

VISION AND DESIGN : A STUDY OF WILLIAM GOLDING

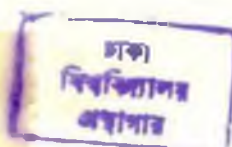
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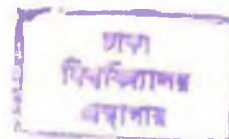
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C O N T E N T S

CHAPTER I	: Introduction I.
	Introduction II.
CHAPTER II	: Early Period.
CHAPTER III	: Middle Period.
CHAPTER IV	: Later Period.
CHAPTER V	: Conclusion.

B I B L I O G R A P H Y.

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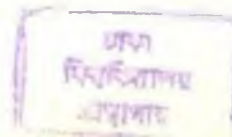
A B S T R A C T

While engaged in writing my dissertation at the University of Leeds on William Golding's The Inheritors, Pincher Martin and The Spire in partial fulfilment of the Post-Graduate Diploma Course in 1967, I perceived that Golding's novels had a philosophic depth that called for a good deal of critical attention. My dissertation, limited as it was owing particularly to lack of time, concluded with the observation that Golding was an author who wrote with insight on moral problems of humanity. Since my return from Leeds, I have been contemplating developing my dissertation into a more comprehensive study of Golding's entire oeuvre. The present thesis is the outcome of this effort.

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A study of Golding's interest in moral problems reveals that his novels are carefully constructed to express moral ideas. These ideas in Golding find expression in the novelty of his technique. He has shown remarkable technical ingenuity in expressing his views about the human predicament.

Golding is deeply interested in the problem of evil and he has developed his vision of evil in his novels within the framework of allegory. His handling of allegory shows that he has infused it with his knowledge of modern psychology and anthropology and thus revitalized an ancient literary form. My purpose has been to analyse the novels of Golding as a projection



of his moral vision concerning 'evil' and 'human nature' and also to determine Golding's position as a modern allegorist.

Golding's works fall into three phases - early, middle and late - in relation to the development of his moral vision which shows a positive drift towards humanistic commitment within the Christian framework. His method increasingly shows a fusion of allegory with myth, symbolism and realism to reveal the moral and ethical pattern of human behaviour.

As the three stages of Golding's career show more or less a linear development in keeping with the progress of his creative vision, the thesis intends to examine carefully each stage. In the first chapter an attempt has been made to discuss allegory and evil in relation to Golding's works. The chapters that follow deal with the novels in the light of the proposition laid down in the introductory chapter. I have drawn my conclusion on the basis of an analysis of all the novels of Golding in accordance with their structural design and moral significance.

Since completion of this thesis Golding has been awarded the Nobel Prize for literature of 1983. The citation of the Nobel Prize Committee on Golding's works confirms some of the observations of this dissertation. According to the citation, the novel of William Golding, "with the perspicuity of realistic narrative art and the diversity and universality of myth, illuminate the human condition in the world today".

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I am grateful to my colleagues, Mrs. H. Huq and Dr. S.M. Islam, for the interest they have taken in my work. I am deeply indebted to my supervisor, Dr. S.I. Choudhury, for his generous encouragement. Without his help and assistance, the thesis perhaps would not have seen the light of day. Last of all, my debt of gratitude is to my wife Shahnaz Begum who shielded me as far as possible from family responsibilities while the thesis work was in progress.

K R R

CHAPTER I

INTRODUCTION

I

It is important to note that when most of the writers of the 1950s were writing with uncertainty about the fundamental values of life, Golding described guilt, pain and horror in clear terms to determine the moral position of man. Golding thinks of man as "a morally diseased creation".¹ Such a belief entails a study of the ethical nature of man. His fiction is concerned with what is perennially embodied in human nature ; it is not merely a study of man in relation to his society but obviously man in relation to the cosmic order.

In each of his novels, he makes an effort to unite the physical world, which many of his protagonists accept, and the spiritual world which they tend to ignore. But it is Golding's belief that the spiritual life is of fundamental importance for human existence. In an age of disbelief and moral perplexity, Golding's novels portray spiritual experience as a reflection of personal and universal guilt. Salvation in his works does not depend on the mechanical acquisition of grace; it has to be achieved by the individual's own knowledge of his inner deficiencies. As Golding projects it, man's inherent depravity is almost akin to Original Sin, but the author does not offer any Ecclesiastical interpretation of sin and salvation.

1. WILLIAM GOLDING, THE HOT GATES, LONDON,

Golding's fictional mode is largely allegorical; he has made significant contributions to this form to revitalize the allegorical tradition in contemporary literature. He brings freshness to allegory, enriching it with his personal symbolism. Thus, in the early 1960s, Golding earned considerable reputation as a writer with a moral vision when most of his contemporary writers were interested in depicting post-war social life.

The primary concern of this study is Golding's main interest in the problem of evil and human nature expressed in an allegorical form. He blends allegory with symbolism and psychological realism and thus evolves a complex allegorical pattern for his novels. James Baker rightly says that "Product of Wartime disillusionment, Golding retreated from modern problems to the art of allegory".¹

Some of the distinctive qualities of his novels may suggest the influence of Greek literature. After the War, Golding became a school teacher in Salisbury, England, and for fifteen years he "read nothing but classical Greek, not because it was the snobbish thing to do, or even most enjoyable but because this is where the meat is".² Golding's use of the

1. James R. Baker, William Golding : A Critical Study, (New York, 1965), p.xvii.

2. Davis Douglas, "A conversation with Golding", The New Republic, (May 4, 1963), pp. 28-30.

'untidy choirboys' in Lord of the Flies and the inner voices of Pincher Martin and Sammy Mountjoy as choruses, and the myth of tragic irony contribute to the symbolic overtone of his novels. But it would be unfair to analyse Golding's works exclusively in the light of a pagan interpretation because of the complexity of his literary allusions. He uses images from several traditions, pagan Greek as well as western Christian. They are all fused to subserve a humanistic vision.

The imagery he draws is largely from the Christian context. Yet Golding's method is so inclusive that he combines the strain of medieval allegory with such elements as Bunyan's moral earnestness, the ironic mode of the eighteenth century writers and the anthropological implications of contemporary research. Thus, he acquires an imaginative vitality which adequately covers the wide range of human psychology and the human situation.

The scope of his novels as I discovered illustrates the seriousness of Golding's artistic purpose. His central preoccupation with the problem of evil, free will and man's fallen nature is the recurring theme of his novels. Golding is anti-rationalist as rationalism signifies a skeptical or anti-religious attitude. Rationalism envisages that system of philosophical belief which asserts that human reason alone is competent to attain objective truth.

Golding criticises the position of scientific rationalism by pointing out that although Darwin might have been correct in asserting that the fittest will survive "his explanation of evolution is inadequate".¹ Golding calls for a recognition of the need for moral progress to supplement rational and scientific advancement.

Golding's novels are, in many respects, inversions of popular literary models. It is his intention that the reader should be in a position to distinguish the moral concern between R.M. Ballantyne's presentation of the young boys in The Coral Island and Golding's own recreation of the situation in Lord of the Flies. Similarly, the reader can const- suggestive meaning of the ironic reversal of H.G. Wells's "The Grisly Folk" in The Inheritors. The reader is made aware of the inversion of the Promethean myth in Pincher Martin, and Free Fall's sensual inversion of the spiritual ardour of Dante's Vita Nuova. The primary purpose of this technical feature is to make the reader aware, by the imaginative impact of words, of what cannot ordinarily be conveyed : those experiences which are essentially moments of spiritual apprehension. So when Golding creates a tension between darkness and light in his novels, he not only describes terror and awe,

1. James R. Baker, "An Interview with William Golding", Twentieth Century Literature, Vol. XXVIII, (New York, 1982), p. 141.

but creates them with imaginative vigour in his moral universe :
"I don't simply describe something. I lead the reader to
discovering it anew".¹

It is in the context of Golding's treatment of evil within the allegorical framework that this study proposes to examine his novels and other writings, including his most recent publication, Rites of Passage (1980).

In the context of the modern Euro-American literary scene, Golding occupies a place of singular importance. Golding's primary concern with moral Evil expressed through the allegorical mode invites comparison with European and American writers of fiction who have concentrated on similar themes. He shows a basic correspondence with major European writers like Joseph Conrad, Graham Greene, Albert Camus and Franz Kafka in his attitude towards evil, but at the same time Golding's concern has its own mode of expression. In his moral imagination, he comes close to Hawthorne and Melville among the Americans, but here too there are basic differences in points

1. Golding's comments in an interview with Owen Webster, "Living with Chaos", Books and Art, (March, 1958), p.16.

of view. Golding's similarities and differences with these writers will be discussed in some detail in the concluding part of this thesis.

The works of William Golding may be chronologically divided into three distinct periods : early, middle and late. Superficial differences between these periods notwithstanding, they all reflect a continuing concern with moral evil and a tendency to return to the use of allegory as a form. Although none of the later works written after Lord of the Flies can technically be described as allegory, it is difficult to understand and assess them without considering Golding's interest in allegory as a form. It would, therefore, be useful before we proceed to analyse his writings in detail, to cast a glance briefly over the history of allegory as a form and moral evil as a concept.

Development of allegory

Allegory is 'speaking in other terms' and very precisely it points to a description or a story which has a deeper significance below the surface. It usually carries two senses : the literal and the mystical; the literal sense is

like a dream or vision and the mystical sense is the true meaning or interpretation of a dream. The earlier part of The Romance of the Rose is an example of the first type of allegory and The Pilgrim's Progress is of the second. It may be necessary for us to remember that in neither kind does the actual story appear to be in relation to fact: in its literal meaning, the whole tale is fiction and the allegorical meaning is the real significance of the story.

Allegory whose origins in the European tradition may be traced back to Plato was used as a natural medium of expression in the Middle Ages. As we trace the origin and development of allegory, it becomes evident that the religious motive gradually lost its intensity and during the Renaissance allegory came to mean the 'intellectual substitution' or 'interpretation' of one symbol or image by another and in this way it created a distinction between religious and secular allegory. Dante applied the fourfold theological interpretation: historical, allegorical, spiritual and celestial, to his own work notably, The Divine Comedy.

The thirteenth and fourteenth centuries saw the composition of both secular and religious allegory in Europe. Gullallum de Lorris began the Roman de la Rose, a secular allegory about

the quest of love's happiness. William Langland wrote The Vision of Pier's Plowman, a religious allegory, which may be interpreted, though not consistently, as a vision of Christ on earth as Everyman. Pearl, by an anonymous author, is a very significant allegorical work in the religious tradition. It tries to resolve the tension between a personal loss and a broader acceptance of that loss through the poet's allegorization of his emotions and sentiments. From the beginning, allegory has been closely associated with myth. These myths were concerned with the most intimate events of man's life and their transmission went in harmony with their allegorical interpretations.

Plato is, in fact, the founder of many aspects of the allegorical tradition. Many of his dialogues include 'myths', allegorical narratives or developed metaphors which seek to present 'truth' beyond the common perception. Thus in The Republic, the myth of the cave allegorizes the impossibility for the soul to attain absolute knowledge so long as it is imprisoned by the sensual and corporeal life.

The allegorization of the Greek and Roman in terms of Christian moral concepts was the first step towards the

evolution of modern allegory. Besides the allegorical interpretation of the ancient myths, it encouraged fresh allegorical constructions. The Christians would contemplate the very essence of God contained in the myth of Saturn Swallowing his children. Since God is intellectual, and all intellect returns to itself, this myth expresses in allegory the essence of God. The Stoics would interpret Saturn's devouring his children as marking the passage of time. Biblical exegesis of the Old and the New Testament was particularly important in this connection. An example can be given from the New Testament where "Jonah in the whale's belly is taken as an allegory of the Descent into Hell and Resurrection of Christ during the period from Good Friday to Easter Day".¹

In Christian myth, allegory received most elaborate treatment and it was used mainly to meet the demands of theological controversy. It is mainly through Dante's The Divine Comedy that allegory finds its way into the mainstream of modern European Literature. Dante's primary concern was to revitalize the basis of Christian analogy and to restore the

1. John Mac Queen, Allegory. (London, 1970), p. 21.

transcendental ideal so devoutly projected by medieval philosophers and theologians. The Divine Comedy is not a 'fairy tale' but a Christian allegory dealing with the dream of a soul's choice and Christian Revelation.

The great age of allegory began in the tradition of courtly love as exemplified by the allegorical mode that Chaucer sometimes employed in his works. Thus, when Spenser, in the full flowering of the Renaissance, wrote The Faerie Queene, he had a tradition of religious and secular allegory behind him which included, apart from Chaucer, The Romance of the Rose, Pier's Plowman, many of Lydgate's poems, the morality plays as well as The Divine Comedy. The Middle Ages and the Renaissance alike thought in terms of allegory and moralized myths for their moral and scientific purpose as Bacon did in his The Wisdom of the Ancient and Boccaccio in his Genealogia.

Allegory and Symbolism

The function of allegory as circumscribed by a single spiritual vision implied pre-determinism and this was precisely

the reason for the Romantic reaction against allegory, as against anything that tended to obstruct spontaneity of thought and feeling. It was the Romantics who differentiated allegory from symbolism. The Romantics always preferred the use of symbolism, as Coleridge puts it. "Symbolism cannot, perhaps be better defined in distinction from the allegorical than that it is always itself a part of that, of the whole of which it is representative ... The advantage of symbolic writing over allegory is, that it presumes no distinction of faculties, but simple predominance".¹ His contention is that allegory is representative of what was 'mechanical' and not 'organic form', a view held by W.B. Yeats. Yeats quotes a passage on Blake and defines symbolism as opposed to allegory thus: "A symbol is indeed the only possible expression of some visible essence, a transparent lamp without a spiritual flame: while allegory is one of the many possible representations of an embodied thing, or familiar principle and belongs to fancy and not to imagination: the one is revelation, the other is amusement".²

This position was, however, extreme, for in reality allegory and symbolism are not absolutely opposed but often co-exist in a work of art (as in Dante's The Divine Comedy). ✓ 3.67

1. S.T. Coleridge, Miscellaneous Criticism, ed. T.M. Raysor, (London, 1930), p. 30.

2. W.B. Yeats, Essays, (London, 1924), p. 142.

In K.D. Dick, "the overwhelming idea of the whale" is the allegorical unit which points to the comprehensive symbolic development of the theme in the novel. It appears that allegory is not opposed to symbolism and even realism; in modern time allegory is not seen to be in conflict with realism and the 'realistic' novel can be allegorical with the "dramatization of taboo".¹ Our own time has seen a rehabilitation of the prestige of allegory in critical theory as in C.S. Lewis's The Allegory of Love, and in actual literary practice as in George Orwell's Animal Farm and Kafka's The Trial.)

Golding does not suggest a fundamental distinction between symbolism and allegory. He thinks that each of the imaginative tendencies of fiction - allegory, symbolism and myth - represents one important characteristic - that they are mainly concerned with imaginative re-creation. Allegory grows out of imagination : "It is an invented thing",² he comments. The writer here chooses to represent a chain of circumstances by some signs corresponding to moral design.)

Allegory as a fictional mode

An allegory springs from the writer's need to create a specific world of fictional reality. He uses this form

1. Angus Fletcher, Allegory : The theory of a Symbolic Mode, (Ithaca, 1964), p. 107.

2. William Golding, The Hot Gates, (London, 1970), p.86.

according to his need and endeavours to transmute reality in an allegorical mode. In this it differs from the particular aim of realistic fiction which imitates day-to-day life and assumes only what may be taken for granted throughout the narrative.

In allegory, the prophetic and apocalyptic elements often go hand in hand. When allegory is directly linked with spiritual vision, the emphasis is prophetic and when it is concerned with personal vision supported by a dream-sequence it is apocalyptic. In fiction as far as the apocalyptic element is concerned as in Melville and Kafka, the search for divine authority turns into a real pursuit through the inner depths of consciousness and where the prophetic element is dominant as in Bunyan, the search seems to be a little predetermined. In the ultimate merging of the prophetic with the apocalyptic, one sees the influence of Platonic ideas which achieves an ideal transformation of the actual world.

Allegory often includes satire in its structural design which suits the modern temperament and in fact they are interconnected. The description of Vanity Fair in The Pilgrim's Progress is certainly a powerful satire on the allurements of earthly power and sensuality. The basic structure of Swift's Gulliver's Travels is allegorical satire; the island of pigmies, the island of giants and the island of rational horses are all allegorical aspects of the human condition. Both The Pilgrim's Progress and Gulliver's Travels mark

important stages in the development of the English novel.

Golding's novels have been called both 'allegory' and 'parables'. To call these parables, however, would be limiting the scope of his novels because they escape the unilateral significance conveyed in parables. The scope of these stories broadens into allegorical meaning. Parable aims at a single truth but Golding transcends the narrow limitations of the parable. His novels contain multilevel significance which leads us to think that he is more an allegorical writer than a writer of parables.

Golding has himself called his books both "myths" and "fables", and both terms reveal one important characteristic of his novels - that they are carefully constructed to express moral ideas. About fable Golding writes, "with all its drawbacks and difficulties, it was this method of presenting the truth as I saw it in fable from which I adopted for the first of my novels which ever got published".¹

The word 'fable' conjures up the world of Aesop inhabited by animals with human traits. Though the world of fable is different from the everyday world, it has a direct bearing on it. We enter the other world to analyse our own existence with greater clarity and freedom. Broadly speaking,

1. William Golding, The Hot Gates, (London, 1965), p. 86.

the world of fable is made up of situations and relationships that have a design for us. This is why Animal Farm, as Golding thinks, is "George Orwell's splendid fable, having to choose between falsifying the human situation and falsifying the nature of animals. Often we forget that they are animals. They are real people, and Orwell's brilliant mechanics have placed them in a situation where he can underline every moral point he cares to make".¹

A broader interpretation of the term 'fable' recognizes an aspect of fable in almost every serious work of fiction and thus critics sometimes speak of a novelist's 'fable' in trying to express the underlying moral intention implicit in a novel. Golding's novels contain moral ideas but these are extended beyond the limits of a fable in their structure.

Golding hardly uses traditional myth as a fictional device; he creates mythic situations to express his moral vision. His aesthetic aim contains both allegory and myth. Allegory often transmutes abstract ideas through the narrative design; myth tries to determine the human situation by concrete tales. This is how Golding establishes the essential link between allegory and myth and evolves a complex design of his work.

1. ibid, p. 86.

The concept of Evil and Original Sin

The concept of moral evil which informs the whole of Golding's work has perhaps a longer history than allegory. For whereas allegory pertains to a later stage in the development of civilization, the concept of evil marks the beginning of civilization itself. It is on account of man's ability to differentiate between good and evil that his achievements as a rational creature have a significance.

Man, as viewed by Christian theology, is "made in the image of God" and as such he is rational, moral and free. By the abuse of freedom man becomes sinful and by divine grace he attains salvation. It is through dependence on Faith, Christianity believes that human nature is perpetually renewed and thus transmitted into a "spiritual body".

Traditional Christian doctrine identifies Original Sin with Adam's fall and describes sinfulness thus introduced in human life as a lapse from the unfallen state of man. The doctrine has its foundation in Old Testament theology as adumbrated in Genesis 3.

The Epistle of St. Paul introduced this concept of the Fall of Adam into Christian thinking. There is a passage in his Epistle in which St. Paul deals explicitly with the connection of human sinfulness with Adam's transgression : "wherefore, as

by one man sin entered into the world, and death by sin; and so death passed upon all men, for that have sinned" (Romans, V-12). But when man in faith perceives God's love in Christ's death (Romans V-8) and understands that alienation rests with man and not with God, then the work of reconciliation begins. God is no longer angry but offers His grace and bestows peace and joy upon him who has faith (Romans V - 11). Man is both redeemed and reconciled and transferred " to the Kingdom of God's beloved Son", (Col. 1, 13). Thus the Epistle of Paul forms the basis of the Christian concept of sin and redemption.

