



Eschatological Perspectives in Walker Percy's Novel *The Second Coming*

A. Susai Devanesan, Research Scholar in English, Nehru Memorial College (Autonomous), Affiliated to Bharathidasan University, Puthanampatti - 621 007, Tiruchirappalli.

***Dr. K. T. Tamilmani**, Dean, Academic Affairs, Head & Associate Professor of English, Nehru Memorial College (Autonomous), Affiliated to Bharathidasan University, Puthanampatti - 621 007, Tiruchirappalli.

Abstract- The mystery about 'life after death' is the most recondite question to be introspected into. Religions count upon the credence of apocalypse that there will be God's revelation and consequential guerdon and damnation at the end. Studying about such revelation of God and the after-effectis known as Eschatology. This transcendental reality attribute to the end of ordinary material reality which can be apprehended by senses and the reunion of the same with the Divine. The fictions that expose the apocalyptic adhering, postulate the termination of the present time and the dawn of a new era.

Walker Percy, an American Apocalyptic novelist in his *The Second Coming* gauges the life in the second part and a kind of renewed and redeemed life of meaningfulness. Will Barrat, the prominent of all Percian heroes, of *The Second Coming* encounter the eternal inexplicable joy to the brim when he experiences conversion which leads to a new life that include not something utopian but the people around, his own kith and kin though imperfect. This article attempts to describe how Will Barrat, the protagonist achieves the heavenly bliss and brings transformation to his own existence. Eschatology, for him, is earth bound and the Realm of God is built up not toward the apocalypse yet is experienced through the *chronos* and among the individuals in their profound love for each other.

Keywords: Eschatology, Demythologizing Eschatology, Apocalypse, Eternal Redemption, Mysterious Transformation, Eternity and Reconciliation.

I. INTRODUCTION

Are there any plausible responses to these inquiries - 'What befalls our eternal life?' 'Is there a spot called paradise or hellfire?' 'What befalls our spirit?' 'If there is post-existence, how might be our body expanded?' 'Will we have the option to perceive our friends and relatives whose misfortune was an extraordinary torment for us on this natural presence?' These inquests continue from time immemorial and there is none who has been restored from death to render a feasible answer that man can mend earthly life accordingly. Indeed, science misses the mark to clarify the changes that happen after the natural end of life. Despite the elegance and the technological advancement and questions it postulates toward the traditional teachings of religion, science could not tell man how to live in this muddled world. Thus was born a serious branch of investigation about the inevitable end-reality.

The certainty of organic passing continually frequents each individual with the accompanying inquiries: What lies past natural demise? On the off chance that it will be a finish of everything of my reality, at that point no more inquiries. In any case, if my life proceeds after my natural real expanded life, we would be anxious to know how it would be. How to be set up for such existence? What might be my association then with this material world? Will that life additionally be bound to an end or is it only a change as the religions instructed? These are the inquiries that everybody on this planet is interested about. We would consistently be on edge to enter the shroud of things to come. Learning about this future end is known as Eschatology.

II. REVIEW OF LITERATURE

The term Eschatology, originally derived from Greek, *ἔσχατος* (*eschatos*- signifies 'last') and -logy (implies - the investigation of), denotes 'study of the last things' (end reality), a piece of religious composition concerning the last occasions of history, or a definitive predetermination of mankind and creation. This idea is regularly alluded to as the 'apocalypse' or 'end time' and the words like 'the last', 'the

end' and, 'the concept of predetermination' which in general indicates something past or beyond what they really mean.

Eschatological interventions in literature display a sort of religious connotations as to the final goal of this creation or God's reward or punishment. Hence, deducing the modern entropy, Walker Percy evolved as a writer from the soul traumatizing occurrences at a very young age. The disposition of his oeuvre was a result of his intense scrutiny of great existentialists like Kierkegaard, Marcel, Sartre and others. Having understood the insufficiency of the scientific advancements, Percy turned to true humanism imbibed in the Christian dogmas. His novels depict a spiritual wayfarer trudging on along his lonely path towards the eternal bliss. Critics like Stevenson and Lewis Lawrence (1981) and Joy Jacob (2018) have discussed on the apocalyptic vision of Percy and the journey of life etc., however, the end is here and now and the ongoing advent of the new life in every moment of loving relationship is found to be the research gap. This article attempts to describe how Will Barrat, the protagonist achieves the heavenly bliss in the companionship of Allison and transforms himself to a meaningful existence.

III. METHODOLOGY

When analyzed, the spiritual notion of Percy's fictions is not forthright however the reader cannot neglect the aspect of religious instruction. This research paper will be of analytical in method and pays more attention to the spiritual journey of Will Barrett whose experience of the eternal bliss was resulted from the profound love for the female protagonist Allison. A close analysis of the narrative segments is carried out to establish that the true kingdom of God is inaugurated every moment in loving correspondence with fellow human beings.

