319

Ibid., p. 222.

320

Ibid., pp. 210-211.

He now learns that there is no innocent work in the world. The greater the work is, the more complicated it becomes. There is no great work that is not guilty. This work is guilty because it has as its foundations many kinds of wickedness: death, adultery, murder, his aunt's corrupt money. And it is built by the hands of those criminals. "The spire seems founded on human filth." Also by 'not innocent' he means that there is no great work that is not harmful. No one can get anything without paying for it. One has to pay for what one has got. The greater the thing is the more one has to pay for it. In other words all great good and all great works demand sacrifice. Perhaps Jocelin has forgot to consider this fact and then thinks that he is deceived by his own vision. In his final death struggle he screams -

"It's like an apple tree!"³²¹

He thinks that his own vision is like an appletree that tempted Adam and Eve to evil, to commit a sin. If the vision is true why has he to suffer like this; why has he to injure all the people he loves; why does it cause many scandalous and wicked events?

In the last paragraph the reader is left to decide himself whether Jocelin repents and gets his faith back or not. But in charity and sympathy Father Adam assumes, for the dead man's advantage that a tremor of his lips might be interpreted as "God! God! God!" and he lays the Host on the dead man's tongue. But Father Adam's interpretation might be wrong since the exact word which is heard before that is "an

appletree." In the last thread of his life, it seems that Jocelin has lost his faith in his own vision. Yet we can assume that his vision is true since the spire has set gloriously after his death. It has not fallen as people prophesied. It seems that it is Jocelin who has fallen. Since he has driven so high as four hundred feet so he must fall as deep as the climb is high. And his fall is so fatal that he comes to suspect the truth of his vision.

In this book Golding sacrifices all characters for the spire. The spire dominates all living characters. He means to use it as the symbol of suffering and torment that man must endure. This is obviously seen when the model of the cathedral with the spire is described as a man lying there pierced by the spear:

"The model was like a man lying on his back. The nave was his legs placed together, the transepts on either side were his arms outspread. The choir was his body; and the Lady Chapel where now the service would be held, was his head. And now also, springing, projecting, bursting, erupting from the heart of the building, there was its crown and majesty, the new spire."³²²

The whole model of the cathedral with the spire is like the crucified Christ. And Golding seems to use it as a conspicuous reminder to men that they were redeemed by suffering, that they "must die in order that they might live."

Even Jocelin himself and his suffering are to symbolize Jesus Christ when in his nightmare he dreams that he himself/^{is} being crucified, sneered/_{at} jeered/_{at} and tormented by people. Jocelin's apparent despair

in his deathbed at the end when he cries suspecting his own vision is parallel to Christ's agonizing cry from the cross -- "My God, My God, why had thou forsaken me?" Jocelin suffers for salvation like Jesus who had endured all sufferings in the world in order that his people will reach salvation.

The reference to Jesus Christ is rather ironic simply because Jocelin's integrity is in question; when his life's dream has become reality, when he has striven so long apparently to achieve God's will, has he sacrificed too much in the process? Has he not perhaps been guilty of the deadly sin of pride, and does he at the end commit the most heinous sin of all, the sin of despair? Once again Golding ends on the same note. The church walls are not strong enough to withstand the forces of evil. Nor is the monk's robe sufficient to preserve on a man from evil's influence. "The enemy is within."