The early Hellenic fathers of the Christian church did not proceed from St. Paul's doctrine of Original Sin as they seemed to have suggested a mystical identity or relationship between Adam and mankind. It was St. Augustine who developed the theory that Adam's sin is transmitted from parents to children through all generation by virtue of the lust that accompanies it and it is inherently sinful. It was in this form that the doctrine was adopted by the Medieval Roman Church and also by Orthodox Protestantism. John Calvin imbibes this concept in his Institutes. He observes, "Original Sin therefore, appears to be an heredity depravity and corruption of our nature, diffused through all parts of the soul, rendering us obnoxious to the Divine wrath, and producing in us those works which the Scripture calls,

works of the flesh".¹

Original Sin with Augustine (345-430) involves guilt. Even unbaptised infants, he thought, would suffer damnation. The most striking feature of Augustine's doctrine of Original Sin is his emphasis on the effects of Adam's fall upon human nature. He held that depravity thus introduced was complete, so that fallen man is unable to conceive what is good. This belief arises out of his teaching concerning grace and consequently his doctrine of predestination. Accepting the traditional belief that all men share Adam's guilt, Augustine argues that this involvement works through man's dependence on sexual passion which clearly shows the dominance of flesh over the spirit.

The modern scientific mind is likely to regard Augustine's concept of sin as ostensibly eccentric because he seems to have neglected the serious social and political issues which it is the business of the philosophers to discuss. This is how most of us would try to probe the limitations of Augustine's teaching but the fact, however, remains that as one of the early fathers Augustine's opinions still form the basis of the Christian faith. It would be fair to say that for modern Christians, Augustinism, at least, in some of its aspects, is still a living force.

1. A Compend of the Institutes of the Christian Religion, ed. Hugh T. Kerr, (London, 1965), p. 43.

Thomas Aquinas (c. 1225-1274) could not follow Augustine on several important points. He denied that natural goodness was forfeited at the Fall, that free will was more than impaired, and at the same time he emphasized the positive side of sin. He held that the first sin had not affected man's nature at all, but only his 'supernatural gifts'. He more strongly emphasized fallen man's freedom of will, and denied that Original Sin was to be identified with concupiscence, because concupiscence belongs to our 'unwounded nature'.

The various Protestant denominations which formulated their doctrine of Original Sin in the sixteenth century tended to imbibe the elements of Augustinism. Lutheran, Calvinist and other religious denominations, in spite of their subtle differences, agree in asserting the depravity of human nature, using the most extravagant language to describe the fallen state of man and in affirming concupiscence to be the nature of sin.

As we pass on from St. Thomas Aquinas to the 17th century onward we can see that the writers and philosophers have interpreted evil in their own way.

In the 17th century, Jeremy Taylor¹ protests strongly against the extreme forms which the doctrine of Original Sin

1. Jeremy Taylor, The Doctrine and Practice of Repentance, Chapters VI and VII.

had taken. The sin of Adam, he argues, "neither made us heirs of damnation nor rendered us necessarily vicious". He discards the idea that unbaptised infants are damned, rejects the view that the Fall introduced in us an inheritance of total depravity and denied that the act of Adam's Fall was the origin of all evil. Original Sin, Taylor holds, "is not an inherited evil, not sin at all in the strict, but only in a metonymical sense, i.e. it is the effect of one sin and the cause of many - a stain rather than a sin".¹

The theological concept of sin seemed to have lost its force with the emergence of philosophical ideas, and modern philosophy has tried to deal with the problem of evil independently of Ecclesiastical doctrine when Spinoza postulated his pantheistic creed. In so far as he thought that evil is of negative character (privation or defect) Spinoza was in agreement with many of the Fathers, notably Augustine, who had adopted his views from ancient Greek philosophy and the Neo-Platonists and sought to reconcile it with Christian theology. But Spinoza deviated from the orthodox theological views and identified evil with the 'defect of knowledge'. Evil for him was mere appearance and hence an investigation into the problem of its origin was superfluous. Hence our "Problem of Evil",²

1. Encyclopaedia of Religion and Ethics, (New York, 1945), p. 563.

2. See Will Durant's The Story of Philosophy, (New York, 1964), p. 1

he says, "We strive to reconcile the ills of life with the goodness of God, forgetting the lesson taught to Job that is beyond our little good and evil. Bad and good are prejudices which the eternal reality cannot recognize; it is right that the world should illustrate the full nature of the infinite; and not merely the particular ideas of man".¹

Some of the 18th and 19th century German philosophers looked at the problem of evil from their own angle and greatly influenced modern writers. Leibniz distinguished moral evil from metaphysical evil but the orthodox doctrine of sin did not find a place in his philosophical system. He was more favourably disposed towards scholastic principles and believed in the law of causality. Leibniz's metaphysics have not been totally neglected but rather reinterpreted in the light of his mathematical and logical works. Hegel devoted much attention to the problem of evil; though his references to evil are scattered and desultory. He regards the natural state of man as inherently evil because it is not morally good or something which 'ought not to be', and it is in this way that he interprets sin. Original Sin, he believes, is a defect of nature and simply expresses the truth that natural man is at first potentially good. But the Christian doctrine means much more than this. It implies that man is born contaminated because of the burden of Adam's sin.

1. ibid: p. 174.

Schopenhauer influenced the imaginative writers with his book The World as will and Idea (1818). He was a pessimist who exalted the will as the driving force of Nature and Man, but interpreted it as essentially evil. Life, according to Schopenhauer, is evil, because pain is its basic reality and pleasure is merely a negative cessation of pain. Schopenhauer's pessimism is discernible in Thomas Hardy and Joseph Conrad in their tragic vision of the individual confronting malignant destiny.

Nietzsche challenges the concepts of 'the good, the true, and beautiful' in their existing form and bases his hope on the new race of men who would emerge as the forerunners of the Superman. His ideas have something in common with Shaw's belief in the hero as the emblem of progress represented by St. Joan and also with D.H. Lawrence's assertion of 'disquality' "against democratic egalitarianism". He believes that 'evil' virtues of the strong are as necessary in society as the 'good' virtues of the weak. If evil were not good it would have disappeared. Mankind must beware of becoming too good; "man must become better and more evil".¹

Kierkegaard, who has exerted a formative influence on modern writers, does not think that sin comes from the true

1. Quoted in Will Durant, op.cit., p. 421.

source of knowledge; on the other hand, he holds that it comes from ignorance. He tries to explain human weakness in terms of mortal fear : "Much has been said about the nature of Original Sin - and yet the main category has been overlooked : fear. Its real definition is to be found here. Fear is an alien, external force which takes possession of the individual, he cannot tear himself away from its power".¹

It appears from this brief survey of the philosophers' contribution that the Biblical doctrine did not receive support from them. The philosophers propounded their secular views on evil and the traditional doctrine suffered a serious set back when anthropological science emerged in modern times to challenge the basis of such a concept.

The concept of Original Sin as an explanation of human conduct has not however disappeared totally from creative literature and a considerable body of writers in Great Britain and the U.S.A. and also on the Continent employ it to account for the activities of their characters. Residual traces of this concept are to be found, in spite of the decline of Christianity even in writers who describe themselves as secularist in their outlook.

1. S. Kierkegaard, The Journals, selected, ed. and trans.

A Dru (London, 1938), p. 171.

(Golding's study of evil is based on the Christian concept of sin in asserting some defect of human nature, some inner depravity rather than the philosophers' interpretation of moral evil. Golding's novels do not conform to the views, as for example, put forward by J. Royce in The Problems of Christianity,¹ that evil is created by social conflict. On the other hand, they come close to the views of F.R. Tennant in assuming that "morality in an evolved creature such as man, involves the possibility of moral evil, and entails conflict and warfare".² About his responsibility as a writer Golding has said, "I believe that man suffers from appalling ignorance of his own nature. I produce my own view, in the belief that it may be something like the truth. I am fully engaged to the human dilemma".³ This is what he said in reply to a question on the importance of a writer's engagement with the age in which he lives.)

(Golding's works offer an interpretation of the nature of man from the Christian perspective. If Lord of the Flies and The Inheritors are supposed to deal with social groups, Golding has nevertheless maintained that the 'moral' of these

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1. J. Royce, The Problem of Christianity. (New York, 1913), p. 129.
 2. F.R. Tennant, Religious Belief and Philosophical Thought. (New York, 1963), p. 247.
 3. The Times Literary Supplement. (April 16, 1964), p. 308.

two novels "is that the shape of society must depend on the ethical nature of the individual",¹ and religious overtones in each story serves to define 'ethical' behaviour for us also.

(Golding's treatment of evil is based on the concept embodied in the Bible and largely on the Augustinian interpretation of sin. Augustine considers 'pride' as sin and "the fundamental sin according to the Bible is pride, egocentricity, self-edification, and the insistence that each of us is the final arbiter of what is good for him".² Golding's novels like Pincher Martin, Free Fall, The Pyramid and Darkness Visible largely deal with the Augustinian concept of sin of pride and sexuality.)

Christian thinkers imitate St. Augustine in describing how man, in turning away from his devotion to God, deprives himself of grace. His moral lapses will compel him to commit sin from which he will find it extremely difficult to escape. The magnitude of his sin is compared to hell-fire by Peter Lombard (C.1100-C.1160) in his Sentences. The flames of

1. Howard S. Babb, The Novels of William Golding, (Ohio State University Press, 1970), p. 201.

2. W. Burnet Easton, Basic Christian Beliefs, (Philadelphia, 1957), p. 88.

concupiscence are seen as the dark flames of hell in the sinner and in this respect he may be said to carry hell within him. We may recall the words of Mephistophilis in Marlowe's Doctor Faustus :

"Hell hath no limits, nor is circumscribed
In one self place. But where we are is hell,
And where hell is there must we ever be".

(Act I. Sc.V, 122-4)

A similar idea is expressed earlier when Mephistophilis says, "Why, this is hell, nor I am out of it", (Act I.Sc.III,7b).

The sin of pride and egocentricity has also been emphasized by Shakespeare whose Tarquin is an archetypal medieval sinner. Man's tendency to sin springs from pride. Even in his introductory account of Tarquin in The Argument, Shakespeare states that he 'for his excessive pride surnamed Superbus'. As the sinner denies the 'supreme good', he loses that celestial glory which, St. Augustine tells us, may be achieved by living in harmony with God's universe.¹ If the

1. St. Augustine, Confessions, trans. Edward B. Pusey
D.D. (New York, 1952), p. 120.

sinner fails to establish harmony with the universal order he "enters a state of internal conflict in which his natural goodness struggles against his growing desire to sin".¹

The mental turmoil as evident in Tarquin's speeches before the rape, what he calls the "disputation/ 'Tween frozen conscience and hot burning will", suggests that he is a victim of such an inner conflict. Having lost inner harmony as a result of such mental anguish, the sinner is tempted to indulge in carnal sin to escape from intense agony.

Another central characteristic of the sinner in this perspective, is his desire to pervert those who will still enjoy the 'harmony' which he has lost. Shakespeare makes it clear that Tarquin wants to destroy Lucrece because Collantine has admired her 'incomparable chastity'. Tarquin's intention is similar to that of Satan's who seduced man for his own selfish motive.

1. Malcolm Andrew, "Christian Ideas About Sin and the First Stanza of Lucrece", Review of English Studies, (Vol. XXIV, 1973), p. 181.

Considered in the light of man's sinful nature, the meaning of "The Rape of Lucrece" becomes rich in precision and in suggestive power. Shakespeare tells us that Tarquin brings fire to Collantine which suggests that he comes through sin and brings with him hell on earth. It is a common belief in the Patristic and theological writings that "hell-fire burns but gives no light".¹

(Like Tarquin, Golding's Pincher Martin shows a propensity to evil, and the novel demonstrates the fall of a greedy and egoistical man who consciously chooses an evil way of life resisting divine mercy and accepting annihilation.)

1. ibid., p. 182.

CHAPTER II

Early Period

Golding does not seem to have been influenced by the philosophers in his treatment of evil. He is essentially a writer with a religious vision about man and his moral responsibility. "The myth of Free Fall" as Frank Kermode remarks, "is basically that of all Golding's books : the Fall of Man, the expulsion from Paradise, erected wit and infected will".¹ This has a foundation in Genesis but is also a deviation towards a broader humanistic framework.

It is now possible, in the light of what we have seen of Golding's conception of allegory and his notions of moral evil, to offer an interpretation of his works, particularly those of the early period in which his preoccupation with ethical and moral concerns counterbalances his interest in the novel as a literary form.

Evil and Modern sensibility

William Golding's reputation as a major contemporary writer was established immediately after the publication of

1. Frank Kermode, Puzzles and Epiphanies, (London, 1962), p.206.

his first novel Lord of the Flies (1954), in which he expressed his disenchantment with modern civilization and made valuable comments on human nature which has brought guilt and evil with it into this world. Dissatisfaction with presentday life is a common theme in modern literature. The writers concentrate on the fallen world which provides a major theme for their writing, a tendency further enhanced by the nuclear war. Golding himself has said, "When I was young, before the war, I did have some airy - fairy views about man ... But I went through the war and that has changed me. The war taught me different and a lot of others like me".¹ In such an atmosphere of social disintegration and moral decay, the writer who is supposed to represent his time, naturally tends to project a vision of the world as spiritually barren.

In such a spiritual malaise human values will inevitably collapse resulting in the loss of sanctity of life. D.H. Lawrence protests against the evils of mechanical civilization and the process of dehumanization in such a society. His novels and stories usually portray a world that has lost the sanctity of life. Lady Chatterly's Lover begins with the significant utterance, "Ours is essentially a tragic

1. Douglas A. Davis, "A Conversation with Golding", The New Republic, CXLVIII (May 4, 1963), p. 28.

age"; and in "The Rocking Horse Winner", he has shown the dreadful impact of materialism on human life. Similarly, Ernest Hemingway's The Sun Also Rises, depicts a decadent world which shows the life of a lost generation. The same sense of disintegration and despair can be found with greater intensity in T.S. Eliot's The Waste Land

I can connect
Nothing with nothing
("The Fire Sermon")

Members of the Bloomsbury Group, writers like Virginia Woolf and E.M. Forster in the early part of the 20th century, relied on their private sensibilities in order to project a world without values from their own angle of vision. E.M. Forster strives to create values on the basis of human relationships. Virginia Woolf's Mrs. Dalloway presents the brutality, spiritual deprivation and physical violence that have engulfed the war-ravaged world. Some of Yeats's poems too convey the same feeling of social disintegration and nightmarish experience :

Things fall apart, the centre cannot hold
Mere anarchy is loosed upon the world
The blood-dimmed tide is loosed and everywhere
The ceremony of innocence is drowned.
("The Second Coming").

Such a vision of 'anarchy' and the burial of 'innocence' lies embedded in the works of many modern writers.

Thus a tendency to dwell on the drawbacks of the present developed among many leading writers. In Hermann Hesse we hear the same echo of the break-down of spiritual values of our time when he says. "Our whole civilization was a cemetery where Jesus Christ, Socrates, Mozart and Haydn, Dante and Goethe were but the indecipherable names on moldering stones".¹ Kierkegaard's concept of spiritual anxiety is reflected in the novels and tales of Kafka.

Golding began writing in the wake of these tendencies. He had before him a host of great writers and poets who were thoroughly disillusioned about modern civilization. When in Lord of the Flies he depicted the loss of innocence he appears to have stressed, in a new light, what Eliot and Yeats had said about the moral bankruptcy of man. What is particularly significant in Golding is that he does not merely depict the disintegration of values but powerfully projects a vision of evil which is dormant in human nature. When it erupts it can bring chaos and anarchy and can destroy homogeneous social life. It is in this sense that Golding holds a unique position among English novelists, standing apart from the central tradition and many of his contemporaries. For, the English novel is not traditionally concerned with the expression of metaphysical ideas; its strength, as it appears,

1. Hermann Hesse, Steppenwolf, Trans. Basil Creighton, (New York, 1970), p. 88.

lies in its presentation of social life rather than the metaphysics of human behaviour.

Golding and the Central tradition of fiction

The rich tradition of the English novel created by the 18th and 19th century masters of fiction is essentially a tradition of social realism involving a fundamental study of manners and morals in relation to social structure.

The mainstream of this great tradition is divided by a cataclysmic revolution in thought and feeling in fiction in the 20th century. What E.M. Forster calls the "great society" now lies in its fragments. John Galsworthy belongs to the mainstream but D.H. Lawrence only in a limited way, while other great literary figures like Joseph Conrad, Henry James and James Joyce are mainly concerned with the study of individual consciousness which infuses new lifeblood in fiction. Women in Love contains some of Lawrence's finest social portraiture but essentially it is about the efforts of the individual to find a new way of life in a world of flux.

Angus Wilson in an illuminating essay¹ makes a distinction between one kind of novel that deals with right and wrong largely as social phenomena and the other that

1. Angus Wilson, "Evil in the English Novel", The Kenyon Review, (March, 1967), p. 167-193.

deals with absolute good and evil as metaphysical phenomena. The English novel, as the tradition shows, is mainly about right and wrong. Virginia Woolf has pointed out the tendency of the English novelists to create characters and their code of manners imbibed from tradition, a characteristic feature which distinguishes them from their Russian and French counterparts.¹

At the turn of the century the central flow of the great tradition loses its force and gives rise to many branches of this genre. Golding stands apart from the main tradition because he is not interested in the social milieu as many of his contemporaries are and in this respect he bears some affinities with the Continental writers who are deeply interested in the moral problems of humanity. While considering this metaphysical aspect of Golding's novels Samuel Hynes has remarked that the English reading public "have their Fielding and their Dickens, but they have no Dostoevsky, no Melville, no Mann, no Camus".²

Golding certainly shares with these masters an interest in certain basic and universal themes and like them he is concerned not with man in relation to society but man in relation to his universe and to himself.

1. Virginia Woolf, Collected Essays, (London, 1966), p. 324.

2. Samuel Hynes, "Novels of a Religious Man", The Commonweal, (March, 1960), p. 673.

LORD OF THE FLIES

Golding's moral vision is embodied in this novel within a broad framework which has been described in various terms as allegory, parable, fable and myth but its basic design coupled with moral purpose brings it close to allegory. Federick Karl suggests that Golding writes "religious allegories"¹ as the 'idea' in the novel seems to be predominant. But it is also true that Golding's novels are not merely the exposition of religious ideas; he is basically a novelist who presents his moral vision through the medium of his literary design.

In The Hot Gates (1965), Golding has expressed his admiration for Tolstoy and he thinks that War and Peace constitutes a world by itself. Tolstoy believes in the value of art as communication. In the same way Golding also believes in the communicative value of art but his communication is expressed in a confined social context. Tolstoy is epical in presenting life against a vast social panorama but Golding is dramatic in exploring the human mind.

Lord of the Flies has received much critical attention and the novel is susceptible of religious, political, psychological and anthropological interpretations. It has

1. Federick R. Karl, A Reader's Guide to the Contemporary English Novel, (New York, 1968), p. 254.

been read as a 'social fable' dealing with social disintegration. The children find an opportunity to build a society of their own but Golding does not analyse class-conflict like a Marxist as the children had no need to fight among themselves for social security. As a psychological story, Lord of the Flies is capable of including a host of psychological theories of the modern behavioural pattern.

One critic remarks that the fragmentation in the boys' personality corresponds to Plato's division of the human soul.¹ Such an interpretation in terms of Platonic division of soul seems to be rather forced because Lord of the Flies is primarily about children and their naturalistic behaviour on an island. E.L. Epstein is in favour of a Freudian interpretation which, he thinks, sums up the spirit of the story : "The Devil is not present in any traditional religious sense; Golding's Beelzebub is the modern equivalent, the anarchical moral, driving force that Freudians call Id".² Golding does not think it to be the legitimate approach to his novel and, in fact, he denies any such allegiance to Freud :

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1. Robert J. White, "Butterfly and Beast" in Lord of the Flies, MFS (Summer, 1964), p.165.
 2. E.L. Epstein, "Notes on Lord of the Flies", (New York, 1959), p. 190.

And to think I've never read Freud in my life. Someone wrote a terribly erudite article showing that Ralph was an id and Piggy an ego. Or was it the other way round.

I was quite impressed, but the whole thing was simply untrue. I suppose I am doing the something as Freud did-investigating the complex phenomenon called man. Perhaps our results are similar, but there is no influence.¹

Lord of the Flies can also be considered as an anthropological study of human society. Anthropology has contributed to an understanding of human culture in primitive society involving family and group relationships. The children in the book attempted to build a society at the dawn of civilization but it collapses under the pressure of internal aggression. "Denied the sustaining and repressing authority of parents, church and state, they form a culture, the development of which reflects that of the genuine primitive society, evolving its own gods, and demons (its myths), its rituals and taboos (its social norm)".²

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1. Bernard F. Dick, "The Novelist is a Displaced Person. An Interview with Golding", College English (March, 1965), p. 481.
 2. Claire Rosenfield, "Men of Smaller Growth. A Psychological analysis of William Golding's Lord of the Flies", Literature & Psychology, XI (Autumn, 1961), p. 93.