Understanding Eschatology

Eschatology is a part of theological treatise concerned with the final events of history, or the ultimate destiny of humanity and the universe and with the investigation of the final days - the apocalypse, eminently as in the Christian and the Islamic religious philosophy, the second coming of Christ, the End of the world or the Last Judgment, the recovery of the dead, a definitive Judgment, the messianic period, and the issue of theodicy. Numerous scholars chronicled in history, have utilized the term with deference of same subjects or considerations. Such archetypal form of Eschatological themes additionally can be found in numerous secular development of liberation movement.

This transcendental term alludes to the furthest limit of conventional reality which can be seen by faculties and the gathering of the equivalent with the perfect in a future reality. Eschatology may incorporate the comparative and related thoughts, for example, paradise, heck, the Savior or Messianic Age, the end time, last judgment - reward and discipline and the apocalypse and so on. Studies and reflections on philosophical humanities and philosophical cosmology bend over backward to respond to these eschatological inquiries. Such concepts also have secular counterparts - as for instance, in the decisive moment or crossroad of man's life and in his/her comprehension of the importance of physical demise of this earthly extended life. Frequently these conceptions are differentiated with the notion of suffering and endurance in the worldly life.

Eschatological issues develop during crises, treating as alleviation for those who are full of hope for a peaceful world and moreover a kind of encouragement for a radical change of society which is of extreme difference in the public arena. Formed by the degree and nature of the adherent's engagement in the world, eschatological prospects take shape of a personal or collective form, involving individual souls, people or a group of people, entire humanity or the whole universe. The social significance of the two types of eschatology - individual and the collective - is momentous. Individual concerns contribute to bringing up either nonpolitical or politically conservative tendencies; grounded on the firm belief that each man has to experience judgment of God after death and that there is, as a result, little intention in transforming the world. The collective eschatology, nevertheless, is associated with the political involvement and the expectancy of the public articulation of justice of God. They not only do expect for a shared physical deliverance and a revolution of the world, but they actively prepare for it.

According to Plato's Anthropology, body and soul are two distinct entities and, the spirit, to arrive at World of Ideas, ought to be liberated from its jail - the body. Passing, to him, is a vindication from the punishment, a euphoric come back to the original home (World of Ideas) from where it had boiled rational as discipline. On opposite, the Thomistic anthropology appraises both body and soul as single substance. This view falls in with Aristotle's Anthropology which expresses that birth on this planet is a

cheerful occasion and death is the end of individual's joyful experience with the world. His announcement – the material and the space extended body would come back to the prime matter and transform into the matrix for the introduction of new things – synchronizes with the Indian Philosophical Anthropology which states that passing is just a part of cycle of birth - death - rebirth because of Karma. At the point when one is discharged from this cycle, by his goodness on this earthly presence, he/she is absorbed in the Supreme IT – Nirguna Brahma. Researching these suggestions would lead us to scrutinize the cosmological thoughts of space and, time (present, future and the past) like - Are paradise and damnation places? What do they contain on the off chance that they be places the same number of envision them to be? What is the measure of time to arrive at these spots? Would we be able to figure it in fleeting order like dates, months, or years? What does the idea of time everlasting (eternal) mean?

Another corresponding term, Apocalypse, in Greek ideology alludes to the final revelation of God's will and the subsequent reward and punishment. The modern fictions transcend the conceivably existential disasters like atomic fighting, pandemic, extraterrestrial assault, computerized revolt, mechanical peculiarity, apply autonomy, dysgenics, otherworldly wonders, climatic changes because of an earth-wide temperature boost and asset consumption and so on., These sufferings empower a differential report on the storyline, time period and brain research of the survivors.

The idea of eschatology in Catholicism patronizes us to trust over the God's annihilation of evil not by savagery yet by penance of the Slaughtered Lamb (Jesus Christ). The catholic comprehension of the end of time isn't the devastation of the world yet its transformation, the culture of death is supplanted by the culture of life, beast by the sheep. In this manner, renewal and fulfillment don't mean a departure from the torment and the calamity of the earth however boundary between the paradise and the earth will be permanently evacuated and the greatness and the nearness of God is everywhere. Such heavenly ecstasy is conceivable even on this planet when love and equity rule over life. The eternal bliss in the divine presence is the final goal of this physical world replacing the culture of death with the culture of life.