The main difficulty with such a view is that it seeks to treat the boys as adults but Golding makes them appear as independent characters with human instincts rather than faint images of social ideas.

Lord of the Flies contains a political significance as in which democratic order can be overthrown by the encroachment of dictatorial power. The novel grows out of Golding's immediate experience in the Second World War when he joined the British Navy, leaving his job as a school teacher. He saw the chauvinistic design of Nazi Germany, the destruction of human lives during the Normandy attack and he ascribed evil to human nature. He himself has said, "We all saw a hell of a lot in the war that can't be accounted for except on the basis of original evil".¹

About his political disillusionment Golding has stated in his essay on Fable, "It was George Orwell who commented on the destructive force of international contests. Anyone who has watched a television programme of a game between European nations must agree with him. There's savagery for you. There's blood lust. There's ugly

1. Jack I. Biles, Talk : "Conversations with William Golding", (New York, 1970), p. 105.

nationalism raising its gorgon head".¹ Lord of the Flies embodies the idea how a society even in its embryonic form can degenerate into chaos under the threat of dictatorial impulses.

Some commentators think that the story deals with the myth of the loss of Eden, though the story does not seem to make any direct or immediate reference to any rigid theological doctrine concerning the loss of Paradise. Golding takes the boys to a peaceful island which is far from the complexities of civilized society; the children are left alone to organize a community life but the story gradually reveals how pride, jealousy and greed lurk beneath their appearance and corrupt their nature. This does not necessarily enclose the vision of good and evil within any narrow theological doctrine.

Golding's novels do carry the implication of Original Sin, but they do not seem to offer any dogmatic interpretation of the human situation and sinful nature of man. Golding does not consider that all mankind is sinful; he believes that man is both "heroic and morally diseased".²

1. William Golding, The Hot Gates, (London, 1965), p. 93.

2. William Golding, op.cit., p. 87.

Greek influence

The influence of Greek literature on Golding cannot be easily overlooked as Golding himself has said that he read Greek literature for fifteen years. Since his early career he has expressed his indebtedness to Greek tragedy, particularly the plays of Euripides.¹ Bernard F. Dick has established a connection between Lord of the Flies and Bacchae.² He thinks that both these works of art deal with 'anthropological passion' and Euripides dramatizes the eternal "conflict between mind and heart, reason and emotion".³ He also tries to explain the irrationality of some of the boys in Lord of the Flies in terms of Dionysianism. Agave, in her madness, as an agent of Dionysus, murders her son Pentheus, who, as Dionysus says, "not only rejected my just claims, but put me in fetters and insulted me".⁴ — When Agave came back to her senses she suffers from a terrible agony for the death of her son. Here we find a conflict between reason and passion; ultimately responsible for generating pain and suffering.

1. E.L. Epstein, "Notes on Lord of the Flies", (New York, 1959), pp. 188-192.

2. Bernard F. Dick, William Golding, (New York, 1967), p. 30.

3. ibid., p. 31.

4. Euripides, The Bacchae and Other Plays, (Penguin, 1954), p. 225.

The implication of this theme illustrates a basic preoccupation of Golding which has not been sufficiently emphasized by Bernard F. Dick. There should be a balance, as Golding thinks, between reason and passion, body and soul. The whole truth which he tries to convey is that the predominance of passion over reason may lead to violence and suffering and similarly the predominance of reason is bound to foil human endeavour since uncontrolled passion will raise its head. This is reflected in subtle ways in the novels against a wide background of human experience.

To put it precisely Jack and his group in Lord of the Flies are guided by animal passion and stand opposed to rational-minded Ralph and Piggy; in The Inheritors reason and knowledge have helped the 'new men' to devise sophisticated techniques of aggression against the innocent Neanderthals; Pincher Martin places all his emphasis on reason but is finally proved wrong; Sammy in Free Fall has placed all his passions for lust before all other considerations; Jocelin in The Spire appears to be guided by his own reason about his selfcreated vision, which, in fact, is founded upon self-deception and emotional dishonesty; finally Oliver in The Pyramid sees the truth behind lives that are 'crippled or destroyed' by unhealthy repression. In each case there is a lack of balance which is ultimately responsible for the moral

failure of the characters.

"Lord of the Flies" and other children's classics

Lord of the Flies is a fascinating tale like the island story of Robinson Crusoe, with the difference that the characters of Golding's novel are all children. The novel may resemble certain children's books like The Wind in the Willows, High Wind in Jamaica, Green Mansions and other versions of juvenile literature. These children's classics usually present a romantic view of the children, their adventure and survival; they also depict the idyllic existence of the Rousseauistic noble savage without the taint of sin; they portray the beauty of nature symbolizing a deep yearning of the soul for the attainment of love and beauty in life. Golding turns this tradition upside down by introducing evil in the nature of children.

Lord of the Flies seems to have a connection with R.M. Ballantyne's The Coral Island, published in 1857. In this book three British boys, who have almost similar names, by force of circumstances, are stranded on an island. The Coral Island is an optimistic book about the boys' adventure; they try to maintain their civilized standard and successfully resist the threat of the external evil. But Golding's boys eventually fall into savagery and brutality because of their

inherent attachment to evil.

Golding challenges the very basis of nineteenth century optimism in Ballantyne's tale. He himself has said, "Ballantyne's island was a nineteenth-century island inhabited by English boys; mine was to be twentieth century island inhabited by English boys".¹ Golding creates the same situation to show that evil emanates from within the boys and not from the outside world. In this sense he denies the idealized state of childhood emphasized by Blake and Wordsworth. And it may be possible to find a correspondence here between Freud and Golding's concept of evil although Golding denies such influence.

In Lord of the Flies, he shows that evil resides within the children and they make a mess on the island. Ballantyne's boys, on the other hand, lead an idyllic life on the island and their nature is not corroded by 'malice or wickedness'. Ballantyne's book "raises the problem of evil which comes to the boys not from within themselves but from the outside world".² The island is visited by the pirates, the forces of external evil, but they are ultimately destroyed. "Thus Ballantyne's view of man is seen to be optimistic".³ Golding takes a critical view of the progress

1. William Golding, The Hot Gates, (London, 1965), p. 89.

2. ibid., p. 88.

3. ibid., p. 89.

of civilization which seems to be essentially weak in view of man's savagery. In Lord of the Flies, the children want to construct a society but eventually they fail : "So the boys try to construct a civilization on the island; but it breaks down in blood and terror because the boys are suffering from the terrible disease of being human".¹

Lord of the Flies, in a certain way, reminds us also of Henry James's "Turn of the Screw", which is a study of lurking evil and its sinister influence on two innocent children. The story concerns itself with the fate of two children, Miles and Flora, who succumb to the influence of a governess and her lover who are dead but whose evil spirits haunt the children and defile their souls. Henry James portrays the interaction of the children's world and the supernatural world and the subsequent corruption of innocence in this tale of unmitigated horror. Golding, on the other hand, tries to show that evil grows from within rather than from without.

Golding finds reflected in the boys all the adult qualities of virtue and vice just as Dostoevsky presents his children as miniature human beings with adult

1. ibid., p. 89.

impulses. The Brothers Karamazov begins with the discontentment of the children against their father and "children are the moral touchstone of the novel".¹ Dostoevsky's first notes on the novel reveal his interest in children. Even the long chapters on the boys are also connected with the proper narrative. Alyosha is, however, the primary link between the world of the adults and that of the children. What we find in the children's world are the essential passions of the adults. It is no small achievement that Golding draws his children almost in the manner of Dostoevsky showing impulses of good and evil in them.

Golding's scope is, in a sense, as wide as Dostoevsky's; but Lord of the Flies has a different design and it also avoids the elaborate and highly complicated edifice of details which Dostoevsky employs. This is due to the fact that Dostoevsky was aiming to portray not only the multifarious aspects of moral good and moral evil but also to provide an account of social and religious life in Russia at various levels. Naturally these details appear sometimes to obscure his allegorical design such as it is, whereas, Golding does not allow such incidental details to overshadow his allegorical vision.

1. Edward Wasiolek, Dostoevsky: The Major Fiction, (Massachusetts, 1964), p. 150.

Allegory in "Lord of the Flies"

Since the publication of Lord of the Flies, critical opinion as regards the structure of the novel has shown a preference for the term 'allegory'. Without going into detail, Frederick Karl has superficially remarked, "When the boys on the island struggle for supremacy, they re-enact a ritual of the adult world, as much as the College Fellows in C.P. Snow's The Masters work out the ritual of a power struggle in the larger world".¹

Lord of the Flies can be read as an allegory of good and evil but it also includes symbolic overtones and, at the same time, maintains the strain of realism in order to make it a realistic story of the boys' adventure. Realism is achieved through the boys' behaviour and the vivid atmosphere. The children reveal the same nature as the grown-ups in the adult world. In fact, the children's world on the island is a microcosm in a macrocosm, for the ruin they bring upon themselves is universal; soon after their arrival on the island the children retrace the history of man's savagery.

The central design is allegorical with its emphasis on the moral intention, but the meaning that emerges is also

1. Frederick R. Karl, op.cit., p. 258.

symbolically suggestive. Events take place in the boys' world but these are connected with the adult world of human motives, savagery and brutality.

Golding has shown that children, by nature, are prone to evil which cannot be easily controlled by any social or political system. In the Second Chapter of the novel, the boys can see snakes through the creepers and they cry out, "Snakes! Snakes! Look at the snakes!(60),¹ which allegorically represent the evil nature in man. Similarly 'Beast from Water', and 'Gift for the Darkness' are chapters which portray through an allegorical pattern the disorders in the internal world of the children.

When the boys try to organize an assembly among themselves they are haunted by the hallucination of a beast coming out of the sea, which allegorically suggests their irrational fear and anticipates their moral decline. In the same chapter the democratic leadership of Ralph is seriously challenged, posing a threat to the moral order, precipitating its disintegration : "The world, that understandable and lawful world, was slipping away"(113). 'Beast from Air', in

1. This and all subsequent quotations from Golding's works are taken from the Faber and Faber (London) editions. They are indicated by page numbers within parentheses.

which a dead parachutist descends on the island bringing with him the allegory of horror, is associated with the adult world of destruction and 'Gift for the Darkness' is indeed a terrible gift in which the boys can see the reflection of their own nature.

Like most allegories Lord of the Flies can be read and enjoyed on more than one level. It is on one level a purely adventure story, realistically painted; its allegorical significance emerges from the correspondence between the boys and the types of humanity which they represent; Jack typifying the man of action, Ralph, the man of common sense and Piggy the mystic, whose perceptions reach beyond the ordinary man's grasp. It is well-known how Spenser's The Faerie Queene is simultaneously an allegorization of Christian virtues and vices, a representation of the Arthurian myth and also a portrayal of Elizabethan life. The Divine Comedy, in a similar manner is a moral, a mystical and a political allegory, in which Dante castigates his political enemies in Florence at the same time as he concerns himself with the deepest religious questions. Seen in this perspective, the apparent simplicity of the design of Lord of the Flies must be reckoned a supreme artistic achievement. It is so written that like Gulliver's Travels it can be savoured by the very young as an exciting tale existing in its own right.

Evil in "Lord of the Flies"

In Lord of the Flies Golding illustrates in a superb way, his main preoccupation with the problem of evil. He shows how evil is dormant in human nature and how corrupt impulses can arise from within man himself and engulf the bright world outside. The story centres round a group of school children marooned in an island after a plane - crash during a nuclear war. It is a serene island without adults to spread their depraving influence. The desert island when first discovered by the boys is without any social structure. Like Ballantyne's coral island it is an earthly paradise with plenty of fruits and coconuts and without human habitation : "We saw no houses, no smoke, no footprints, no boats, no people. We're on an uninhabited island with no other people on it"(43).

The island, therefore, symbolically represents a world within the world, a place where life may be reorganized in a neat social order. The boys are given an opportunity to develop their own humanity but the violence that grows on the island reflects in a microcosm the violence raging in the outside world and clearly indicates the defeat of goodness as a result of the demonic forces arising out of human nature.

Golding shows the gradual decline of the moral behaviour of the children. When they arrive they decide to

inflicted on the two boys - Eric and Sam.

As their condition deteriorates, the rational element among the children grows weak. Soon the democratic principle upon which the small society was based begins to lose its efficacy. The voice of reason objects :

"The rules", shouted Ralph, "you are breaking the rules". "Who cares?"
Ralph summoned his wits "Because the rules are the only things we have got".

But Jack was shouting against him : "Bullocks to the rules! we are strong - we hunt: if there's a beast, w'll hunt it down. W'll close in and beat and beat and beat"(114).

With the collapse of order comes further degeneration. Lord of the Flies appears as the head of a pig, rotting on a stick, which epitomises "Beelzebub, Evil, the Dark".¹ It is an irony that this 'holy' place is the very spot where Jack and his hunters bring the head of the pig and worship it. Simon looks at it in utter bewilderment. He is witnessing the emblem of evil which, as Golding describes it, resides within us. It is both the outward and inward forces that work in Jack and the hunters and turn them into murderers.

1. Leighton Hodson, Golding, (London, 1969), p. 25.

The pig's head is described as a 'Gift for the Darkness', but a gift that cannot drive darkness away and hunting the Beast is nothing but an illusion. The evil is inside people and it is powerful. As Simon looks at the pig's head he learns this : "Simon's head wobbled. His eyes half-closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon ... Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread ... Simon was inside the mouth. He fell down and lost consciousness" (177-78).

This is described in a realistic way but at the same time the reader is aware of the allegorical meaning the author intends to convey. When Simon imagines that he has fainted into the mouth of the 'Beast' with a vision in which the 'Beast' tells him "I am a part of you" (177), the author intends to make it clear that the Pig's head is only an external object to suggest evil that is within human beings.

Simon's awareness of it is not something outside himself but a recognition that evil exists within all people. "However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick" (128). Simon is a visionary; it is Simon who can tell

something about the dead parachutist who drops down from the adult world but before he communicates it to others he is brutally killed. As Simon is a visionary there is a spiritual consolation for his death; his dead body is washed away by the sea waves and mingles with the eternal world. Golding creates, almost with poetic insight, a vivid sea-image suggesting celestial beauty that can co-exist in a bleak world:

Somewhere over the darkened curve of the world the sun and moon were pulling; and the film of water on the earth planet was held, bulging slightly on one side while the solid core turned. The great wave of the tide moved further along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out towards the open sea(190).

Here the writer's vision transforms Simon's body into something beautiful "as a pebble is decorated with pearls, as the pitted sand is smoothed and inlaid with silver",¹ so :

"The water rose further and dressed Simon's coarse hair with brightness. The line of his cheek silvered, and the turn of

1. Ian Gregor and Mark Kinkead-Weekes, op.cit., p. 53.

his shoulder became sculptured marble"(190). Ralph accepts his share of guilt when the mad dancers kill Simon, just as he accepts leadership and feels the necessity of seeking rescue. He too, as he confesses, would like to go for hunting and swimming but at the same time he builds shelters and tries in vain to keep the signal fire burning. Ralph, in fact, is given another opportunity to preserve the civilized norms. "Which is better?" he cries in desperation : "Law and resource, or hunting and breaking things up"(114). In spite of an admonition from Ralph, disintegration comes; sanctity of the island is defiled and the conch shell is broken into pieces. In his last desperate race Ralph hides himself in Simon's cell "the darkest hole" (242) of the island. Lifting his head from the cell, he peers into the 'dulled light' and sees a body slowly approaching with a spear in hand. In such a moment of helplessness he is haunted by a sense of unknown fear :

"He forgot his wounds, his hunger and thirst, and became fear; hopeless fear on flying feet, rushing through the forest towards the open beach".(245)

Ralph realizes at the end that the release of their inner destructive force is the ultimate result of savagery and a total destruction of order that the conch stands for.

Jack is a sharp contrast to Ralph. Although Golding

is careful in showing 'little of the devil in Ralph', he clearly depicts Jack as being directly in collusion with the devil. Jack's world of pig-hunting appears glamorous and so the boys desert Ralph and join his tribe. There is no doubt that Jack will prefer not the "world of longing and baffled commonsense", but the brilliant world of hunting tactics, fierce exhilaration and skill"(89). He perceives almost intuitively the use of mask, dance, ritual; renounces atonement and encourages the fear of the unknown. Jack thus identifies himself with evil. In political term he is a dictator. Jack does not merely symbolize dictatorial authority, but rather, a strong and primitive energy more destructive in its nature than what is suggested through Ralph.

Piggy and Ralph believe in the essential goodness of man and the sanctity of the island. It is Piggy's eye glasses which help kindle fire and he is almost blind without them. His death suggests the essential inadequacy of the rational and logical mind to prevent disaster. Piggy's glasses are forcibly taken away by Jack and his hunters. Piggy cannot see anything; he falls from the rock and dies. He is fat and myopic and suffers from asthma which suggest the essential inadequacy of Piggy's nature but he will not accept guilt. He tries to explain the death of Simon as an accident. "It

was an accident", said Piggy suddenly, that's what it was" (193). From Piggy's point of view Lord of the Flies does not lay down any simple doctrine of Original Sin. What seems important from the moral point of the story is Ralph's final comment on the devastating event which takes place on the island. Ralph, rescued at the end by a naval officer, "wept for the end of innocence, the darkness of man's heart and the fall through the air of the true, wise friend called Piggy"(248). But the concept of Original Sin is not simple and dogmatic. It gradually unfolds itself with the progressive deterioration of the boys' behaviour on the island and a recognition of the primitive forces hidden within the human heart gives a definite pattern to this concept.

Lord of the Flies does not offer salvation of the human plight but it hints at the counterforces of evil. The naval officer has been considered by most of the critics as an agent of the nuclear war but it is possible to see him, in the context of the story, as a Christ figure who acts as a redeemer in rescuing the boys. The whole landscape then, may be interpreted as a spiritual landscape, upon which the drama of savagery is enacted. The naval officer paradoxically is an agent of war and moral order. His white dress and the very fact that he is coming from the sea which is eternity — all suggest celestial glory set against a mechanical world.

Allegorically he will make a journey "into the artifice of eternity".¹

Ralph's realization of the darkness of man's heart in its spiritual significance recalls Conrad's Heart of Darkness. Conrad's moral preoccupation is revealed in the story of the Dark Continent in which the narrator is the transparent medium through which we can study the exploitation of the Congo natives and the degradation of Mr. Kurtz, the last man to have some substance, although evil, in a land of hollow men. The voyage into the impenetrable darkness of Africa also symbolizes a voyage within the darkness of the human mind. In his meeting with Kurtz, Marlow is finally confronted by the heart of darkness, the manifestation of 'evil' - a term Conrad himself so often uses because it is inextricably linked with his entire outlook on moral issues. A glance at "Conrad's work is enough to convince us that he has a conception of a transcendental evil, embodying itself in individuals a sense of evil just as great as that of any avowedly Catholic or Calvinist writer".²

At the end of the story the darkness which exists in the mind of Kurtz and the continent - a darkness from which

1. W.B. Yeats, "Sailing to Byzantium".

2. Douglas Hewitt, Conrad : A Reassessment, (London, 1969), p.23.

Marlow cannot dissociate himself - seems to engulf the whole world. The inhabitants of the place seem to be unaware of the omnipresent evil. The concluding words in their vivid imagery extend the sway of darkness : "Marlow ceased ... the offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky - seemed to lead into the heart of an immense darkness".¹

Kurtz realizes at the end that darkness exists at the heart of humanity; he knows that the light of civilization is too weak to dispel this darkness, last of all he knows that he has been enmeshed in the darkness which is at the heart of everyman. Kurtz is a remarkable man, as Marlow describes, because he perceives this darkness and realizes the 'horror' of it. Marlow can understand the meaning of Kurtz's stare as that of a man immediately before his death "that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the that beat in the darkness".² To explain it all to Kurtz's beloved would have been "too dark - too dark altogether". This is how Marlow closes his observation.

1. Joseph Conrad, *Heart of Darkness*, sec. III.

2. *ibid.*, p. 63.

In Lord of the Flies Golding gives expression to the universal theme - the inexorable presence of evil in the human heart. Ralph weeps for the end of innocence which has allegorical significance; he also weeps for the 'darkness of man's heart'; and we find an exploration of this theme in the life of Conrad protagonists at a deeper psychological level. He uses symbols and penetrates deep into the human mind.