In spite of the fact that 'ages' in the chronological sequence have explicit attributes and common elements, they appraise metamorphosis that occur toward the end of each age in all parts of life. Literature has been delineating such advancement in things particularly on eschatological and the apocalyptic fictions. Presently, such fictions facilitate exploring the 'end of a certain period of time', 'the end of life as it is now, and the inauguration of a new timeframe.' Often the eschatology and apocalypse, in later days, both religious and secular, include the violent disruption or annihilation of the physical universe; The Christian and Jewish eschatology, however accommodates the final days as the fulfillment and assembling the God's creation flawless. The world originated from God and is ultimately headed toward God's new world to come. Along these lines, at present, it is making a beeline for the acknowledgment of an ideal existence where love rules over the creation.

Another constant locution that occurs in apocalyptic oeuvre is eternity which is defined neither a pure negation of time nor a never-ending moving time. As indicated by the sixth century rationalist Boethius, endlessness is the immediately entire and complete ownership of perpetual life. It is inapprehensible and our own is the moving relentless, consistent season of *chronos* or sequential time with just the present, an unbreakable second. The past will be past; what's to come isn't yet and we are left distinctly with the flighty present and with the constantly progressing corporal universe. Human insight and unrestrained choice empower men to rise above this material world and likewise the *chronos* in thought. Further the human psyche with past memory and the inventive future brings them into present. Human memory keeps in just the lovely and disagreeable minutes which molded our ordered history however millions and trillions of seconds have gone. This critical time range in memory is known as *Kairos*, (*καιρός*) a legitimate and ideal time for activity with a feeling of readiness.

Chronosis available present or hours or days. *Kairos* is the previous memory and the inventive future in present, a lasting subjective time. In this way, time everlasting is the entirety of the rich NOW (*Kairos*) without a past or future, the ownership of the entirety. Thus God is endless on the grounds that there is neither beginning nor end for Him. We are in the sequential time tangibly expanded and foreordained by virtue of our godlike self, to rise above materiality and partake in the Eternity of God himself by His beauty. In this way, the human quiddity is the current existence, from the past to the cheerful future. Real self and the material universe are exposed to consistent change on account of the natural laws of physical science, chemistry, biology, mechanics and so on., clearly, passing is a piece of organic laws in the event due to disease. Death is a part of mechanical laws of material science, in the event of mishaps. Death is a piece of unreasonable human conduct of disdain, discontent owing to murder or self-destruction.

We are hallowed as of now yet not totally. Change from *chromos* to *Kairos*, wilting endlessly the shortcomings in us; to encounter glorious delight on this natural presence itself is an incredible point. The realm of God is as of now in the midst of us yet we have to acknowledge it in our everyday life. The wellspring of interminable bliss is the heartfelt conversion into new life alongside individual men around is one of the prominent concerns of Walker Percy.

In his oeuvre, Walker Percy has caused his heroes to have an encounter of the celestial nearness. They take a turn in their life and attempt to restore their commitments. Percy's scholarship in Thomistic Anthropology accentuates on the view that the real augmentation is beyond the realm of imagination without the self for its reality. He attempts to depict a daily existence in the second part, sort of new and reclaimed existence of consequential happiness. The protagonists ameliorate the harms brought about by their past and make their present in fabricating trust in the productive future. The signs and the images utilized by Percy, at the defining moment of the stories, clarify all the more unmistakably the last adherence to the Catholic Church, which is an indication of their enrollment into the New Kingdom. When a few companions of Percy once saw his peculiar propensity for staring at the TV with no sound, they joked that Percy was hesitant to kill the set totally in light of the fact that he may miss news about the end of the world.(Hobson 56) It is genuine in light of the fact that his five novels out of six, manage the individual and the national, the present and the future end of the world. As a writer, he shouts out that the end is close and at this very moment (here and now).For him, Eschatology is earth bound and the Kingdom of God is established not at the end of the world but is experienced through the *chronos* and among the individual believers in their bond of love.

Theme of Eschatology in Percy's *Second Coming*

Percy, an existential anthropologist deals with the theme of eschatology in his novels in a profound manner. The Protagonist, Binxin in the very first novel *The Moviegoer* exclaims, "I have secretly hoped for the end of the world ... only after the end could the few who survive creep out of their holes and discover themselves to be themselves and live as merrily as children among the tiny ruins." (*Moviegoer*, 07) The essential guideline of apocalyptic writing is that certain men are unveiled of the heavenly insights in a normal life circumstance. The obscured, unfocussed occurrences take an unexpected turn that encourages them see things again in a different viewpoint and help them realize the desolate past-life. Like the Evangelist John in the *Book of Revelation*, Percy's heroes experience an inward vision that uncovers insider facts just in mystery transforming the fiasco into restoration with a message of judgment. The effect of such judgment is devastation as a primer recharging.As God exclaims, "See, I make all things new!" in Rev. 21:5, the shattering makes the way for formation of new creation. The veracious writing on apocalyptic themes would disclose the unscrupulous stance hitherto commencing the new subsequent days pregnant with opportunity. The renovation of life amending the past comes in, according to Percy, comprehending the internal unrest in par with the competence to choose. In a perceptive article in *The Southern Review*, John W. Stevenson observes that,