Golding treats the allegory of the fall through the children. Lord of the Flies reveals Golding's central pre-occupation with the moral problem, a perennial theme which he has presented through the inner depravity of the children when they are left alone on the island to work out an archetypal pattern of human behaviour. This shows Golding's brilliant technical achievement in creating a miniature children's world and the dramatization of the children's behaviour with all the potentialities of good and evil will obviously bear testimony to the originality of his art.

THE INHERITORS

Golding's second novel The Inheritors (1955) came out immediately after the publication of Lord of the Flies (1954). In this novel Golding has again depicted the end of innocence and the weakness of humanity but from a different angle. The Inheritors and Pincher Martin have been better understood with the passage of time which testifies to the vitality as well as the complexity of Golding's works. It is also significant that of all the novels Golding considers The Inheritors his favourite and best.¹

The novel clearly demonstrates Golding's belief that a novelist should not repeat himself as far as his technique is concerned. In Lord of the Flies, the characters are all children and in The Inheritors, Golding has chosen the Neanderthals, nonrational beings, to present his theme.

"The Inheritors" and H.G. Wells

The epigraph of this novel was borrowed from The Outline of History by H.G. Wells who is closely associated with the scientific movement of his time. It is obviously the latter's optimistic tone about Homo Sapiens that prompts

1. See Bernard F. Dick, "The Novelist is a Displaced Person
An interview with Golding", College English, (Mar. 1965), p. 48.

Golding to react. Wells writes about the emergence of Homo Sapiens as a significant evolution in the history of mankind. Golding reverses the attitude towards Neanderthal man and Homo Sapiens expressed by H.G. Wells in The Outline of History, just as in Lord of the Flies he reverses the entire situation of Ballantyne's The Coral Island.

The epigraph of the novel suggests Wells's unsympathetic view of pre-historic men who are ugly creatures with "hairy bodies, strong teeth and cannibalistic tendencies".¹ Early in the critical evaluation two critics have, however, attempted to show how important the epigraph is which serves as a clue to the understanding of Golding's The Inheritors. John Peter has remarked, "The very core of the book is ironic, for its purpose is to play off against our smug prejudices - like those of the epigraph - a representation of their grounds that is as humiliating as it is unexpected".² And John Bowen, realizing the 'reactive' nature of Golding's fiction states "once again something has stood on its head after The Coral Island, H. G. Wells's The Outline of History".³

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1. H.G. Wells, The Outline of History, (New York, 1961), p.69.
 2. John Peter, "The Fables of William Golding", Kenyon Review XIX (Autumn, 1957), p. 585.
 3. John Bowen, "Bending Over Backwards", The Times Literary Supplement, (October 23, 1959), p. 608.

Eventually Golding makes the issue explicit and provides a point of departure from H.G. Wells. "Wells' Outline of History", he says,

Played a great part in my life because my father was a rationalist, and the Outline of History was something he took neat. It is the rationalist gospel in excellent ... by and by it seemed to me not to be large enough. It seemed to me to be too neat and too slick. And when I reread it as an adult I came across his picture of Neanderthal man, our immediate predecessors, as being these gross brutal creatures who were possibly the basis of the mythological bad man ... I thought to myself that this is just absurd.¹

This is how Golding has made it clear that he does not accept Wells's view of Neanderthal man. What he has done in this novel is that he has reversed the entire situation presented in Wells. He does not believe that Neanderthal man was essentially a bad and inferior creature. There is little doubt that he had also in mind Wells's own account of the encounter between Neanderthal man and Homo Sapiens where Wells's sympathy lies with Homo Sapiens who

1. Quoted in Frank Kermode, op. cit. p. 205.

represent humanity, achievement and progress. The Neanderthals have been portrayed as huge and cruel monsters.

"As far as The Inheritors goes", says Golding, "One of the big books in my youth - for me, as for most of the people of my generation, I suspect - was Wells' Outline of History, which was not only humanist, but also had a kind of furtive optimism which can't really be expressed nowadays, because we've got rid of it".¹ H.G. Wells traces the evolution of man in the form of a clash between the Mousterians (Neanderthals) and the Homo Sapiens. Neanderthal man is described as an ugly creature : "thick skulled and heavy-boned, he stooped forward and could not hold his head as erect as living men do, he was chinless and perhaps incapable of speech ... and indeed not quite one of our present species".²

At a later stage a significant evolution is indicated by the appearance of the first true men who possess hands and brains like our own. They drive away the Neanderthals from their large caves and marshy places near the river. They cannot establish any relationship with the Neanderthals and consider them as inferior creatures. These new men could draw figures on the ground, and invent bows and arrows to

1. Jack I. Biles, op., cit., p. 4.

2. H.G. Wells, op., cit., p. 59.

protect themselves from aggression. They learned how to use water rather than fear it and eventually they became lake dwellers.

In conjunction with man's gradual progress in his Outline of History, Wells wrote a story called "The Grisly Folk", in his effort to supplement the historical account, which appeared twenty years after the book was published. In this story Wells makes us aware of primitive man and traces the stages of development through which man has made his progress. He asks a fundamental question in "The Grisly Folk", "Can these bones live?", and tries to reconstruct his story from the anthropological viewpoint'. He traces relics of primitive man's art, religion and social life and the gradual extinction of the species. "Almost certainly they met, these grisly men and the true men", Wells writes. "The true men must have met and fought".¹

With this assumption he tries to depict the encounter between these two groups and its consequences. The grisly men move about in small family groups, because there is not enough food during the winter to sustain large tribes. When

1. H. G. Wells, Complete Short Stories, (London, 1974), p. 610.

the summer comes they leave their caves and settle on the river banks where flint stones are available.

Golding looks back into the past in order to assess the present. His artistic achievement precisely rests on the imaginative way in which he creates the life pattern of the primitive people. What Golding's novel seems to imply is that the psychic life of primitive men evokes a peculiar interest for us, since in it we find an early stage of our own existence.

Golding and Conrad

The reversal of Wells's story can be discussed in consonance with the joint effort of Joseph Conrad and Ford Madox Ford in their own version of The Inheritors.¹ Golding believes that behind the mask of civilization exist darkness

1. Bernard S. Oldsey and Stanley Weintraub op.cit., p. 54, have traced the influence of Conrad-Ford's story as a source of Golding's The Inheritors which has been disputed by Howard S. Babb op.cit., p.63. If not as a source, Conrad-Ford's story shows thematic similarities with Golding's The Inheritors.

and chaos which must be recognized by the individual to survive in society. The abstract ideals which rational men have created for themselves are inadequate to cope with the problems of humanity and contribute to human misery because they fail to take into account the destructive forces in man. This is almost like Conrad's presentation of the human situation in his works. Conrad's main characters like *Lori Jim*, *Marlowe* and *Kurtz* are ultimately compelled to look beyond their romantic view of life and recognize the horror of life.

Conrad's *The Inheritors* ends with the insinuation that the earth should go to a new species but obviously not to the meek people or those who can love. The inheritance is likely to go to those who are strong and 'emotionally cold'. Both Conrad and Ford Madox Ford are critical of the myth of progress. We can hear almost a similar echo in Golding's *The Inheritors* : progress brings a deep sense of guilt and knowledge leaves behind the loss of innocence. What is lacking is spiritual wisdom : "Knowledge comes but wisdom lingers".¹

"The Inheritors" as Allegory

The novel assumes allegorical significance although

1. Tennyson, "Locksley Hall".

in a limited way. Golding's Neanderthals are conceived as true innocents, harmless and essentially good creatures, not only without evil in themselves but incapable of understanding evil when it threatens to disrupt their homogeneous social life. They even run to greet their killers with love. The title reveals a bitter irony, for it is not the meek who will inherit the earth but men of aggression. We can bring out a contrast of every aspect of the 'unfallen' life of the New Men with the complicated life of the people and Golding makes us aware of the true nature of our ancestry. This he has made explicit through the use of certain symbols : "the dead tree from which Lok and Fa look down on the destruction of their Eden; the waterfall which marks the limit of innocence, but beyond which the sinful have to travel towards a line of darkness".¹

The mode of The Inheritors is allegorical, in so far as it depicts the loss of innocence. Like Lord of the Flies, it begins with the author's bitter comment on the nineteenth-century doctrine of progress and proceeds to show, through the tragedy of the People alone, that the genesis of guilt exists in the human mind. Instead of adopting the Eden myth

1. Ian Gregor and Mark Kinkead-Weekes, op.cit., p. 69.

based on the Book of Genesis, Golding in this novel, is using materials from anthropology to show man's propensity for evil in a new context.

Stylistic innovation in "The Inheritors"

The entire story is presented through the consciousness of the "predecessors" and the exploration of the unintelligent mind shows a remarkable technical achievement. In conveying the experience of the People through their sense-perception Golding is confronted with a formidable stylistic problem, for it involves not only an intensification of sensuous apprehension beyond the normal, but also a continuous and severe process of 'self-denial'. Golding does not make any direct comment on the communal activities of the primitive people; the experience of the Neanderthals is conveyed with unusual mastery over the language. It is a strange journey for a reader to pass from event to event in a strange world. These people perceive through 'pictures'. The 'pictures' according to Ian Gregor and Mark Kindead-Weekes, "are visualizations, not conceptualizations"¹ of an entire situation.

1. Ian Gregor and Mark Kindead-Weekes, op.cit., p. 73.

The primitive men are incapable of rational thinking, so they have 'pictures' to reveal their thought-process, which distinguishes them from the more advanced race. In so doing Golding had to concentrate on revealing a meaning from the consciousness of the primitive people who are incapable of communicating as normal human beings. This meant that he could not depend on traditional characterization or dialogue-sequences yet he was confronted with the problem of lending credibility to their situations and also evolving a language which would appeal to us. Bernard S. Oldsey and Stanley Weintraub¹ think that the stylistic problem which Golding successfully tackles in this novel is similar to the problem of William Faulkner in narrating his tale partly through the eyes of an idiot in The Sound and the Fury. These two critics have further stated, "Idiots, Children, and Lok's people present much the same problem - how to see things, how much to see, how much to show and how much comprehension should be allowed at any given point to both the fictional viewer and the reader".² It is, however, important to observe that Lok's problem and the problem of Benjy are not the same.

Faulkner employs the method of interior monologue to

1. Bernard S. Oldsey and Stanley Weintraub, op.cit., p. 71.

2. ibid., p. 71.

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Faulkner employs the method of interior monologue to

1. Bernard S. Oldsey and Stanley Weintraub, op.cit., p. 71.

2. ibid., p. 71.

reveal his character. Benjy plays the role of an idiot in the Dostoevskian manner and there is certainly a human touch in his confession, "Then she was crying, and I cried, and we held each other".¹ Faulkner is able to give us a sense of experience in all its primitive freshness and innocence rendered through the character of Benjy. But the innocence of Lok in The Inheritors is the preconscious state of the human species. Although a strong primitive, Lok cannot distinguish between the "pictures" in his memory and the actual events : "Lok called again and waited while the picture of Ha became dim and disappeared so that he understood that Ha had gone. Then there came a cry from the island. Lok shouted again and jumped up and down. But as he jumped he began to feel that Ha's voice had not called. This was a different voice; not the voice of the people"(76).

"The Inheritors" and Innocence

In The Inheritors Golding offers us a complete picture of the Neanderthal's life on earth. It is a closely organized homogeneous society without the complexities of

1. William Faulkner, The Sound and the Fury, (New York, 1946), p. 67.

modern life. All members of the community are united together by a genuine bond of love. Golding depicts the harmonious life of the People in the early chapters with extraordinary skill. Their existence is essentially peaceful and static : the cave by the sea in winter, the overhang by the waterfall in summer, the search for food and firewood, the experience of birth, sex and death - all seem to be governed by the natural law. In such a life there is little pattern or excitement, unless it is disturbed by some natural calamity or external challenge. The life of the People remains the same : "Today is like yesterday and tomorrow"(46), this is how they live in their miniature world in perfect contentment. These people lead a simple life in a peaceful atmosphere unruffled by the tensions of life.

As knowledge of power and ambition is denied to them, they are safe from the agony and tribulation which knowledge brings with it. They are not gifted with intelligence so they cannot perceive life in all its complexities ; with all their intellectual limitations these people maintain a certain code of ethics: they will not involve themselves in conflict, hatred or jealousy, they will not kill other animals for the sake of the sanctity of the community and they live according to the

true bond of love and fellow-feeling. They also have a humble sense of their own limitations and a faith in the innate goodness of the earth. They are not endowed with intellectual strength but their sense-perception is extraordinarily sharp and sensitive :

He (Lok) stood for a while over the monstrous booming of the fall and attended to his nose. The scents were a pattern in space and time. Here, by his shoulder, was the freshest scent of Nil's hand on the rock. Below it was a company of smells, smells of the people as they had passed this way yesterday, smells of sweat and milk and the sour smell of of Mal in his pain. Lok sorted and discarded these and settled on the last smell of Ha. Each smell was accompanied by a picture more vivid than a memory, a sort of living but qualified presence, so that now Ha was alive again.(74).

This is an instance of Neanderthal man's unusual power of perception through the nose. The understanding of the world through the senses presupposes a close and intimate contact with objects of nature. As these people lack the power of reason, they try to understand the phenomenal world through

the senses only, so they have "pictures" in the head rather than well defined thoughts. "You have more pictures in your head than Lok", Nil says to Ma. And again "The three of them stood and looked at each other. Then as often happened with the people, there were feelings between them. Fa and Nil shared a picture of Ma thinking" (14). When Fa and Nil are trying to share the picture of Ma thinking, they try to perceive thoughts which cannot be equated with words, because thought means much more to them than words can convey. Similarly when Nil feels tired and hungry, she cannot express her hunger in words, she only moans.

It is a society without any social hierarchy, but there is Mal to whom everybody looks with awe and reverence. He has become almost a saint-figure like Simon in Lord of the Flies. "But Mal was leading them onward"(24). One gets the impression of a devoted band of followers being led by a visionary man. Mal commands their respect like a sane leader. Whenever he speaks people listen to him carefully. When Mal falls down people share his suffering and offer him consolation : "they wound their arms into a lattice of protection and comfort ... Liku wormed her way into the group and pressed her belly against his calves"(21). He explains creation which is essentially the continuous act of feminine creation : "There was the great Oa. She

brought forth the earth from her belly. She gave birth. The earth brought forth woman and the woman brought the first man out of her belly" (35).

There is the memory of a paradisaical state "when it was summer all year round and the flowers and fruit hung on the same branch", though it has vanished it is not because of their sin but as a result of nature's scheme. They recognize disaster; Mal remembers in his own life time the terrible 'Fire' that reduced the People to their present tiny group, but it is purely a natural disaster, and not, like Noah's Flood, an act of punishment for the wicked.

Nature can destroy but it is ultimately creative and beneficent, and they treat all its manifestations with reverence. These people are in complete unison with nature; it seems that they are an inalienable part of it and live in the bliss of solitude. Their joy and relief find correspondence with the objects of nature. "The sun chose this moment to reappear, so that the whole world seemed to share their pleasure" (18). When Mal dies and is buried in the earth, there is a sense of returning to nature. It conveys the atmosphere of peace and tranquillity as if one has returned to the womb from where one has come. "Ga has taken Mal into her belly" (91), says the old woman. The

grave where Mal is buried is the womb of nature. In the same way when the ice women fall it is summer, but when they rise again in winter it is the gestulation of a new spring.

This natural religion contains no idea of crime or punishment; the only idea of evil they have, in fact, is the destruction by violence. This has been explained in the episode of the doe killed by the cat. The People avoid violence; "their thorn bushes are walking-sticks and balancing rods, or when they are weapons at all they are purely defensive".¹ They have developed a strong hatred for the hyenas which seems to have a moral basis. The reason, of course, is that the hyenas are ferocious and they belong to another 'nature', the world of the tiger and cave-bear. The People do not kill animals as a religious duty but can take flesh when they are killed through some other means and there is "no blame" for shedding blood; it has its justification in the necessity of food for the body. Similarly they recognize the importance of fire; though they are sometimes uneasy with it, they consider it as their dearest treasure, a symbol of comfort, security and life.

In their miniature society the People work together

1. Ian Gregor and Mark Kinhead-Weekes, op.cit., p.79.

in close harmony. Mal assigns duty to Ma, Pa, Nil and Liku. Each has a duty carefully defined by Mal. This kind of division of duties indicates a sense of order in social life. Nobody questions the duty assigned to him by Mal and everybody carries it out with all earnestness. Mal is the only person who may be said to stand on a slightly higher social position but he does not take any advantage of his exalted position to exploit other members of the community. He is benign and kind to all. Mal has moments of vision; in prophecy he sees "fire eating the trees and he sees the forest and the mountain burning"(47).

"The Inheritors" and Evil

The organized social life of the primitive men collapses as soon as the New People invade their territory. The accidental encounter between these two groups of people leads to the destruction of the primitive men. The Neanderthal men wanted to live in peace and harmony with the new intelligent beings but soon they realized that there is an essential difference between them and the inheritors. The primitives are prepared to greet the new arrivals because they naturally assume goodness of heart in the new race but soon, however, they are forced to change

their attitude; for their camp is attacked with arrows and their children are kidnapped. Mal, in his vision, can foresee the disastrous consequence : "Without any warning fear flooded into him, fear as complete and unreasoning as Mal's when he had seen the fire burning the forest in his dream" (104), and his fear comes true as the story progresses. The Neanderthals cry out in joy and astonishment at the very glimpse of the "new people" but ironically the innocent primitives become the victim of the New People's destructive power : "They killed Nil and threw her into the water. And the old woman. They have taken Liku and the new one"(114).

As the New People conquer the island the homogeneous society of the primitive people breaks down. From the very beginning the triumph of the newcomers is inevitable because they possess knowledge, power and intelligence. Golding particularly equates 'intelligence' of the Homo Sapiens with evil.¹ When they attack the Neanderthals with bow and arrow the latter can realize that any attempt to make friendship with them will be futile, and hence they hide themselves under the log and tree to watch the activities of the New People with awe and surprise. "They heard the new people calling to each other and making a great noise in the undergrowth"(130). Their noise and killing of other animals are

1. Jack I. Biles, op.cit., p. 110.

outside the experience of the Neanderthal men.

The novel begins with the arrival of the primitive people in spring; this suggests hope and a state of happiness. The people try to find a log to cross the stream. To their utter surprise they find the log missing and the reader is put in a position to guess that it has been taken away by the "new people", although the primitives are incapable of such suspicion. Golding has made a symbolic use of the log in this story. Twice it is removed causing a positive threat to the very existence of the ape-men. Mal falls in the water while crossing the stream, dies of cold and so the leadership falls on Lok. He continues his search for Ha, and discovers the New People who appear with arrows. He returns to Fa and finds that all have been destroyed. Liku and the child have been snatched away and Nil and the Old Woman brutally killed. Hidden in a tree, Lok and his mate Fa observe the activities of the new men, which are completely different from their own experience.

This device enables the reader to comprehend the two contrasting ways of life. In the primitive society we are made aware of the passivity, harmony and goodness of the

People, in the developed society we can see the aggression, and dissension of the New Men and their disposition to evil. The world of the New Men is presented through the eyes of Lok and Fa which forms a contrast with their experience. The primitive men are non-violent in nature; they do not kill animals for fun or rituals. The New Men, on the other hand, are hunters; they rely on magic ritual of the Stag Cult where a drawing is made on the ground and a man dresses as a stag. To make the hunt successful they feel the need for a sacrifice and a stag is brutally killed : "There was a new stag now, spring-coloured and fat, but another figure lay across it. This figure was red, with enormous spreading arms and legs and the face glared up at him for the eyes were white pebbles. The hair stood out round the head as though the figure were in the act of some frantic cruelty, and through the figure, pinning it to the stag, was a stake driven deep, its end split and furred over"(199). The New People are aggressive and "their religion is a death-religion, which gives man the power to impose his will on nature, at the cost of blood-sacrifice".¹

Lok and Fa watch this event from the branch of a tree only to make us conscious of our own position below ; our

1. Ian Gregor and Mark Kinkead-Weekes, op.cit., p. 98.

corrupt consciousness lies at the Dead Tree's root. These people are an integral part of Nature which is reflected in the harmony of their lives and contrasted with the violent nature of the new people whose emblems are a stag and blood-sacrifice.