"Percy's fiction is a fiction of hope, a fiction of man coming to some sense of his own being. It is a discovery that all his protagonists make as the result of their manner of Percy's style, as well as his subject. He is, indeed, the one contemporary writer who recovers in his style the poet's special vision: the celebration of language and the delight that comes with this discovery." (Stevenson 164)

A Second Chance in *the Second Coming*

Percy's fifth novel *The Second Coming* (1980) clings to the aforementioned declaration by Stevenson accenting on the sensationalized love and the fondness between Will and Allison. Percy, more than in the previous novels, highlights the consciousness as 'knowing others' conjoining the theme and the technique. He anticipates the two characters turning their own predetermination and utilizing their additional opportunity to set right the previous blunders and impropriety.Will in the initial segment is a common man of achievement toward the end and in the subsequent part, starts his quest for identity through profound reestablishment. There is not all that much and upsetting for this well off, prosperous and effective retired legal advisor and widower however his living on this earth. Allison, the female protagonist is a survivor of moronic and unfeeling clinical innovation and egotistical progenitors.Allison means 'truthful one.' She is viewed as the most erratic and believable of all Percy's heroines. Both of them can't live in the present on account of their memory, the one remembers everything of the past and the other can't even remember the vital subtleties of the past. Both Barrett and Allison are sick in their soul not effectively treatable by science and medication. The sickness is of the inward being that the telescopes, lapso-meters, or dosages of hydrogen particle couldn't alter the circumstance. All through the

novel Will and Allison supplement one another, which demonstrate them to be the endowment of God to the other.

Pilgrimage of the Authentic Self

Percy attracts upon the Christian anthropology for his treatment of theme; we are stuck up in “the great suck of self,” sequestered from sacrosanct creations, other human being and from the grace of God. Percy is of the opinion that human beings who perceive this nature of things frequently become pilgrims or travelers or wayfarers who indulge themselves in the direction of discovery of the authentic self, other human being and existence of God. In *The Second Coming*, Percy pursued his interest at the beginning part of a complete spiritual pilgrimage; however, he deals with a small portion of the whole adventure or journey. But, not at all dealing conversion in a traditional manner, Percy assembled a completely unique set of elements to make his theme of pilgrimage properly appropriate to the particular emotional turmoil and wandering of the twentieth century pilgrim. In case of Will Barrett, any of the usual approaches of adopting to religion or religious faith, such as consisting of sermonized or sacred writings, preaching of a Christian delegate or friend, devotion, or assimilation right into a fraternity of faith, are markedly absent. Nevertheless, through the story of his character Will, Percy presents effective and weird insights into the disposition of human pilgrimage.

Through a literary analysis of Will Barrett’s pilgrimage in the *Second Coming*, Percy demonstrates a malaise provoked search, sacramental signs, and intersubjective communion that are some of the key elements within the pilgrimage motion toward self-renewal. There were many ethical objections against the manner Percy explained human relationships. This critical analysis will enlighten the often striking ways that Percy operates within the facets of pilgrimage with which a lot of us are all too acquainted; they are full of uncertainty, ethical uncertainty, and the experiences of the worldly matter. They stand in want of a kind of metamorphosis that can be felt by us straightforwardly inside these realities.

Exigency for Renewal

Both Will and Allison attempt to look through available resources to liberate themselves from the evocation of the self and clench of the past. He recollects and she slips; he tumbles down; she raises; he appears to end his life by self-destruction; she is beginning new, with her break. Will is rich and has everything though Allison has nothing, not even the memory of her gone days. Quite a bit of their disparities in character are summarized in the thunderous pictures of cavern or green house. The past must be discerned such that the present can be worth lived. Simultaneously the undesirable recollections of the unpleasant past should be front passed. Allison and Will do not embrace current circumstances and experience the death in everyday life. Will says to his dead dad whom he calls as ‘old mole’ as Hamlet in *Tempest*,

“Ever since your death, all I ever wanted from you was out, out from you and from the Mississippi twilight, and from the shotguns thundering in musty attics and rocketing through funk-smelling Georgia swamps, out from the ancient hatred and allegiances, allegiances unto death and love of war and rumors of war and under it all death and your secret love of death, yes that was your secret.” (*Second Coming* 72)

Will’s dad accepted that the hopelessness and the misery of life can be defeated distinctly only by death. Will’s second coming is his refusal to let the past rule his present. At some other point, Will like Hamlet again comments:

“You gave into death, old mole, but I will not have it so. It is a matter of knowing and choosing. To know the many names of death is also to know there is life. I choose life. He was shivering and dancing in place, hands in pockets like an Irishman doing a jig. Is it possible that a man in the last half of his life can actually learn something he didn’t know before? Yes!” (*Second Coming* 314)

Harbinger of New Life

The image of Allison is stigmatized in the inner being of Will Barrett that she becomes a dire need for him as next breath. He is assisted by her to reap the freedom of choice that Allison is able to nurse and in turn rejuvenated by him: “Each tended to the other, kneading and poking sore places.” (314) She examined him like a mother examining a child, close, stretching skin, her mouth open, grabbing hair to pull his head over to see his neck, her eyes slightly abulge with concentration, checking his cave wounds, picking at scabs. When her eyes happened to meet him, they softened and went deep. Eyes examining are different from eyes meeting eyes. As she would say, “a look at a book is not a look into a look. Then she smiled and flew against him again. Her supple bent-back strength and coverage astounded him.” (*Second Coming* 341)

His journey to Georgia swamp as an image of death in life, he penetrates into the woods and sees there a "single gold poplar which caught the sun like a yellow-haired girl coming out of a dark forest." "Once again his heart was flooded with sweetness but a sweetness of a different sort, a sharp sweet urgency, a need to act, to run and catch. He was losing something. Something of his as solid and heavy and sweet as a pot of honey in his lap was being taken away." (*Second Coming* 297) He was losing as a pot of honey in the lap was being taken away. "I'm going back to Georgia," he said, rising. (*Second Coming* 297) With the rising, Will experiences a new life born out of the love that encompasses him with a divine knowledge that emulates him to choose her, the culture of life. Moreover it is not the end in itself for he has corroborated to have Allison as the other part, hence a new beginning.

Adam, on his Way Back to the Garden of Eden

In any stance, Allison becomes Will's priority and his rummage for meaning consistently takes him to Allison. His quest and the scheme to evoke the nearness to God and the fall into the green house of Allison carry in a ray of hope to his search. He is like Adam who has lost his way to the Garden of Eden and to actively seek the way back. His letter to Sutter clarifies that he is aware of the excrement and the pros and cons. Since his very existence is the break out from his father's love for demise, he attempts to recoup life in death.

The Lost Bay Cavern, a previous confederate hideaway insinuate to a position of dark murkiness from where they fall into the green nursery is both falling into love and a tumbling from self-retention of the overwhelming past memory; if there should arise an occurrence of death he needed to make it not self-destruction but rather because of absence of any action or inactivity of God. He says,

"Fraud is not involved—though a case for it would undoubtedly be made by the insurance company, since a payment of one million is involved. Under the law, life insurance must be paid in the event of death by natural causes, accidents, or acts of God. My death, if it occurs, shall occur not by my own hand but by the hand of God. Or rather the hands of God. If I die, it will not be by my own hand but through the dereliction of another. It is not my intention to die but to live. Therefore, should I die, it will not be suicide." (*Second Coming* 186)

An affluent and triumphant yet alienated wayfarer, in the Christianized part of the universe engages himself in the test of existence of God. Due to the frustration trembled out of his career, marital relationship and most importantly from the memory of suicidal father etc., force him to self-alienation and to Allison he delineates that "I went going down and around to get out of myself. I don't know. I can't remember. Curious. Now that your memory is better, mine is ... Anyhow, that's over and done with. The future is what concerns us." (*Second Coming* 263) This un-endeavored exploration even by the sages appears to realize a feeling of quietness and he can finally relax. Be that as it may, on the seventh day of the experiment, terrible toothache constrains him to search for an exit plan and, simultaneously; he falls into the Allison's green house. In spite of the fact that God didn't answer him legitimately, he appears to have received something.

The Fortunate Fall

The fall into the green house has critically acclaimed as the most fortunate falls as that of the biblical Adam whose sin of disobedience resulted in the birth of the Savior Christ Jesus. The fall of Will is symbolized as rebirth. The cavern is a womb from which he falls into the green house and head-first like an infant being conceived and Allison thinks about him like a newborn child, taking care of him, washing him conveying him in any event, expelling his feces. He is infantilized and couldn't sit up or feed him and relies upon Allison to pour water down his throat to keep him alive. Will turns into another Adam in the realm of negligible extravagance and appears to have discovered the adversary - "The name of the enemy is death, he said, grinning and shoving his hands in his pockets. Not the death of dying but the living death. The name of this century is the Century of the Love of Death. Death in this century is not the death people die but the death people live. Men love death because real death is better than the living death. That's why men like wars, of course. Bad as wars are and maybe because they are so bad, thinking of peace during war is better than peace. War is what makes peace desirable. But peace without war is intolerable. Why do men settle so easily for lives which are living deaths? Men either kill each other in war, or in peace walk as docilely into living death as sheep into a slaughterhouse." (*Second Coming* 271) and he resolves to no longer be affected by such death wish (culture of death).