Though the division of labour assigned to the Neanderthals by Mal offers them greater flexibility as a social group they are not divided among themselves but still possess the quality of tenderness and 'instinctive one-ness' which is reflected in the serenity of their existence. This is best illustrated in their attitude to sex. After their first escape from the aggression of the New Men they find security and harmony in each other's embrace : "The two pressed themselves against each other, they clung, searching for a centre, they fell, still clinging face to face. The fire of their bodies lit, and they strained towards it"(131).

Lok and Pa observe the cruelty in the sexual love of Tuami, the leader of the New People, and the fat woman, with utter bewilderment because this kind of experience is unknown to them. They can see from a tree how Tuami and Vivani are involved in a violent and sadistic sex-orgy, but cannot understand it : "Their fierce and wolflike battle was ended. They had fought it seemed against each other, consumed each

other rather than lain together so that there was blood on the woman's face and the man's shoulder"(176).

The people drink rotten honey carried by the New Men as 'gift', confuse their senses with alcohol and associate sex with violence. When they are drunk they discover a world which is swinging and they feel sick with giddiness. They become greedy, selfish and even violent. Lok's voice comes out "high and loud and savage", and when Fa crawls near the ashes of the fire she behaves exactly like a savage and laughs hysterically "kicking her legs in the air". Finally Lok "discovered the power of the new people in him. He was one of them. There was nothing he could not do"(192). But this experience is purely temporary. The strange behaviour of the People is the result of semi-consciousness caused by alcohol and when they vomit out the rotten honey they come back to their senses again. Imitating the behaviour of the new men when Fa strikes Lok in a state of frenzy she is filled with tears as well as laughter and this experience frightens them both.

The most significant contrast between the ape-man and the New People is the fear that the latter have created in themselves. The irrational fear that exists in the heart of the New People has no real foundation. When they sail away Lok comments : "The new people are frightened. They

heave and sweat and watch the forest over their backs. But there is no danger in the forest. They are frightened of the air where there is nothing"(206). The fear is associated with inner weakness which has a moral dimension. "Lok felt himself secure in darkness while the new creatures are terrified by the darkness"(210) on the island. The essential point is that man tries to evade his own evil, something which his nature contains and he creates a fear of something which will 'haunt' or 'destroy' him at the end. In assuming the primitive people as 'devils' the New People are, in fact, projecting their own evil nature.

The old community possesses love and reverence; the primitive men are frightened when they can realize the destructive power of the New People. The New People have invented better weapons that can be used for savagery and be plunged into human bodies; they have also introduced drink which can corrupt the consciousness of the innocent. The New people are presented as both creative and destructive.

The People are conscious of the potential energy of the new race which can be summed up in a single phrase. "The people are like the river and the fall, they are a people of the fall; nothing stands against them"(195). The imagery of the waterfall is perhaps an allegorical device to remind

the reader of the fall of man which impedes his upward progress. The 'water-world' of *The Inheritors* like 'Death by Water' in T.S. Eliot is a destructive world for the primitive men. The New People also have not gained much; several persons have been swept away by the current, they have lost one of their boats and finally the New People have to leave the island : this "impenetrable dark"(177) shelter as they themselves imagine.

The island seems to Lok as serene and remote as the sky. The natural wisdom of the Neanderthals is in perfect harmony with the serenity of the island. The New race, lost on this island, is alienated from such wisdom and whirls around in quest of a meaningful destiny.

The structure of *The Inheritors* may be divided into two parts. In the first part the events are narrated through the limited perspective of the Neanderthal mind and towards the end of the story the view point is shifted from the Neanderthal angle of vision to that of the Homo Sapiens. In the last chapter the view point is presented through Tuami, the representative of the new race, in whom we see the reflection of our own nature. Towards the end of the novel Tuami draws a figure, a mirror - image of the 'totemic beast';

It was some kind of man. Its arms and legs were contracted as though it were leaping forward and it was red as the water had been. There was hair standing out on all sides of the head as the hair of the old man had stood out when he was enraged or frightened. The face was a daub of clay but the pebbles were there, staring blindly.(215)

Thus when Tuami attributes devilish qualities to the Neanderthals he is, in fact, like the boys in Lord of the Flies, creating the beast for his own moral evasion. What seems very important in the last chapter is Tuami's self-realization; he realizes that his journey to another place is somewhat uncertain for, "The world with the boat moving so slowly at the centre was dark amid the light, was untidy, hopeless, dirty"(225).

Tuami can understand that progress always occurs at the expense of some innocent people but asks an important question "What else could we have done?"(227). He would like to murder Marlan whom he considers his rival for Vivani's affection and begins to sharpen his ivory point. But soon he stops : "Who would sharpen a point against the darkness of the world"?(231), comes the self-tormenting realization. The New People are not totally devoid of human passion. Vivani steals a Neanderthal baby and Tuami watches it crawling over

Vivani's neck and everyone laughs. The People in the boat have already responded to the new baby with a "well of feeling opened in love and fear"(231). The child survives perhaps only to remind them that they are the inheritors of a race who lived in a state of innocence in close harmony with nature. Tuami is brought in a position to realize the difference between good and evil :

The sun shone on the head and rump and quite suddenly everything was all right again and the sands had sunk back to the bottom of the pool. The rump and the head fitted each other and made a shape you could feel with your hands. They were waiting in the rough ivory of the knife-haft that was so much more important than the blade. They were an answer, the frightened, angry love of the woman and the ridiculous, intimidating rump that was wagging at her head, they were a password. His hands felt for the ivory in the bilges and he could feel in his fingers how Vivani and her devil fitted it. (233).

Tuami's self-knowledge prevents him from using the death weapon against the innocent Neanderthal child. He can see the possibility of a choice between good and evil. The primitive people are ultimately superseded by Homo Sapiens, the defeat of innocence exemplified in the old community is

perhaps inevitable for the progress of the new race but the price that has to be paid for humanity is indeed heavy. As Frank Kermode puts it : "Golding, though he admits that we belong with the new man, supposes that we could not recapture that innocence, that natural veneration for Oa, the mother-goddess, had not something of it survived in us".¹ Golding, though he believes that we belong to the new species, supposes that we could not imbibe in us that innocence which is necessary for the harmonious existence in the modern world.

Although The Inheritors does not end with a positive and easy conclusion, it embodies Golding's vision of evil which cannot be readily located in the individual. In this novel Golding makes a more general assertion that "Evil enters the world through humanity and through no other creature".² Golding does not present the simple allegory of innocence in The Inheritors. The myth of innocence has been exploited by the use of anthropological materials and the study of evil in terms of general human condition makes the

1. Frank Kermode, op.cit., p. 200.

2. See O. Webster "Living with Chaos", Books and Art,
March, 1958, p. 15.

novel complex in its design.

Golding does not sentimentalize Lok and recommend a "return to primeval innocence",¹ nor does he make any direct comment on the journey of the New People. The real significance lies between Lok's perspective and that of Tuami. And the reader is finally put in a position to feel the need for innocence as well as made aware of the burden of the New People manifested in the genesis of guilt which grows with knowledge. The New People sail away almost in triumph but not without guilt. When Lok looks back at the island his vision is blurred by darkness : "There was such a flashing from the water that he could not see if the line of darkness had an ending"(233). And this concluding line of the novel does not present darkness as absolute but it is shown to be redeemed by the reflecting water of the river.

1. Leighton Hodson, op.cit., p. 53.

PINCHER MARTIN

In his first two novels Golding isolates the setting from familiar surroundings. In Lord of the Flies the action takes place on an imaginary South Sea island and in The Inheritors he develops his theme through the dramatic encounter between the two species in a remote world. The technical excellence with which he presents his theme in far-off places brings an element of innovative freshness in the history of contemporary fiction. The miniature world, with larger significance in these two novels, is not seen through the average eye. In one it is the children's vision perversely epitomising the adult view of the world and in the other it is seen through the eyes of non-intelligent beings.

In his next three novels, Pincher Martin, Free Fall and The Spire, Golding, however, comes back to the conventional mode of modern fiction - these three novels are studies of individual characters. The reader is captivated by the lonely figures, fighting single handed battle for survival, fame or self-edification. Although Golding's characterization conforms more or less to the popular trend of fiction, he has not sufficiently developed his characters with the same psycho-analytical motive like other modern writers. His

novels are, in a large measure, allegorical in their design; the questions they raise as regards man's nature and its relation with the universe are ultimately morally significant which remains one of the major aims of allegorical writings. His individuals are lonely figures; but they do not suffer from social isolation as much as they suffer from spiritual loneliness because of their inability to live up to a certain code of ethics.

In Pincher Martin the entire action takes place within the consciousness of the protagonist. In the opening pages we are told that during the moments of drowning Pincher Martin kicked off his sea-boots. For some reason, and owing possibly to Golding's deliberate handling of words, this image remains in our mind. The last sentence, "he didn't even have time to kick off his sea-boots(208)", thus reverses the image. The components of the novel build up the impression that Martin has been desperately fighting a heroic battle for survival. But the reader is deceived at the end when the last sentence reveals that Martin is already dead. The whole action of the novel takes place during crucial moments of his drowning.

James Gordin¹ considers the ending as a 'gimmick' and feels that it reduces "the whole drama on the rock" to "a momentary flash in Martin's mind and that this compression of time, in turn, undermines the story by finally compelling us to regard the process of Martin's death as tinged with parody".²

Gordin also sees the "drama on the rock" as a defeat of Martin's "sanity" and of "man's careful and calculated attempts to achieve salvation",³ but Martin's struggle, in fact, dramatizes how egocentric he is and how carefully he resists the way to salvation. To such a struggle an element of parody, if it exists, may not be totally irrelevant, and finally Gordin seems to have missed how significantly Martin's past history is recreated through flashbacks to determine his moral position. Considering the whole thing in this perspective, the deception applied by the writer in extracting our responses does not remain a deception but a legitimate fictional device, and Golding succeeds in expressing the last moments of Martin's phantasmagoria of fleeting impressions in a

1. James Gordin, Post-War British Fiction, (London, 1962), p. 204.

2. ibid., p. 204.

3. ibid., p. 205.

superb style. He seems to have created Pincher Martin in the image of Phlebas in Eliot's The Waste Land :

I was young and strong and handsome with
an eagle profile and wavy hair; I was
brilliantly clever and I went out to
fight your enemies. I endure in the water
I fought the whole sea. I have fought a
rock, and gulls and lobsters and seals
and storm. Now I am thin and weak. My
joints are like knobs and my limbs like
sticks. My face is fallen in with age and
my hair is white with salt and suffering.
My eyes are dull stones.(188)

For Pincher also, Madam Sosostri's warning "Fear death by water", comes true. But while Phlebas enters the whirlpool in the purgatorial process, Pincher goes to his self-created Hell without any chance of salvation, until the last moment he refuses to accept divine grace. His damnation is a matter of his own choice. The story is concerned with the thoughts that cross his mind and the hallucination he creates before his death. Martin's recapitulation of his past life seeks to set his experience against the background of modern life in a permissive society but his life on the rock, vividly portrayed, unfolds the nature of his existence and his struggle in

isolation. The struggle seems to assume metaphysical significance since in the last analysis it makes us face questions about the nature of man as it exists beyond the level of social life. Like Graham Greene in his religious novels, Golding is interested in the metaphysics of human behaviour. He is not merely a social novelist attempting to see man's response to a given society but a metaphysical writer deeply interested in the moral behaviour of man.

The "memory scenes" in Pincher Martin are at first difficult to comprehend but Golding does not narrate his tale in a conventional way and therefore cannot possibly use the traditional means to portray his dramatis personae.

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1. Pincher Martin may have something in common with Robinson Crusoe. Both novels concentrate on the study of a single soul in loneliness, but in Robinson Crusoe, Defoe keeps our attention fixed on the man; although the sea threatens to overcome him, we never doubt that he is in control of the situation; Robinson Crusoe offers scope for the self exploration of the protagonist. Pincher Martin, on the other hand, depicts the struggle of a single soul for survival and the reader comes to realize that it is essentially a story about a dead man. Golding does not intend to detach the character from his past so that the reader can view it with objectivity but requires that one should plunge into the mental depths of a lifeless man.

The intermittent recurrence of "pictures" which "invade" Pincher's mind should not be taken to mean a faulty technical innovation; they are the "half-in-light, half-in-shadow recollections of a man who is midway between death and judgement".¹

"Pincher Martin" : Sources and Analogues

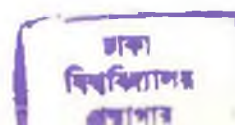
Golding's technical device of narrating the story of a man through 'memory scenes' during the moments of his drowning may have its origin in Ambrose Bierce's An Occurrence at Owl Creek based on American Civil War. Oldsey and Weintraub² have pointed out the similarity as the central point is that both characters create their life of illusion at the moment of drowning.

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Pierce's methods, as these two critics have pointed out, depend on a significant present, a flashback and a "post mortem consciousness" of the protagonist, Peyton Farquhar, who is really dead. They also maintain that a close reading of the opening pages in Pincher Martin

1. Bernard F. Dick, op.cit., p. 54.

2. Bernard S. Oldsey and Stanley Weintraub, op.cit., p. 77.



indicates that Golding may have been familiar with the 'hanging drowning' passage in Bierce's story before he began his own tale. Peter Green suggests that "Bierce hints at the illusory nature of Farquhar's experience by heightening the faculties to an extraordinary degree".¹ But Golding declares that it was not his intention to re-create the legend of a dead man.

Ian Blake claims that Pincher Martin is a reconstruction of Taffrail's survival tale Pincher Martin O.D.² In both stories the ships are destroyed by torpedo. Taffrail's Pincher is thrown into the sea but he accepts his fate ungrudgingly, which, he thinks, is determined by his "Maker". Taffrail's Martin experiences a 'feeling of relief' in his struggle with the sea :

He emitted no sound but a feeble croak,
then it was Pincher Martin committed

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1. Peter Green, "The World of William Golding", Transactions and Proceedings of the Royal Society of Literature, (1963), p. 49.
 2. Taffrail's Pincher Martin, O.D. is a conventional story of sea adventure. The term O.D., as explained by the author, is the slang term for 'ordinary seaman' and Taffrail's Pincher is also an ordinary character. But Golding's Pincher Martin is far from being an ordinary character. He is an extremely complex figure in his moral perversion.

his soul to his maker. He could do no more. It was almost with a feeling of relief that he gave up the struggle as hopeless ... during this awful time his senses never left him and he found himself wondering how he would die ... The most trivial events and the most important happenings of his short life crowded before him into his over wrought brain ...¹

The situation may appear identical but the attitudes of these two characters are entirely different. Taffrail's Pincher surrenders to destiny whereas Golding's Pincher remains recalcitrant till the end. In Taffrail's story, Martin is rescued by a sea man and in Golding's version a naval officer tries to rescue Martin but finds him already dead. While a controversy arose regarding the authenticity of this source Golding himself insisted that he "got nothing from it but the name".²

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1. Ian Blake has mentioned this in Notes and Queries. IX (August, 1962), p. 309-310.
 2. J.S. Ryan, "The Two Pincher Martins : From Survival Adventure to Golding's Myth of Dying". English Studies, (1974, Vol. LV), p. 144.

Fincher's struggle on the rock appears to be the hallucination of a dead man, though this hallucination in Golding's view is very real as his 'present' struggle is a recapitulation of the past deeds on earth. The resistance to death is intended as an eschatological process about Fincher's position in eternity. As regards Fincher's predicament in eternity Golding remarks : "For Christopher, the Christ-bearer, has become Fincher Martin who is little but Greed. Just to be Fincher is purgatory; to be Fincher for eternity is hell".¹

Golding's intention to project Fincher Martin in this manner is more or less clear - it is the dramatization of "a modern ego that has not believed in God or an after-life and still adamantly refuses to believe even after it has been exploded into purgatory and confronted by God".²

Malcolm Lowry's Under the Volcano (1947) is one of the finest novels of our time which is essentially about hell and damnation. The title of the novel symbolically

1. Quoted by Frank Kermode, op.cit., p. 207.

2. R.W.B. Lewis in a review of The Spire, Book Week, April 19, 1964., p.1.

suggests political turmoil in Mexico and moral perversion of the British Consul who in a drama and his dilemma is a matter of his own choice. Unlike Pincher, he does not live with damnation than with the possibility of salvation. The concluding part of the novel dramatizes the conflict of the Consul who fails to act out shows his concern for values that can be sought in great love and thus the story shows the progress of a soul in distress. Pincher Martin is more prone to damnation because he refuses to accept divine compassion.

Allegory in "Pincher Martin"

In the after-death hallucination, Pincher creates a rock which is, in fact, an illusion of his mind. As the children in Lord of the Flies create an imaginary beast to evade their own nature, as the new people consider the Neanderthals as devils in The Inheritors, Pincher Martin also creates a dreadful rock out of fear which operates in the allegorical manner. Pincher's illusory hope of survival is contrasted with what happens in the past in which Pincher appears with all his nastiness and vile nature.

On the rock, however, he seeks to find out incredible solutions to his moral problems by his complete

dependence on 'reason' and 'intelligence' alone, so that he can assume heroic stature like Greek and Roman heroes; his association with the rock is finally explained by the fact that everything he has done hinges on the memory of an aching tooth which epitomises his essential nature. Pincher Martin at last is made to look upon his own mind and he faces the final stage of his ordeal.

Pincher Martin finds a pillar of stone shaped like a dwarf. This image operates on allegorical and symbolic levels. The 'Dwarf' may suggest Pincher's moral diminutive nature. He knocks off the head of the 'Dwarf' as a gesture which may suggest his effort to reorganize his life. He puts a silver head on it for the reflection of sunlight which, he hopes, will attract the rescuing ship for his survival. On the factual level it is a life-saving device but it is a poetic effort on the part of the novelist to depict an objective correlative through this image.

Pincher's attempts to alter the dwarf image may be taken as an externalization of his inner conflict. He stares at the 'dwarf' to see the reflection of his own nature : "He went close to the dwarf and looked down at the head to see if he could find his face reflected there"(107).

Howard Babb considers the last chapter - epilogue - as allegorical where one must recognize the issue involved in death. He observes : "the mode of the final chapter is essentially allegorical and that the point of Golding's conclusion is to show how a human type very different from Martin, Mr. Campbell, may behave when facing death on a bare island".¹ Davidson, he thinks, is not simply a naval officer but the personification of death itself. Golding intends to make him regard death as a sheer recurring phenomenon rather than as an event imbued with metaphysical complications as it is for Campbell. Davidson's interest lies in Pincher's 'identity disc' alone as opposed to Campbell's interest in the circumstantial details regarding the dead body.

Davidson's final assurance that Pincher did not suffer sounds incredible if we remember what happens to Pincher throughout the narrative. When Campbell asks a significant question about Pincher's suffering, Davidson asserts that Pincher did not suffer because "he didn't even have time to kick off his sea boots"(208); it is ironic in view of what happens to Pincher's inner problem which Davidson fails to grasp. It appears then that the last

1. Howard S. Babb, op.cit., p. 88.

chapter is not the only allegorical chapter of the novel, the story, in a large measure, seems to have a conspicuous allegorical pattern.

Pincher Martin's disintegration

Pincher Martin clearly demonstrates Golding's allegorical design. The story allegorically depicts a soul in damnation. In Lord of the Flies Golding has treated evil in relation to a group of children and in The Inheritors he presents a confrontation between two species but in Pincher Martin allegory becomes more conspicuous as the writer takes up the problem of evil in relation to an individual and his serious moral lapses. Evil underlined — Pincher Martin bears the mark of Original Sin. Pincher Martin commits sin of pride and sexuality but relies heavily on his assertive will which can only lead him to a dark place without any divine spark.

Golding explains Martin's immediate experience on the rock by an ingenious but effective dissection of the whole man into a number of separate elements. At one extreme is what he calls the "centre". The word "centre" occurs several times in the story and for a proper understanding

of the meaning a closer analysis of the word in this context seems to be necessary; but, for the moment we can define it simply as the central organizing principle which makes the total being of man. Some of the significance of the term may be gathered from the fact that in the earlier stages of Martin's agony an intermittent dissociation occurs between the "centre" and the main body.