Deliverance from the Fence

Will appeared to have built up a fence around and dodged under it in Georgia swamp when he was twelve. From thenceforth he appears to have been under this fence and whatever happened thereafter is considered non-occurring for him. Appropriately, Will's living arrangement into the Law of the Dad is emblematic death for as he passes the fence the dad takes from him his firearm: "He had gone through the fence, but before he could stand up, the man had grabbed his shoulder from the other side of the fence in a grip that surprised him not so much for the pain as for the suddenness and violence and the other hand grabbed the gun up and away from him, swung him around and cursed him." (*Second Coming* 52)

Will's dad unfortunately, transferred his negative and the miserable adaptation of dissatisfaction with his general surroundings. In the years subsequent to chasing trip, Will was of the sentiment that he got away from gun-shot fortunately. Be that as it may, it was something different he had gotten away with, not his life. He had deserted his life or his provoking memory of death in life in the Thomasville swamp, where it despite everything hung tight for him. With a sort of sweet assurance, he knows since it is there, he would discover it. His arrival to swamp with another comprehension isn't the answer for the issue. The new direction should be free of the painful past, and he returns midway and makes love with Allison with the conviction that redemption is accessible only through self-realization and committed association with the loved ones. Love is to recuperate the injured self-wherein Will moves the key expression conjured by his dad to bring Will into his intension. The following notable words of the father form the central idea of the fiction:

"Come, it's the only way, the one quick sure exit of grace and violence and beauty. Come, believe me, it's the ultimate come, not the first come which we all grew up dreaming about and which is never what we hoped , it, but near enough to know there is something better, isn't it, the second, last and ultimate come to end all comes." (*Second Coming* 336-337)

Further Percy reiterates that "There was an angle but it did not make trouble. Entering her was like turning a corner and coming home." (*Second Coming* 339). Convergence with death for Will's father, is the final liberation from the clutches of the earthly life. Will however chooses love as an ultimate solution to the problems of life in the persons of Allison and Father Weather bee:

"What do you want ofme? What do I want of him, mused Will Barrett, and suddenly realized he hadgripped the old man's wrists as if he were a child. The bones were like drysticks. He let go and fell back. For some reason the old man did not move butlooked at him with a new odd expression. Will Barrett thought about Allie in hergreenhouse, her wide gray eyes, her lean muscled boy's arms, and her strong quick hands. His heart leapt with a secret joy. What is it I want from her and him, hewondered, not only want but must have? Is she a gift and therefore a sign of agiver? Could it be that the Lord is here, masquerading behind this simple sillyholy face? Am I crazy to want both, her and Him? No, not want, must have. Andwill have." (*Second Coming* 360)

Moreover, the ultimate decision is not a resolution to restore the past but a reestablishment of the past to clarify the purpose of the present. He comes out from the 'death in life' to 'life in death.' From the earliest starting point of the novel, Will yearns to join with the separated self and to re-experience the lost solidarity. As he uncovered his craving for both Allison and Fr. Weatherbee, Will is simply repeating his longing to accommodate the hopeless contrary energies, life and death. Allison is introduced as mother and a little girl speaking to the intertwined presence with the world. Fr. Weatherbee, then again, is a symbol of a representative request that is described by partition and separation.

The New Eve of the Eden Promised

Will Barrett's quest for a devoted relationship must be detained with individual who ought to have the option to help him as he continued looking for all inclusive importance in an expeditiously advancing world. The new Eve must meet the necessities of the new world request and ought to have the option to withstand the vulnerability of the current age and Allison would suit the need. She has just fled away from mental asylum to escape the crudeness of the world. Being fed up with the knock-knock jokes of Dr. Duk, "She herself will tell you... that after receiving my own modified ECT, she feels better, relates better to people and her environment, speaks freely, eats better, sleeps better." (*Second Coming* 103); She badly looks for an authentic collaboration. Dr. Duk smiled down at his "little Dead-Sea-scroll Marlboro" the pain of being dead in life is very clearly portrayed when Allison says that "fried is crucified, said the radio....Allison is giving us her own theory of why ECT works—which is as good as any, to tell you the truth. Namely that going through the ordeal of ECT is a kind of expiation forguilt. Having expiated, one

naturally feels better.” (*Second Coming*104)and her painful worlds are misinterpreted an expression of “expiation of guilt.”