The body is conceived as an organization of component parts which is likely to become weak if there is any kind of relaxation in the grip of the central organizing principle and is liable to take independent existence in fragments. For example, Martin's hands become increasingly disembodied emphasizing his similarity with lobsters :

... at last it occurred to him how strange
it was that lobsters should sit there.
Then he was suddenly seized with a
terrible loathing for lobsters and
flung them away so that they cracked
on the rock.(131).

A similar detachment occurs in respect of other parts of his body; the brows over his eyes are shown as "arches", his eyes are "windows" and so on. All this suggests a kind of disintegration with which Martin is threatened.

Martin finally admits such a dislocation of his mind and body - "I was always two things, mind and body. Nothing has altered" (176). When in pain, Pincher strives for some kind of "interior balance" that will allow him to "float" inside "the bone globe of the world"(48) the reader can understand that it is the interior balance or a suspension between pain and passivity - that a submerged body should possess. But when Pincher reaches a point of delirium in his struggle he sinks into a dark world and fails to achieve the desired balance.

Like Sammy's awareness of the dark cell in Free Fall, Pincher's centre ostensibly leads him to the realization of a horror. This is a very significant point Golding makes about Pincher's intelligence. In spite of having intelligence Pincher's centre is essentially weak which is emblematic of his moral deficiencies. Coming back to consciousness the centre knows that 'something' has started to emerge, a pattern that he does not want to obey, a pattern over which his intelligence has no control.

This opaque centre of Pincher is connected with the allegorical journey of a soul through darkness. The purgatorial present contains the 'past' for, as he is struggling for survival, the past flashed through Pincher's mind and

becomes closely associated with the present. In those moments of his struggle when he is conscious, Pincher's centre is not only infused with the reality of his situation but also with memories. Out of these few memory fragments Golding creates not only an allegorical state of delirium at the 'present' moment but also a past history that goes a long way to explain the nature of Pincher Martin's predicament.

This introduction of the past through the characteristic device of the 'pictures' reveals the author's extraordinary technical skill. At the beginning of the story Pincher plunges into the sea as the warship is hit by torpedo. Then he passes through a phase of terrifying experience; inside his head pebbles swing and at the right side of his face pebbles torture him like "an aching tooth"(24).

Through the "memory scenes" Pincher's past gradually emerges bearing strong connection with his predicament on the rock. His life was devoted to the act of destroying other people and indeed Pincher is preoccupied with the carnal desire : "Think about eating women, eating men, crunching up Alfred ..." (90). Pincher's sin of gluttony in the Augustinian sense is explained particularly by the parable of a chinese maggot-box; a fish is allowed to decompose in a tin box; soon the maggots consume the fish

and then in the darkness of the box maggots devour one another until finally one maggot alone survives. Pincher is the symbolic presentation of the maggot who can cry with the exultation of a triumphant man : "I am a bigger maggot than you are".

Even his name reflects his character; at one level his name is Christopher, the third century saint, but he refuses to be the follower of Christ. At another level he is Martin in the Royal Navy where all Martin's are 'nicknamed' Pincher. But the nick name of this Martin is ironically justified, for he has nothing of his own, every shade of his make-up has been stolen or pinched and thus he becomes the embodiment of cosmic greed - "the successful maggot - constantly grasping whatever comes within his reach".¹

As an actor in his past life Pincher accepts the role of 'Greed' as in a morality play; he seduces the producer's wife, Helen, and takes her as his mistress. Within the course of the narrative Pincher Martin appears to have seduced two women, raped one and made an advance in homosexuality. In one memory scene he indulges in frivolous activities with Sybil and Alfred in their bed room. He is haunted by the memory of all these agonized faces : "Sybil was weeping, and Alfred. Helen was crying. A bright boy face

1. Bernard F. Dick, *op.cit.*, p. 54.

was crying. He saw half-forgotten but now clearly remembered faces and they were all weeping" (144).

He injures a friend in a motorcycle race and then commits a moral crime. To satisfy his ego he even seeks to murder his friend Nathaniel by giving an order which will make the ship spin sharply and throw him overboard. He decides to rape Mary whom Nathaniel marries, because of her refusal to accept Pincher. Mary, as her emblematic name suggests, is both 'sexual and virginal' like Beatrice Ifor in Free Fall. Yet Pincher could never possess her and her "unconquered mystery" destroys his passion just as Beatrice's mystery torments Sammy.

The character of Nathaniel is somewhat sketchy but Golding assigns him a very important role in the story. Nathaniel is a Christ-figure like Simon in Lord of the Flies. He is more articulate about his religious commitments and he can speak quite convincingly on death, judgement, heaven and hell. He may be said to represent the author's philosophy of death and its significance in terms of eternal life. On two occasions Nat suggests what will happen to Pincher if he does not prepare himself for "dying into heaven" (70). When Nat again speaks of the importance of life in relation to eternity, he alludes to a "black lightning" which will destroy those who create a pattern of an 'after-life' in

the image of their own selfish nature. Pincher Martin puts up an attitude of defiance in spite of Nathaniel's sermon on eternity and is repelled by Nat's prediction that soon he will die. Pincher Martin looks upon Nat as his rival and the climax of this rivalry comes when he makes the heinous move to kill Nat. Yet on the rock he realizes with spite that both Nat and Mary stand "in the lighted centre of my (Martin's) darkness"(158). He feels that his hatred for Nat is mixed with love but his greedy ego is challenged by the goodness of Nat; he must destroy that goodness or destroy himself in the process.

Pincher was offered the opportunities of breaking his own pattern of greed by accepting a decent life with its moral values; he is offered such a possibility in the 'present' with an attempt to make him realize the need to learn the technique of "dying into heaven" but given the problem of choice he chooses not to break his essential pattern. His suffering then is self-inflicted. Moreover, the pressure he feels inside and the black lightning which descends to destroy him are the emblems of "heaven" or hell he chooses for himself.

Martin's struggle on the rock reminds us of episodes from "survival literature". It is not difficult to find out

common elements of survival stories in Pincher Martin, but in this particular story Golding goes beyond the technique of "survival literature", in making Pincher Martin an anti-hero in the common allegorical tradition of fiction.

Several stages of Pincher's struggle, for example, taking off his sea boots, clinging to rock and nursing his body and mind, suggest his battle against antagonistic forces. But in spite of heroic endurance on the rock Martin appears to be unheroic. Just before he is destroyed by the black lightning Pincher cries out "I am Atlas. I am Prometheus"(150) and again "Ajax! Prometheus"(192). It would be easy to set aside these names as mad utterances of Pincher but Golding does not use these names as mere classical ornaments; he introduces these legendary figures to achieve the total effect by making an ironic contrast between the unheroic deeds of Pincher and the heroic stature attained by these classical heroes.

Before his annihilation Golding gives Martin the chance to play the part of King Lear but he chooses the role of Edgar in his feigned madness.

Lear worries that he is not in a perfect state of mind and like him, Martin comes to realize that he has veered towards insanity. Lear's regeneration corresponds with the phase of his so-called insanity. His insanity is mainly caused by the misdemeanour and cruelty of his two daughters. We notice his resilience of mind when he recovers from insanity: it is also easy to realize that suffering in his life has been creative, and Lear is transformed into a better man in the end. Lear is ultimately redeemed in sanity, peace and love although at a heavy cost while Golding shuns such conclusion concerning moral regeneration of a man, who, true to his nature, remains extremely greedy and selfish till the end.

Compared with the physical endurance of Atlas, the heroism of Ajax, the defiance of Prometheus and the tragic suffering of King Lear, Martin lacks heroic qualities. Pincher Martin feels lonely in his struggle for survival; he conceives himself as an archetypal hero but towards the end of the book he seems to lose the heroic proportion. The novel seems to have been constructed on the basis of two apparently antithetical themes : the heroic theme to survive against all odds, and an anti-heroic theme that is involved in the reader's mind with the unheroic deeds in Pincher's personal life.

Pincher as an Existentialist hero

Pincher's independent will goes on asserting its position but clearly loses its control. In a desperate attempt to search out his identity Pincher Martin shrieks "I am I am I am"(145). This may be an Existentialist cry but Pincher fails to exist as a free man as he is not committed to moral values. His Kierkegaardian existence lies at the aesthetic stage without any sense of ethical responsibility and as such he is not a 'true man'.

From Sartre's point of view Pincher is not a free man although he has intelligence and freedom of choice. He is a man without any positive commitment and he does not exercise his freedom with responsibility. Sartre believes "that a man condemned to be free carries the weight of the whole world on his shoulders; he is responsible for the whole world and for himself as a way of being".¹ Absence of responsibility makes Pincher unable to create any meaning for his existence.

Imagery in "Pincher Martin"

Christian overtones in tune with allegorical

1. Jean-Paul Sartre, Being and Nothingness, trans. Hazel Barnes, (London), p. 553.

direction are noticeable in diction also. Golding carefully builds up imagery to suggest the moral situation of Pincher Martin in³ Christian perspective. During the moment of Pincher's death 'the real jaw was contorted ... the mouth slopped full'; yet 'there was no face but there was a snarl'. The word 'snarl' brings out the essential disparity between reality and moral position. Pincher imagines a 'sea gull' circling over his head to wake him, but the next day he sees the 'gulls' not as beautiful birds but 'flying reptiles'. Pincher Martin feels the pressure inside his head but he is unwilling to break his pattern of 'Greed' and finally asks "why drag in good and evil when serpent has recoiled in my body?"

Golding here makes a very effective use of imagery to describe the nature of evil in Pincher Martin which has a Biblical echo. Pincher makes a serious effort to locate the poison that threatens his existence but the administration of poison like the venom of serpent affects the entire personality of Pincher and reduces his effort to pathetic insignificance. The imagery of the serpent explains the Fall motif and the nature of evil.

Evil in "Pincher Martin"

In the sequence of events Pincher's experience imitates the systematic progression of the story of Genesis. As God created the universe on successive days, Pincher organizes his new life in a similar manner. His arrangement of his new life on the 'rock' within the time-limit of seven days is a parody of the Divine Week of creation ending not with rest and peace of the Sabbath Day but with the dissolution of Pincher's universe. The story then becomes a powerful exposition of sin progressing through egoism and the 'agonies of the flesh' in conjunction with the acceptance or rejection of divine grace.

Pincher Martin's 'past' shows that he has consciously chosen lust; turning towards himself he is, Golding explains, "Greed which has no spiritual light". In his 'present' state of existence he creates his own world which "love tries to destroy ... Love appears to Pincher as black lightning for Pincher has perverted his original spirit and what is light is darkness, what is heaven - the black-lightning-is hell".¹

1. Virginia Tiger's conversation with William Golding, in William Golding, (London, 1974), p. 129.

Like Milton's Satan who proclaims 'Evil be thou my good', Pincher Martin prefers his hell "pain and all" to the only alternative of submission. He rejects God's heaven in the manner Satan dismissed a divine pattern : "I spit on your compassion"(199). And now this divine compassion moves to destroy Pincher :

The lightning came forward. Some of the lines pointed to the centre, waiting for the moment when they could pierce it. Others lay against the claws, playing over them, praying for a weakness, wearing them away in a compassion that was timeless and without mercy. (201).

The implication of these lines seems to be that God is trying, in pity, to wear away his assertiveness, but Martin would not accept God's move towards him. Having dismissed mercy, Pincher, now reduced to his essential Being, is destined to suffer. He has left purgatory and entered Hell. What is challenged here in the last analysis is our own inclination to admire a kind of certain self-assertiveness and even ascribe heroism to a person who appears to be vicious in his personal life and becomes an embodiment of evil. There is a crucial episode in which, with all the gesture of

heroism, Pincher tries to eliminate the poison from his body and mind :

I am poisoned. I am in servitude to a coiled tube the length of a cricket pitch. All the terrors of hell can come down to nothing more than a stoppage. Why drag in good and evil when the serpent lies coiled in my own body?(163).

Pincher Martin depends on 'intelligence' as the solution to his moral problems, but it is quite obvious that evil which proceeds from within his nature will not be dispelled by intelligence alone although it will enable him to act freely in his own situation. Martin's acts are calculated to be performed on his own will. It is revealed at one point where, as an officer of the Watch, he gives an order to change the course of the ship before the torpedo hits it. The order may prove fatal no doubt, but it is perhaps necessary in that particular situation. What happens is, in the words of Martin, "because of what I did".

In his hallucination Pincher Martin creates God on the 'sixth day' and the confrontation scene which follows is more dreadful than in Lord of the Flies, because Martin claims that the divine image he creates is the projection

of his own mind. When God asks him to consider his predicament and surrender, Pincher replies with the same arrogance, "I will not consider! I have created you and I can create my own heaven"(196).

"You have created it"(196), comes the divine answer which implies that Pincher Martin has created his hell. Next moment a hypothetical question stemming out of the situation "I ate them who gave me a mouth"?(196) may suggest apparently a theological puzzle but Pincher Martin's life in the 'past' shows that consciously he has made a wrong moral choice.

God has given man freedom, a choice between good and evil, but Pincher Martin's choice is self-destructive. Moreover, the fantasy of God which he creates reveals his perversity of will, transcending the limitations of mortal man. Golding has certainly made the moral judgement in Pincher Martin explicit and at the same time intends to make him the representative of the fallen man :

I said to myself : Now here is going to be a novel, it's going to be a blow on behalf of the ordinary universe, which I think on the whole likely to be the right one,

and I'm going to write it so vividly and accurately and with such an exact programme that nobody can possibly mistake exactly what I mean ... (Pincher is) very much fallen - he's fallen more than most. In fact, I want out of my way to damn Pincher as much as I could by making him the most unpleasant, the nastiest type I could think of, and I was very interested to see how critics all over the place said, "Well, yes, we are like that".¹

Pincher Martin is constructed on a moral plane.

Perhaps Golding's effort here is to make the reader realize what Pincher himself refuses to realize, the essential reality of the spiritual world. Pincher Martin is stubborn but wrong in denying the reality of a spiritual life. The story is about a dead man. Or on another level it is about the nature of a man since the amalgamation of three perspectives - past, present and future suggest that Pincher is dead but at the same time alive with his 'maggot' nature. Towards the end of the novel it is possible for the reader to discover that man oscillates between two forces - divine power and the pressure of the selfish will symbolically explained by a glass figure in a "jam jar" which appears on

1. BBC Interview, Quoted in Leighton Hodson, op.cit., p.70.

the second page of the novel. Jack I. Biles and Carl R. Kropf point out that this image of the Cartesian diver in a jam jar, which reminds Martin of his life belt, is at the heart of the novel's theme.¹

Martin draws inspiration from the rational philosophical dictum of Descartes, "I think, therefore, I am", which has at the same time an Existentialist fervour, but Martin's actions will show an ironic transformation of Descartes's dictum. Martin fails to assert his position and gradually relapses into a 'hollow' life. He takes up a challenge against the universe like captain Ahab in Moby Dick but later he declares, "'I don't claim to be a hero. But I've got health and education and intelligence. I'll beat you'"(p.77). In spite of his health and education Martin deliberately has chosen wrong morals and his struggle on the rock gives rise to metaphysical questions as evil thrives within his own nature.

If we compare Martin with another fallen hero, Macbeth, for a moment, we seem to have admiration for Macbeth although he commits a heinous crime. What makes him a tragic figure is his realization of the magnitude of the crime he

1. Quoted in Arnold Johnston, The Novels of William Golding, (London, 1980), p. 38.

has committed against humanity. Shakespeare gives a poetic expression of Macbeth's passion for power, glory and his sense of remorse. There is no such poetry involved in Pincher's realization of his experience. His self-assertion develops neurotic symptoms. He refuses to acknowledge any wrong committed to his fellow beings and also refuses to seek divine forgiveness.

Pincher Martin is a clear demonstration of Golding's artistic feat. Golding has made effective use of flashbacks, carefully calculated to analyse Pincher's fallen nature. Golding clearly wants the memory scenes to have the same relation to life as photography has; they seem to have been framed all round, artistically polished and aiming at the illusion of reality. He has deliberately chosen to emphasize the past in order to light up the present, and, above all, the technique is designed to enforce the sense of the past with the quality of a dying world that old films and photographs preserve. The 'present' is the creation of the split moment of time, expanded into the events of Pincher's several days' struggle in the sea. The struggle is an illusion of survival and Martin's consciousness mingled with past and present allegorically shows his capacity for damnation.

CHAPTER III

Middle Period

Starting with Free Fall which marks the beginning of Golding's middle period, allegory is diffused in symbolism and psychological realism. Henceforth allegory as a form loses its predominance as Golding's treatment of evil leads to a recognition of human values in their spiritual significance.

Although we find a general lack of allegorical concentration in the shifting perspectives of his later novels involving myth, symbolism and realism, the allegorical intention is not altogether lost.

FREE FALL

In Free Fall allegory is used in a limited sense when the central character Sammy Mountjoy confronts his inner self in the prison cell. In The Spire, allegory again gains prominence as the priest, out of sheer personal vision, constructs a spire on the cathedral and later comes to realize his moral failure in relation to human love and commitment in such a spiritual enterprise. In this novel, allegory is blended with the symbolic meaning of the spire as it goes upward as a symbol of divine glory. In The Pyramid, Golding offers a vivid picture of moral corruption in a small society of Stilbourne; evil is treated in terms of public life and the allegorical meaning operates in a limited sense when Oliver, the central character of the novel, realizes his moral inadequacies.

Golding's novels from Lord of the Flies to Free Fall mark a progress in the novelist's preoccupation with the nature of mankind's collective sin to the exploration of individual consciousness of guilt and the possibility of divine forgiveness. In Pincher Martin the past hinges on the present to provide the moral predicament of the protagonist, but in Free Fall, Sammy Mountjoy asks a crucial question, "when did I lose my freedom? For once I was free"(5) and

seeks to explain how his childhood innocence is destroyed by his conscious choice which is equivalent to the Blakean "Experience". He explores his past in search of a pattern and subsequently the novel is concerned with the moral crisis of Sammy. The story also tries to present character in relation to social environment.

Pincher Martin, as we have seen, demonstrates the perdition of an arrogant soul presented through the allegorical mode in which past, present and future-all have mingled to explain the moral nature of the protagonist. In Free Fall, Golding employs more or less a traditional method by narrating the tale from the first person point of view designed to render, in a restricted allegorical manner, the moments of religious experience embodied in it.

Thus the novel offers a vision of the moral evolution of the protagonist, not merely the "heaven of sheer negation" which can be constructed from the hollowness of Pincher's hell. To achieve this 'heaven' it is imperative that Pincher should surrender his will to God's love and pity, but the recalcitrant Pincher remains stubborn in his defiance until the end when divine compassion moves to destroy him. Free Fall, on the other hand, offers the possibility of another mode of existence in a spiritual world suggesting a meaningful

place towards which Sammy can direct his energy, for, what he describes in this light as his "need to worship"(139).

Free Fall depicts a childhood world with vivid details and then creates a familiar situation when the character is tested by evil. It is generally assumed that some kind of serenity and peace prevail in a world where the child, naive and innocent as conceived by William Blake, lives with his unfiled nature. What the novel implies is that except at certain moments when the sensuous apprehension of the past rushes back and fuses with the present, the guilty person who, according to the novel's design, has lost innocence by his own free choice, has no easy access to this divine mode of existence. Yet the paradox is that Sammy is impressed by its beauty and at the same time tormented by his own sense of guilt. "I am a burning amateur torn by the irrational and incoherent, violently searching and self-condemned"(5), remarks Sammy as he explores the condition of his 'free fall'. Again he says, "We are neither the innocent nor the wicked. We are guilty. We fall down"(251).

The novel focuses on man's fallen nature and the loss of innocence. The title suggests at least two conditions of man : scientific and religious. In an interview Golding

has said :

I think, ... that without a system of values, without an adherence to some, one might almost call it, codified morality, right or wrong, you are like a creature in space, tumbling, eternally tumbling, no up no down, just in "free fall" in the scientific sense. And, of course, you can link it with the Miltonic idea, sufficient to have stood though free to fall; and link it, therefore, with the Miltonic concept of free will.¹

The title may suggest the possibility of a physical fall through space but the overall design of the story will reveal that the fall is essentially of a religious nature.

The novel breaks away from the remote settings as evident in Lord of the Flies and The Inheritors and concentrates on the reflections of a twentieth century painter upon the events of his past, events which involve social interaction. In this respect Free Fall shows a new

1. James R. Baker, "An Interview with William Golding",
Twentieth Century Literature, Vol. XXVIII (New York, 1982), p. 153

strength in Golding's writing in his ability to render a spiritual vision within a social texture. Allegory operates in intention and design in a restricted sense as it deals with the nature of the fall of the central character Sammy Mountjoy.

Free Fall did not receive much critical appreciation immediately after its publication in 1959. Most of the critics overlooked the philosophic coherence Golding sought to achieve in this novel and occasional break in the narrative was considered by the reviewers as an attempt on the part of the writer to obscure the meaning. The general feeling about the novel was that it lacked philosophic depth and artistic seriousness. Pincher Martin's structural design with the intermingling of past and present was more stressed than the allegorical aspect by the critics.

Surprisingly the narrative method in Free Fall with its "time-shift" device did not receive sufficient critical attention. And it was not even suggested that the blending of colloquialism, poetic images and lyrical cadences aimed at creating a moral pattern the protagonist was desperately trying to find out.

Free Fall may be a difficult work at first to

comprehend, partly because of the occasional discontinuities in the narrative method but such a technical device is psychologically and thematically significant for the moral growth of Sammy. This technique of "shuffling the time-units" is psychologically convincing as the human consciousness never flows on an even line; it is quite natural that it will 'jump back and forth'. From the moral point of view such a technique will enable Sammy to make a quest for a pattern bound up with guilt and responsibility. Pincher Martin clings to his pattern of greed whereas Sammy's search for a pattern in Free Fall shows the necessity of moral values in a world where under the menacing influence of gross materialism any philosophical creed would prove inadequate to nourish the individual mind.

The story is basically about Sammy's quest for a pattern which initiates the main movement of the novel. Kermode remarks in this connection that in the "assertion of uniqueness and discontinuity we have to see the pattern, the elaborate echoes, the profoundly organized plotting of the novel itself. Between what the hero says and what the book says there is a relation which you might call contrapuntal".¹ In course of events Sammy is made to contemplate

1. Frank Kermode, "Adam's Image", The Spectator, (October 23, 1959), p. 564.

on freedom he has lost in his youth because of his wrong moral choice. In an attempt to discover a pattern Sammy can realize a sense of guilt implied in his search for the loss of his freedom.

In this novel Golding tries to develop his notion about evil and individual responsibility through the sensitive mind of Sammy whose ambition is to become an artist. The first three chapters deal with the early childhood of Sammy in a manner which is almost reminiscent of James Joyce's Portrait of the Artist as a Young Man. Ian Gregor and Mark Kinkead-Weekes have made a passing reference to Joyce's novel "with the slum childhood, the tough school days, the growing ability to paint, the college of art, first and overwhelming love",¹ without elaborating the difference between these two novels.

In Portrait of the Artist as a Young Man, Stephen grows within the Irish society which is too fragmented and materialistic to sustain him. Having realized its weaknesses and drawbacks he endeavours to free himself from the bondage. It offers him neither spiritual nourishment nor a legitimate culture, but creates serious limitations on man's natural

1. Ian Gregor and Mark Kinkead-Weekes, op.cit., p. 166.

progress. Stephen feels it all the more because he is sensitive like an artist and suffers from a sense of alienation. Stephen's aesthetic quest ultimately leads him to an apprehension of 'epiphany' manifested in the union of "sense and spirit". Sammy's inability to accept moral responsibility may be seen in contrast with Stephen's partial attainment of the conditions of spiritual beauty embedded in 'harmony' and 'radiance'.

At certain moments Sammy is involved in a moral dilemma the solution to which lies in a harmony between the physical world and the spiritual world. Sammy's fortune seems to be affected by his social relationships, political events and yet he seems to be troubled by forces beyond his control. In fact, the narrative method moves backward and forward within the stream of individual meditation where an individual confronts his psychic turmoil. In Pincher Martin the mingling of 'past' and 'present' creates much pressure on the present to light up the essential nature of Pincher Martin through the fragments of 'memory scenes' with an allegorical flare. In Free Fall, the past rushes forth and the flashback method appears to have expanded in scope and complexity so as to give us an essential picture of the protagonist with his moral dilemma.

Sammy commits a sin at a certain stage of his life and loses his freedom. His rumination after committing a 'sin' is a recognition of the latent forces of darkness which dwell in the human mind. "Now I have been back in these pages to find out why I am frightened of the dark and I cannot tell. Once upon a time I was not frightened of the dark and later on I was"(165). The implication of this utterance is that man carries the seeds of evil within him which is manifested through external device. Yet Sammy is looking beyond those closed walls, seeking freedom which he once enjoyed.

The beginning of the novel introduces a paradox between the material and the spiritual worlds within which Sammy oscillates : "I have walked by stalls in the market place where books, dog-eared and faded from their purple have burst with a white hosanna"(5). Golding evolves a style, whose diction, phrasing and rhythm, harmoniously work together to create an allegorical ambience and dramatize Sammy's condition as a human being with his moral problem. Imagery from the Bible both in diction such as 'purple', 'hosanna', 'the crook and flail' - and in phrasing 'My yesterdays walk with me' are obviously there and the allegorical rhythm is so created that it produces the religious significance of a man's existence. Sammy's attention is

drawn towards the secular components of his past and the concluding sentence suggests that he is 'torn' by his religious experience yet appears to be "self-condemned". Sammy is a talented artist whose paintings have found a place in the art gallery but his aesthetic enjoyment does not satisfy his inner cravings. He wants to understand the mystery of life, the innermost core of his motive, his inner void :

It is the unnameable, unfathomable and invisible darkness that sits at the centre of him, always awake ... that hopes hopelessly to understand and to be understood. Our loneliness is the loneliness not of the cell or the castaway; it is the loneliness of that dark thing that sees as at the atom furnace by reflection (8)

Sammy's childhood in Rotten Row, a rural slum of London marked by squalor, dirt and moral decay plays an important part in his life. He grows up in Rotten Row, as Pip grows up in the marshes in Great Expectations. Pip leaves the place for London to realize his ambition and finally comes back to the same place morally transformed when his illusion about society in London, based on sham and

parasitic existence is shattered. Sammy's childhood is conditioned by the menacing small world of Rotten Row; here life continues if not uniformly happy, "permanent and inevitable in this shape"(34).

Evil in "Free Fall"

Sammy is a fatherless child. In response to the anxious child's queries about his father, Ma provides Sammy with a father from her fantasies and he forms a confused idea about his father "that my father was sometimes a soldier, he was a lovely man, an officer"(11). Sammy's mother is almost like a whore and he fails to see his mother in the correct perspective in the beginning : "These last few months I have been trying to catch her in two handfuls of clay-not, I mean, her appearance; but more accurately, my sense of her hugeness and reality, her matter-of-fact blocking of the view"(15). Later on Sammy can see her "as a stranger might see her, a massive, sagging creature, mottled and dirty"(33). Evie's influence at the infant school was not good either because "Evie was a liar ... yet I was in her hands and content to be so"(29). Realizing the importance of Ma and Evie in his early life he naively concludes : "love selflessly and you cannot come to harm"(33),

but the subsequent events will reveal the defilement of such love.

After the death of his mother Sammy is adopted by Father Watts - Watt, who appears to be cold and unkind to him. Sammy thinks in retrospect of his lonely childhood in a rectory devoid of love and sympathy menaced by Father Watts - Watt's homosexual desire, and there is the growth of fear which remains inexplicable to him.

In school Sammy is confronted with the dichotomy between the physical and spiritual worlds presented by two teachers, Nick Shales and Miss Pringle. This division, which is very important from Sammy's point of view, is interwoven towards the end of the novel by the method of a memory flashback. No time sequence is maintained and Golding has deliberately chosen the 'time-shift' method, which may be called "the technique of multiple focussing"¹ in order to create an allegorical aura of Sammy's self-knowledge through a recreating of the past events.

The young Sammy confronts two views of reality artistically juxtaposed; the ordered universe of "cause and effect" taught by Nick Shales and the world of roses and "the burning bush" taught with vivid details by the

1. A.A.Mendilow, Time and the Novel, (New York, 1972), p.48.

middle aged spinster Miss Rowena Pringle. For a while Sammy wavers between the two worlds without realizing their incompatibility, until the cruelty of Miss Pringle forces him to choose. Miss Pringle teaches Scripture but she hates Sammy because Father Watts - Watt's adoption has foiled her plan to marry him.

Sammy is alive to spiritual values but the dogmatic religious world as presented by Miss Pringle is less attractive largely because of her hatred for Sammy : "She failed to convince, not by what she said but by what she was"(217). Miss Pringle even torments Sammy to satisfy her sadistic impulse. While lecturing on the Biblical stories, on one occasion, she castigates Sammy for drawing a landscape and sends him straightway to the Head Master for punishment. The Head Master examines the picture, which, on a close observation, resembles the curves of human face. He is first annoyed but finally impressed by Sammy's artistic endeavours. He pardons the boy and allows him to reveal his talent freely except in Miss Pringle's class.

The science lessons, on the other hand, are imparted by Nick Shales. Sammy accepts the rational basis of Nick's interpretation; he is attracted by the world where "'Matter can neither be destroyed nor created'"(211) but realizes

its limitations. Nick is by nature simple and is guided by a passionate desire to communicate his ideas that only the physical world exists and the spirit cannot be brought under scientific observation. Sammy seems to have a natural inclination for the world of miracles as Miss Pringle describes it, but Nick is a more likeable person than the vile spinster.

In spite of his preference for the spiritual world Sammy chooses Nick's universe "where you can't have your penny and your bun"(216). He makes his choice on the individual qualities of these two teachers, a choice between physical and spiritual reality which will loom large in his later life. The enormity of his choice dawns on him only after he experiences loneliness in the German prison camp.

In the primary school the world of innocence is vitiated by violence and we become aware of the sinister side of the boy's world. Under the bad influence of his school-mate Philip Arnold, Sammy learns violence and forcibly snatches away the fag-cards with the pictures of Egyptian Kings on them from the smaller boys. Taking advantage of his weakness Philip goads him to pass urine on the church-altar, but Sammy can only spit and during this act of

desecration he is caught by the verger who hits him hard causing fracture of his ear bone. Sammy undergoes surgery in the hospital and recovers quickly.

He is not yet haunted by a sense of guilt because it is a time of momentary happiness : "I was innocent of guilt, unconscious of innocence, happy, therefore, and unconscious of happiness"(78). The crucial moment of self-awareness is yet to begin which will be responsible for the end of innocence and the outcome of all subsequent acts. The process of living will inevitably bring Sammy to this critical point where he will make a choice and lose his freedom.

The central episode of this section contains the relationship between Johnny and Sammy. They witness a tragedy near the aerodrome, a plane burning in flames. This scene of disaster recalls the plane-crash in Lord of the Flies. Then they enter the General's garden which offers a vision of spiritual illumination : "... Level after horizontal level these leaves cut across the splaying branches and there was a crumpled, silverpaper depth, an ivory quiet beyond them. Later, I should have called the tree a cedar and passed on, but then, it was an apocalypse"(45

The General's garden seems to be a Paradise because it is illuminated by the child's vision of innocence and the purity of such vision is only possible in the absence of self-consciousness. The garden with its serene atmosphere may offer the possibility of an idyllic setting for human action as there is no choice, responsibility and even conditions conducive to evil.

Johnny, who is "dark, chunky, active and cheerful"(37) can embrace life with complications. Johnny and Sammy wandering together through the garden perceive that they "wander in paradise"(45). Philip is more complex, his need to protect himself against all odds has made him Machiavellian. He knows how to influence people and exploit them, if necessary, for his selfish purpose as he exploits Sammy on several occasions.

Sammy is sensitive to beauty which is exemplified by his love for the fag-cards with the pictures of Kings of Egypt, who impress the young mind with a sense of glory and pride. He is imbued with the pride of an artist but at the same time prompted by an awareness : "But then what am I looking for? I am looking for the beginning of darkness; the point where I began"(47). This is how Sammy makes his problem explicit as he gradually becomes conscious of the

loss of innocence, thereby implying the loss of his freedom by his own moral choice.

The second phase of the story begins with Sammy's pursuit of Beatrice Ifor. It is during the years just before World War II when Sammy is reading at an art school and Beatrice at a training college and they are both adolescents. Beatrice is the symbol of Sammy's love and instinctively he feels the need to bring her into his own orbit : "She was nineteen and I was nineteen; we were male and female, we would marry though she did not know that yet ..." (84). Sammy makes progress in his love for Beatrice and brings her under his complete control. It was a sort of Wagnerian romantic ecstasy with which he was inspired at the beginning. Later Catherine's passionate outcry in Wuthering Heights : "Nelly, I am Heathcliff - he's always, always in my mind";¹ seems to have almost the same resonance in Sammy's passionate longing for Beatrice when he says, "I want a fusion and identity - I want to understand and be understood - oh God, Beatrice, Beatrice I love you - I want to be you" (105). Sammy's desire for a spiritual fusion soon degenerates and his confession of love betrays a determination to possess her with all emotional sincerity.

1. Emily Bronte, Wuthering Heights, (Penguin, 1965), p.122.

Sammy, brought up within the narrow world of Rotten Row, still with an unsettled mind as an artist, is unable to comprehend the mystery of Beatrice in relation to his love and its metaphysical connotation. He is unable to distinguish between good and evil at this stage of his life. To him the proclamation of the witches in Macbeth "Fair is foul, and foul is fair", rings true. He cannot even understand the true significance of the Dante - Beatrice relationship. In Dante, Beatrice becomes an embodiment of ideal love, an instrument of exaltation and finally salvation, but to Sammy she is merely an instrument of lust.

Dante's Vita Nuova does not at all narrate an objective experience, it is iridescent with imaginative vitality and symbolic metabolism. About the importance of his work Dante says, "These are thoughts and feelings from which I made my poem, and these are the events which gave rise to such thoughts and feelings".¹ Dante takes us into the dream-world of ecstatic love which is conjured up by the consecrated tone of his work. In the last sonnet of Vita Nuova, Dante creates a vision of Beatrice in Heaven and sees her in divine glory.

1. Dante, Vita Nuova, trans. Barbara Reynolds, (Penguin, 1969), p. 17.

As it nears
Its goal of longing in the realms above
The pilgrim spirit sees a vision of
A soul in glory whom the host reveres.¹

Sammy is more allured by the physical beauty of Beatrice and sex becomes his 'shoddy temple'(108) of worship. The tragedy of Sammy is that he confuses spiritual experience with the possession of the body which is ultimately responsible for his moral deviation. Through the paintings the story implies that some metaphysical meaning operates below the physical level. Stephen in Portrait of the Artist as a Young Man is able to discover the inner beauty through the physical image of a girl on the sea-shore, whereas Sammy identifies his paintings with lust : "I shall not paint your face at all. I just want your body. No, don't rearrange it. Just lie still"(120). This is how he exploits Beatrice.

The third phase of the story begins during the War when Sammy joins the Communist Party in England. Sammy does not have the desire to understand Beatrice and their relationship ends in a failure like that of Paul and Miriam in Sons and Lovers. "Paul is unable to love Miriam wholly and Miriam can love only his spirit".² Like Miriam, Beatrice

1. ibid., p. 99.

2. Mark Schorer, "Technique as Discovery", Forms of Modern Fiction, ed. William Van O'Connor (Minneapolis, 1948), p. 19.

is more concerned with the spirit and her evasive reply 'may be' to Sammy's protestation causes irritation; getting 'bored' with her, he rejects her and marries Taffy, a Communist comrade, who gives him a child. But very soon Sammy is disillusioned as the atmosphere of the communist camp during the War becomes vicious to him and he begins to search for the moment of his fall.

Allegory in "Free Fall"

Sammy becomes a prisoner of war and is taken for interrogation by a German psychologist, Dr. Halde, who tries to elicit information about the escape of some officers by applying the method of mental torture. The torture scene in the cell is the most crucial episode of the story, for here we find ourselves back in the familiar world of Golding's allegorical design when a man confronts his evil nature. Dr. Halde's initial 'friendliness' in the concentration camp may be as 'genuine' as Sammy thinks it is (134), but he conducts the cross-examination with relentless efficiency and although Sammy faints during interrogation, his breakdown is more of a moral nature than physical, for Sammy is made to realize the burden of his guilt. Not satisfied with his apparent ignorance of the escape plot, Dr. Halde throws him blindfolded into solitary confinement.

With the removal of the eye-cover his moral problem is enlarged as he finds himself left alone in a dark cell to torture himself. Sammy leans against the wooden door in darkness but soon he discovers that the shape of the room is like a cell and at once realizes that the door, though wooden, will only allow him to suffer in a dark corner because it is locked from outside. He is imprisoned in a room : "too small for me to stretch myself out"(173). The dark room is the emblem of Sammy's adolescent choice of a material world. And it is at this point in the novel's confrontation scene that the action takes place within the consciousness as Sammy retreats into his self to discover his essential 'pattern'.

"Free Fall" and "Darkness at Noon"

The cell chapter recalls a similar situation in Koestler's Darkness at Noon, a political allegory in which Rubashov becomes a victim of Soviet purges. The story centres round Rubashov's solitary confinement, cross-examination and finally his death as a result of a revolutionary change. His own people come to arrest him and the interrogation is relentlessly carried out by Ivanov and Gel'tkin. Rubashov

like Sammy, faints during the cross-examination in his cell and the interrogators arrive at the concluding point in their accusation of Rubashov's motives; they define the motive simply as 'counter-revolutionary' mentality. Rubashov protests that though he has opposed the policies of the leader, he has never acted with 'counter-revolutionary' zeal nor as the agent of a foreign power, but in good faith, according to his conscience.

Koestler's story depicts the total collapse of a whole being ending in the complete disintegration of a personality in a totalitarian regime. Sammy, on the other hand, encounters darkness in the cell which, in the process, leads to his moral resurrection rather than the total extinction of his personality. Sammy in the cell is totally cut off from the outside world; in the darkness he is alone, he struggles with his problem and arrives at an understanding of his moral self.

Allegory in this novel is not sustained all through the narrative because Golding here tries to present the story apparently in a social context. Allegory exists in fragments, however, as is evident in the cell chapter when the soul is encountering the burden of guilt. Broadly speaking, the story is the allegory of a soul progressing through darkness to self-awareness.

Evil in Sammy

Sammy's torture in the dark cell appears to be self-inflicted in its moral nature. He stretches his hands, touches something wet and imagines it to be a snake, some acid or a coffin, and finally, a mutilated male organ. He screams in terror expecting nothing but pain in a forlorn world. The cell with its nebulous centre is a microcosmic image of Sammy's moral life, as the Rock reflects Pincher's 'interior landscape'. But whereas the claustrophobia in the cell brings a moment of self-realization for Sammy, the Rock does not produce any such awareness in Pincher and he dies unregenerate. The ironic fact is that what Sammy thinks to be a lump of flesh which generates irrational fear in his mind turns out to be a wet rag lying in a corner of the room.

Sammy is constantly haunted by the loss of his freedom which is linked with the loss of innocence and tries to locate the moment when the fall took place. His fall does not occur in childhood; looking back at childhood Sammy asks the question "Here?", and answers with a momentary relief, "Not Here".

At this critical stage in the cell the school memory

is evoked by means of a flashback which seems to have its profound influence on Sammy's life in forming his attitudes. There comes a time however when Sammy uses Nick's philosophy of the physical world for his own attraction of sex as he approaches adolescence. Beatrice poses as Sammy's model in the drawing class at his insistence. With the quick stroke of his brush it turns out to be an excellent sketch for Philip who signs it and takes all the credit without having any talent for art. This episode clearly shows the overriding evil influence of Philip, and Sammy's commitment to evil as he decides to be influenced by Philip and not by Johnny in school. It also reveals Philip's exploitation of Sammy even in the art class and Sammy's failure to understand Beatrice. He is captivated not only by the light in her face and her beauty but by the body that nourishes them. He can never draw her again; Beatrice becomes an obsession : "But my model was flesh and blood. She was Beatrice Ifor"(222).

Sammy is driven by the desire to possess her physically which receives dramatic stimulation when the attractive French teacher Miss Manning and the school caretaker Mr. Carew are caught together in the boiler room and their dismissal creates a furore around the school. Sammy is enthralled by sex; that forbidden but extremely fascinating

fruit; "Mr. Carew and Miss Manning were our Adam and Eve, were sex itself"(229). Sammy prefers sex before all other considerations in his adolescent period because "in my too susceptible mind sex dressed itself in gorgeous colours, brilliant and evil"(232), which determines the course of his life and he loses his freedom.