It appears as though she is cleaned by the physical tortures and the electrical stun treatment. Despite the fact that the treatment appears to negatively affect her by taking her memory, it effectively serves the purpose of being born as New Eve. After settlement at the greenhouse, she gets sufficiently sure to accept that she has come out of her imprisoned past which stressed her in the event that she will have the option to escape from her eternity self-wiped out and be with another self. The author describes this elegantly: “It was a marvel to her this yielding and flowing against him, amazing that I was made so and is this it then (whatever it is) and what will happen to myself (do I altogether like the yielding despite myself and the smiling at it like smiling when your knee jerks when Dr. Duk hits it with his rubber hammer) and will I for the first time in my life get away from my everlasting self-sick of itself to be with another self and is that what it is and if not then what?” (*Second Coming*257)

Having realized that she is endowed with a spiritual companion for the journey thenceforth she exclaims, “Then why is it I seem to have known you before I knew you. We are different but also the same... Then why does it seem I am not only I but also you... Could I have known you in another life? ... Then why is it that I live this life as if it were a dream and as if any minute I might wake up and find myself in my real life?... Doesn't that mean that I had a real life once and that I might have again?” (*Second Coming*260). The prime most accomplishment of the relationship is that she accommodates him with his memory of the agonizing past that possessed him all through the years, causing him to be dead for the day-to-day occurrences. Without question they are an ideal pair enhancing each another. Will's first coming was the point at which he got away genuinely from the gunfire and the second is subjugating the culture of death in life through the relationship with Allison. The world and opportunity arrive back to them and they return to themselves and recuperate the gift of life.

Panacea for the Human Vulnerability

Will's father shouts at him that “there is no other place for you” on this earth (*Second Coming*215). No Atlanta, no San Francisco, New Orleans, Santa Fe, Back home, Linwood in the beautiful fall, Israel, Portofino, La Jolla, Aix, Nantucket, Georgia; “They're all closed down.” (*Second Coming*216). But Will confirms that “there must be a place” (216) not in the most extravagant piece of world, however in the Green house where Allison is the solution to his entire journey ahead. Genuine affection is examined through the difficulty, the preliminary, the testing, and the enticement; and but the outcomes are astonishing.

Will's choice of life over death, inaugurating the new order amidst the chaos of the world and Allison's option for Will redeem them from the culture of death. Will ratifies Allison as harbinger of a new life: “What it I want from her and him is, he wondered, not only want but must have? Is she a gift and therefore a sign of a giver? Could it be that the Lord is here, masquerading behind this simple silly holy face? Am I crazy to want both, her and Him?” (*Second Coming*360) This reestablished triangle redemption of Adam, Eve and Eden become a model for men of the muddled age of malice. Will's experiment to ascertain the existence of God, is fruitful however in an alternate way. As a well educated man Will has comprehended that his dad's self-destruction was a loss as it demonstrated nothing. In the episode of the hidden world cavern (really a climb to the over world, since Will enters one thousand feet over the canyon) he invests energy inside a purgatorial mountain from where he sneaks past mishap into greenhouse where he encounters the Eden and the new Eve. In other words, Will comes to Allie and to God.

By making use of the Flannery O'Conner's technique of shock and distortion in lighter version, Percy forefronts the great escape (adventure) that the protagonists experience. In the case of Allison if she had concurred for next meeting of electrotherapy, it would have been equivalent to Will's need of reenacting the death of his father. Further solid proclivity for the self-realization in the long run ends in divine acknowledgment. The beginning and the end of Allison's inquiry is love and inter-subjectivity. In all his writings, Percy confirms that the fullness of revelation is chanced in human communion and fellowship. Towards the end Will and Allie understand that love develops strength and solidarity to respond to another's terrible vulnerability.

IV. CONCLUSION

The eschatological vision of Percy summarizes the genuine love. Percy's acclaimed commentator, Lawrence observes that adulation and intimacy between Allie and Will is genuinely apocalyptic in being

revelatory and eschatological. "They stayed in bed all day and night except for meals, loving and laughing... Frowning, she peered closely at his cheek... He straddled her thighs... Each tended to the other, kneading and poking sore places. She examined him like a mother examining a child, close, stretching skin, her mouth open, grabbing hair to pull his head over to see his neck, her eyes slightly abulge with concentration, checking his cave wounds, picking at scabs." (*Second Coming* 304) This intimate relationship between them itself is the manifestation of God's eternal presence through a metaphorical consecration. The very title of the fiction "*The Second Coming*" brings in the storyline into the contour of the *Parousia* (the second coming of Christ). Philosophically it is true that they will uncover the virtue of loving relationship in their faithfulness to each other, a bond so religious that it portrays a testimony of God's ongoing advent. His emblematic eschatological intervention displays the second coming of Christ as a possibility to be recognized and realized every minute. She heals the wounded man crashed through the roof.

If not anything else, Walker Percy is genuinely a realist about the matter of real pilgrimage in an absurd and shattered world. Has Percy been able in portraying an actual transformation in the novel? All things taken into consideration, readers might be willing to consider Percy's own estimation, when he says that ultimately, Will Barrett "actually sees a possibility of achieving love, work that he likes, a sense of identity—as they say nowadays, that he's never had before, freedom to choose for himself, and he demands the presence of God on top of that. And I think it's clear that he gets it." (Kirkeby, 190). As in Walker Percy's different novels, *The Second Coming* does not wear out all that a transformation might be, moreover beyond doubt not all that a pilgrimage will be. The protagonist Will Barrett's drift towards God stays, in any case, ambiguous towards the ending of the novel. Although, Percy writes about transformation and journeying or pilgrimage into self with eyes fixed at the beginning part of the journey of one's faith, and he is therefore able to bring out the total significances of operation of God in the area of general manifestation. By way of his narrative style, Walker Percy thus artistically explores the limits of general manifestation; an intense malaise or ambiguous feeling of mental or moral depression produces both motivation as well as desire; consecrated signs provide a kind of creational passage into eternity; and an intersubjective communion brings back the pilgrim to his/her own self, freeing the very last stopper so that love's message from over the ocean can be taken to his/her heart. Thus Walker Percy has presented the reader an overwhelming story about incontrovertibly the striking person of a religious pilgrimage in an age of excessive disorientation, extreme confusion, dehumanization and existential discomfort, and he provides a way out through this.

When things are transparent to Will Barrett, he realizes that genuine affection is the indispensable prerequisite for life. He enhances himself to be more courteous in appealing things rather than instructing the people around. He proposes marriage in appropriately apocalyptic terms. Will admits that while many marriages seem disastrous, "It is possible that though marriage in these times seems for some reason to be troubled, often fatal, arrangement, we might not only survive it but revive it..... Yes, we could survive and revive it." (*Second Coming*, 343) Together Will and Allie enter into the culture of life in which daily incarnation in love corresponds to the ongoing *parousia*.

Percy's intense quest for redemption is more apparently depicted with a spiritual wayfarer, influenced by a sinitic materialism, venturing through the road of salvation, which is blurred and obscured due to spiritual ignorance. His concept of eschatology spiritualizes the ordinary world. It is this new birth that the Percy's characters are heading towards and new beginning brings the castaway man to the Eden lost at the beginning. The individual's salvation depends on his/her ability to withstand the turbulent seasons of life. The technological advancements has resulted in making man to a mere organism among many other insentient realities. However, Eschatology is earth bound and the victorious reign of God is inaugurated not at the consummation of the universe but is enjoyed every moment through the *chronos* and among the individual believers. Appreciating earth bound eschatology will result in a newer perception of the world and the persons here and now.

The idea of Eschatology has been demythologized from its traditional interpretation in Percy's *the Second Coming*. Eschatology, for him, is earth bound and the Realm of God is built up not toward the apocalypse yet is experienced through the *chronos* and among the individuals in their profound love for each other. The bodily-self, amidst naught and everydayness, needs a meaningful interpersonal relationship. Such correspondence with the fellow men and woman will instigate one to spin for the salvation by assuring succor to others and, being aided by them in return. Thus, the eschatological notion of Percy refers to the capacity and the possibility of change for a new world order and, new faith that one can triumphantly uphold with the prophet Isaiah:

“No need to recall the past
No need to think about what was done before
Behold, I am doing a new deed.
Even now it comes to light, can you not see it?
Yes, I am making a road in the wilderness
Paths in the wilds.” (Isaiah. 43: 18-19)

REFERENCES

1. Hobson, Linda ed., “The Study of Consciousness: An Interview with Walker Percy” *Georgia Review*, 35 (1981), 56.
2. Jacob, Joy. *Apocalyptic Vision in a Nuclear Age: Walker Percy and the Post-Modern Entropy*. Chennai: Notion Press, 2018.
3. Johnson, Mark. “The Search for the place in Walker Percy’s Novels.” *The Southern Literary Journal* 8 (1975) 55-58.
4. Kennedy, Gerald. “The Semiotics of Memory: Suicide in the Second Coming in Delta.” November, 1981.
5. Kirkeby, “Percy: He Can See Clearly Now,” *Conversations*, 190.
6. Lawrence, D. H. *Apocalypse*. London. 1931: New York: Penguin Books, 1976.
7. Lawson, Lewis. “The Allegory of the Cave.” *The South Carolina Review* 13 (1981) 13-18.
8. Linda Hobson, ed., “The Study of Consciousness: An Interview with Walker Percy” *Georgia Review*, 35 (1981), 56.
9. Percy, Walker. *The Moviegoer*. New York: Methuen Publishing Limited, 2004.
10. ---. *The Second Coming*. New York: Picador USA, 1980.
11. Stevenson, John W. “Walker Percy: The Novelist and Poet” *The Southern Review*. Winter, 1981.