Sammy comes to recognize that the fall occurred because of Beatrice. She succumbs to his persuasion, but Sammy betrays her only to break his promise of love and marry another girl. Sammy is tempted by "the white, unseen body of Beatrice Ifor"(235) which becomes an obsession with him since his graduation day. Alone, on his way back from school, Sammy passes through a nearby river in the woods. It is a memorable day indeed when his desire awakens very strongly for the white body of Beatrice. Sammy plunges in the river and once more asks himself : "If I want something enough I can always get it provided I am willing to make the appropriate sacrifice"(236). He again asks "what will you sacrifice?"(236). The reply is "Everything" and then comes the most significant confession "Here". He obviously makes the appropriate ironic sacrifice; in choosing Beatrice Ifor's body instead of the soul he turns his back on the world of spirit and brings about his fall.

Sammy attains self-knowledge later : "Guilt comes before the crime and can cause it"(232) and claims the nature of his evil as 'Byronic'. It explains in large measure, the allegorical design of the book : allegory of sin through lust is derived from the Book of Genesis : "Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his manservant, nor his maidservant, nor his Ox, nor his ass, nor anything that is thy neighbour's". Sammy prefers sex for the complete subjugation of Beatrice. He has the freedom to choose but having made a wrong moral choice he debases his soul and "like matter he is in free fall".¹ Here the title of the novel unfolds its meaning both its theological and scientific connotations.

"Free Fall" and "The Fall"

The title of Golding's novel recalls Camus's The Fall. Both novels are confessional in tone, both are concerned with the question how grace or freedom of will has been lost, but each reaches quite a different conclusion through different moral emphasis. The Fall was published in 1956, and it is very likely that it might have had some

1. Leighton Hodson, William Golding, (Edinburgh, 1969), p.83.

impact on Golding's Free Fall, published in 1959.

As Sammy thinks himself to be "self-condemned" the protagonist of The Fall Jean-Baptiste Clamence, formerly a barrister in Paris, now self-exiled in Amsterdam, is, for certain reasons, a "judge-penitent". He gives an account of his career as a successful lawyer but the ironic fact is that he has fallen. Having lost faith in love and 'chastity' he returns to debauchery. But this is not exactly what accounts for his fall. His fall occurs one night in November when he fails to save a woman who jumps into the river.

Jean-Baptiste goes into a moral decline for this act of cowardice and then realizes that he is a hypocrite. He suffers from a sense of guilt for his moral failure. He has made this confession which emphasizes his concept of 'Universal guilt' in a secular moral world. He seeks no forgiveness and finally perceives the truth of Gerontion's cry in T.S. Eliot : "After such knowledge what forgiveness?" His sin is to be viewed more from the humanistic rather than from the purely Christian perspective. "The Christian doctrine of redemption, which goes hand in hand with the Christian doctrine of the fall, is explicitly rejected".¹

1. John Cruickshank, Albert Camus. (New York, 1959), p.186.

It is a kind of human guilt experienced without reference to any theological doctrine.

In spite of the obvious similarities of the two novels in respect of the dramatic monologue technique, the central question regarding free will and the fall, the connection of each fall with a woman, they differ in certain important respects. Camus depicts Jean Baptiste's position in an absurd world. Golding does not have faith in such an Existentialist philosophy and believes that man's position in the universe is not absurd; man's relationship with the universe, on the other hand, has a significance.

Golding is religious in a different sense than Camus who tends to be more philosophical. Free Fall is a novel which explains the religious significance of a man's life with allegorical overtones whereas The Fall, more witty and even ironic in tone, offers no salvation but deals with the self-debasement and humiliation of the protagonist.

The crisis in Sammy's life arrives when, realizing the nature of his evil in the concentration camp, he cries out for help : "Help me! Help me!"(184), a cry for divine compassion which Pincher Martin refuses to utter. At this

moment the commandant of the prison camp comes to open the door. Sammy is released because of his apparent ignorance of the escape-plot of officers, a release which symbolizes his moral resurrection.

After his release from the prison camp Sammy looks at the world around him. What existed entirely on the physical level is now tinged with a vision of spiritual ecstasy :

Huge tears were dropping from my face
into dust ... Everything is related to
everything else and all relationship
is either discord or harmony. The power
of gravity, dimension and space, the
movement of the earth and sun and unseen
stars, these made what might be called
music and I heard it. (186)

In this moving passage replete with poetic fervour Golding prepares the way for the spiritual awakening which follows from Sammy's experience. Sammy and Pincher here reveal their similarity and divergence. Both have shown tremendous attraction for evil yet they have different spiritual experience. Pincher Martin is concerned with the damnation of a soul whereas Sammy in Free Fall may attain divine forgiveness through self-realization. He confesses

that he has done harm to Beatrice and suffers from a terrible sense of remorse.

To his comrades Sammy's ecstasy may be an embarrassment but he is aware of his "complete and luminous sanity". Gradually Sammy discovers a 'substance' on which the order of things depends; he comes to feel that "the brilliance of our political vision and the profundity of our scientific knowledge"(189) have made us blind to this essential substance of human existence. This substance is a kind of 'vital morality' which determines "not the relationship of a social system, but the relationship of individual man to individual man"(189). This 'live morality' Sammy thinks is "if not the gold, at least the silver of the new world(189). In this respect Free Fall marks a perceptible thematic progression in Golding's novels. The author appears here as a Christian humanist proclaiming the eternal values of human relationships.

THE SPIRE

When Sammy in Free Fall concludes that there is no bridge between the physical and the spiritual world as symbolized by Nick Shales and Miss Pringle he realizes the need to achieve a single vision to perceive the true nature of reality which cannot be apprehended without a compromise with ordinary living based on common humanity. The Spire precisely takes up this paradox as its subject which has led Stephen Wall to comment that "In The Spire there is a satisfactory accommodation of private vision with a sense of community".¹

The novel has an allegorical focus in which the central character is made to suffer a moral dilemma. In Free Fall allegory is fused with the social scene. Allegory in The Spire, on the other hand, develops the theme of guilt and suffering, concentrating on the conflicts of an individual mind. Jocelin at the end is seen to be more and more guiltily involved in the building of the spire which he believes God initially instructed him to build in a vision. The Spire,

1. Stephen Wall, The Twentieth Century Literature, ed.

Bernard Bergonzi, (London, 1970), p. 266.

resembles Free Fall in many important aspects because Golding organizes both narratives to reveal the self-knowledge of the protagonists that comes through the growing awareness of their guilt.

The incidents of The Spire are far removed from ordinary affairs of daily life and its action is confined within the cathedral. The action is set in the historical past but the novel is not a historical novel in an ordinary sense. Golding has not attempted to recreate the atmosphere of the Middle Ages or to provide the kind of detail that the historical novelist depends on for verisimilitude. He is primarily interested in human behaviour and in this novel he has delineated the inner conflict of a priest through the growth of the spire.

The main action of the novel revolves round the building of a spire on the cathedral. The spire is usually considered to be a symbol of high spiritual aspirations; it goes towards heaven but rises from the earth. It is built by a man in praise of God; it is beautiful and risky architecture as it goes upward. Starting with this proposition Golding has written a novel which takes its essential form from the gradual evolution of the spire's meaning in relation to human life. Jocelin, the priest, believes himself

to be chosen by God to build a four hundred foot spire on the cathedral and by sheer force of will compels others to build it in spite of the warning from the church authority and the builders. The novel begins with the first stage of construction and ends with the completion of the spire and Jocelin's death. The focus of the story is not so much on character or action as on allegorical symbolism. In this novel the author has successfully blended symbolism with his allegorical design. Jocelin dominates the novel not so much as a person but as an embodiment of a tremendous obsession as he aspires to build a spire for the glorification of God.

Jocelin places excessive emphasis on his faith before all other considerations for such a spiritual adventure. If Pincher Martin fails in his struggle to survive morally because of his complete dependence on reason and intelligence, Jocelin in The Spire also fails to achieve his mission because of his supreme reliance on faith. When the master builder suggests that the work should be stopped, Jocelin firmly and impulsively answers, "No, no, no, no"(119). He is a creature of blind faith who fails to understand the essential connection between spiritual achievement and emotional gratification. He is confident of his vision and endeavours to translate it

into reality. The building is "a diagram of prayer, and our spire will be the highest prayer of all"(120) says Jocelin, and later addressing the master builder he expresses his concern, "We can neither of us avoid this work"(119). It appears from the description of the model that the cathedral is also the diagram of a man :

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 services 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.(8)

The physical description of the cathedral in terms of a man lying on his back is the pre-figurative emblem of human sacrifice upon which Jocelin is going to build his new spire. He believes that his spire would ascend towards heaven in praise of God, but like the Tower of Babel it is a foolish notion about reaching God stemming from a blind vision. Jocelin goes on with the construction of his spire and the final meaning emerges from the fact that the spire goes up against all norms of construction. The master builder Roger is even more surprised to learn that the spire has to

be built without any architectural plan, "There aren't any plans, my son, ... Remember this is my house, under God"(40). The Spire is called Jocelin's folly; but Jocelin tells the master builder persuasively, "The folly isn't mine. It's God's Folly"(121).

Man commits acts of folly at at God's command and Jocelin understands his compulsion to build the spire as a divine command, but God may also ask man to sacrifice what he loves most as He asked Abraham to sacrifice his son, and this lesson comes late and quite painfully to Jocelin when he realizes his own folly.

The Spire elaborates the theme of 'sacrificial victim', in fact, it is introduced in the very opening paragraph of the novel when Jocelin's face is illuminated by Abraham's sacrifice : "He was laughing, chin up ... God the Father was exploding in his face with a glory of sunlight through painted glass, a glory that moved with his movements to consume and exalt Abraham and Issac and then God again"(7). Stephen Medcalf¹ has shown the intensity of The Spire and Kierkegaard's treatment of the episode of

1. Stephen Medcalf, William Golding, (London, 1975), p. 32.

Abraham in Fear and Trembling (1843). Abraham was inspired by his unshaken faith and Kierkegaard thinks that faith was Abraham's great virtue. "At the third (religious) stage of existence ... the religious man accepts himself as a being who must stand alone before God and recognize the absolute and unconditional demands imposed on him by such a relationship".¹ Abraham was prepared to sacrifice his son at God's command. Jocelin in The Spire believes that with his faith he can build the spire as an emblem of his devotion to God. "Then, if men have faith", he says, "a new thing comes"(121).

Although Jocelin considers himself a visionary like Abraham he is self-deluded, verging almost on insanity yet trying to be innocent. The diagram of prayer may be an act of folly. Jocelin's failure in his mission is a painful realization and at the end of the story he is remorsefully aware of this. He is uncertain till the end whether the vision he has created satisfies his spiritual aspiration as the "erection of the spire was the greatest disaster that could have befallen the cathedral".²

1. Ronald Grimsley, Existential Thought, (London, 1955), p.21.

2. Laurence Learner, "Jocelin's folly; or, Down with the Spire", Critical Quarterly, vol.XXIV, Autumn, 1982, p.4.

A spiritual vision is simple but when a man sets out to transform it into reality by using human material, the vision becomes complex. And the main complexity of such a vision as Jocelin learns lies in the human cost. The spire is completed at the cost of human lives, sanity and friendship. The central problem of the novel is about "vision and its cost".¹

The cost of Jocelin lies in his wilful sacrifice of persons he loves when he attempts to give his vision a concrete shape. Golding has dealt with the moral vices of men when they exploit other human beings for their selfish ends. Both Pincher Martin and Sammy Mountjoy are guilty of similar crimes and suffer from their enormous burden of guilt. But the moral judgement in The Spire makes a more general assertion that man's sin at bottom lies in unkind treatment of his fellow beings violating the common norms of human behaviour and also in his inability to recognize them as normal human beings with the same emotional need.

Jocelin trusts his vision and ignores human relationships as they seem meaningless to him. Golding's presentation

1. Frank Kermode, in On Contemporary Literature, ed. Richard Kostelanetz (New York, 1964), p. 385.

of human relationships is somewhat sketchy. Unlike D.H. Lawrence, for example, he shows an unwillingness to handle the subtleties of adult relationships, but as he is an intelligent writer he looks for ways of getting round the obstacle and to a large extent succeeds in The Spire. He has evoked ecclesiastical realism in its medieval spirit. People talk of things with religious fervour as a source of "great joy" or discuss the quality of living. And the whole style of this ecclesiastical manner is used to express the inadequacy of Jocelin's own human relationships which is one of the essential things he has to be made to realize.

"The Spire" : Sources and Analogues

As regards literary parallels, critics like Oldsey and Weintraub¹ and some others have alluded to Ibsen's The Master Builder and Brand as the primary source of The Spire. And Robert Brustein remarks that in the light of the religious strain, The Master Builder "is a great cathedral of a play".²

1. Bernard S. Oldsey and Stanley Weintraub, op.cit., p.133.

2. Robert Brustein, The Theatre of the Revolt, (New York, 1964), p. 77.

Olisey and Weintraub have established some connection between The Master Builder and The Spire but they have not pointed out the fundamental difference between these two works. Solness in Ibsen's play is not merely a church architect, he is also the builder of real houses. As Miss Bradbrook says : "Solness belonged to a class which transformed Norway. The replacing of the old wooden houses ... by modern buildings effected a domestic revolution".¹ The Master Builder illustrates a social theme which is one of Ibsen's central concerns. The play is also capable of a Freudian interpretation. In The Spire, however, there is some sexual repression in Jocelin but he also suffers from a deep moral and spiritual crisis. The Spire, may have certain Freudian implications, but a total Freudian interpretation would limit the nature of Jocelin's crisis which finally brings about a moral change in the man. Frank Kermode rightly observes that "Freudian glosses seem irrelevant"² to the total design of the book.

Ibsen's Brand may deserve consideration with respect The Spire. Brand's theme was assumed to be religious as it

1. Quoted by Eric Bentley in Plays by Henrik Ibsen, (New York, 1950), p. 21.

2. Frank Kermode, Continuities, (London, 1968), p. 194.

deals with the career of 'a God-intoxicated fanatic'; but when asked by a Norwegian in a letter whether Brand demonstrates any theological doctrine, Ibsen replied, "When I wrote Brand, my aim was to draw a vigorous personality".¹ And we can see the truth of the remark when he maintains that Brand could just as well have been an individual figure or a priest.

Ibsen in Brand reaches the heights of his dramatic power in creating a character who struggles, as the play progresses, more with himself than with others around him, whereas Golding in The Spire creates a character who remains vivid mainly because of his obsessive zeal to build a spire for the glorification of God. The theme of Ibsen's play is not necessarily religious, it may be embodied "in art, in love or in politics".² Though he has chosen a religious medium to develop his ideas, the struggle of Brand can also be seen as that of "an individual against society".³

1. Quoted by F.L. Lucas in Ibsen and Strindberg, (London, 1962), p. 62.

2. Raymond Williams, Drama from Ibsen to Brecht, (London, 1968), p. 38.

3. ibid., p. 39.

Contrary to the contention of Oldsey and Weintraub, who think that The Spire is a re-working of Ibsen's story, Golding does not revive the myth of Ibsen's drama. Golding's novel, in spite of certain similarities, clearly shows striking differences from Ibsen's Brand. Golding has independently developed his story; his preoccupation with innocence and evil, his unique style of presenting the moral problem of the protagonist, are some of the essential features that isolates the treatment of his theme from Ibsen's work.

Among other evidences with regard to the genesis of The Spire some critics have suggested that Golding has derived much of his inspiration to write such a novel from the physical presence of Salisbury Cathedral in England. Golding spent nearly seventeen years of his life as a teacher at Bishop Wordsworth's school, near the famous spire of Salisbury and it is very likely that Golding might have been influenced by the historical spire built in the Middle Ages, to write this novel. The Salisbury spire resting on four pillars in a watery meadow is an architectural wonder of the world. In the novel one of the pillars goes out of its position in spite of a thick iron band used by Jocelin : "It leans. It totters. It

bends. But it still stands",¹ writes Golding. The engineering skill in building the Salisbury Cathedral is less charming than faith itself : "It is a miracle of faith", God has declared, "A definite act of faith".²

Allegory in "The Spire"

Allegory is evident in Jocelin's egoistical zeal to fulfil his religious mission. He watches blood oozing from Roger's head as a result of an assault by his deserted wife Rachael and also watches blood sprinkled over the money on the floor during Goody's childbirth. Jocelin developed a fascination for Goody and knew that he had arranged her marriage with an impotent man Pangall, so as to keep her in safe custody. Since he knows that Pangall is impotent this can only be possible as a result of an adultery he has encouraged by forcing Roger to stay and complete the construction. Jocelin's decision to send Goody to some other place comes too late. He is forced to

1. William Golding, "An Affection for Cathedral",
Holiday, (December, 1965), p. 35.

2. ibid., p. 35.

see tragic scenes one after another.

The sight of blood brings an agonized recognition "this I have done for my true love"(132) and this confession points to a new level of Jocelin's inadequate understanding of human cost. Jocelin was seriously ignorant about human motives and he took excessive pride in his attempt to build the spire. He has sacrificed some people and exploited their energy "in the dreadful glow of his dedicated will"(137).

Jocelin's pride partly explains the allegorical meaning of the story. The novel with its allegorical meaning of the spire in relation to complex human motives gains density. Although we do not get allegorical parallels in minute details, the treatment of external events in relation to Jocelin's thought and feelings explains the allegorical mode. What was Jocelin's belief in the beginning is now turned into an obsession in the form of a sin of pride : "It was a joy once; but strangely no longer a joy. Only a longing for peace"(122). In his blind search for peace Jocelin can only bring tragedy in the life of other human beings.

Jocelin's gradual awareness of guilt together with the rise of the spire, in a curious way, is also an allegory

of his loss of spiritual innocence. The spire, in Hopkins's words, is built to reach God as Jocelin's spire goes upward in silent praise. Hopkins's last sonnets embody spiritual ideas - akin to that 'dark night of the soul' - which is described by mystics as an advanced phase in the progress of the soul towards its union with God. In Hopkins's poems, from the Deutschland to the last sonnets, there is more heroic acceptance of death than self-pity; underneath despair the note of willing self-surrender to the higher necessity is always implicit. Jocelin, on the other hand, is confused with his vision and the methods of its transplantation. His failure is a failure to reconcile his vision with his achievement. Jocelin is an incomplete mystic; he is nothing except his vision.

Jocelin is responsible for the tragic death of some persons whom he knows intimately. Surely this is an act of sin. Yet out of this sin against humanity rises the spire, an act of faith. The moral point may not be simple to pin down but perhaps a careful consideration of Jocelin's last thoughts will make it clear. Golding has emphasized these thoughts by setting them in italics. "There is no innocent work. God knows where God may be. It's like an apple tree". Jocelin gradually realizes the complexity of his vision.

He sees in it good and evil intertwined and comes to believe that there is no innocent work for man. The novel in this way suggests the loss of innocence and the growth of evil in a man's mind.

Jocelin, with his "blazing will", pushes the workers on to work in spite of the fact that some of the workers wanted to desert the work. "Work! Work! Work!"(122) he says and treats "the people he had to use ... a little more than apes"(50). The workers jeer at the impotent Pangall for his marriage with 'red-haired' Goody, throw him into the pit and kill him. Although Jocelin is terrified at the irrational behaviour of the workers, he remains determined that the construction should proceed, asserting the purity of his 'faith' against Roger's suggestion that the work must be stopped. In the face of Roger's threat to leave the work, Jocelin discloses that he has written a letter to prevent Roger from getting any work at Malmesbury (82), which clearly indicates that he will exploit Roger's attraction for Goody as an instrument to keep the master builder engaged in his work.

The priest cannot altogether suppress the true nature of his sensual desire for Goody although she is Jocelin's "daughter in God". He knew her before the

construction work began and enjoys her presence around the cathedral. At more than one point he is intensely aware of her red hair and white body, but consoles himself thinking there is nothing wrong in it. He cannot fully understand that the crisis of his body and soul have their parallels in the crisis and agonies which accompany the construction of the spire.

Evil in "The Spire"

When Roger, frightened both by the difficulty in completing the spire and his growing involvement with Goody, begs Jocelin to release him "for the love of God", the Dean refuses, knowing that Roger "will never be the same man again"(83). He persuades Roger with a brief sermon to stay: "We're mayfly. We can't tell what it'll be like up there from foot to foot; but we must live from morning to evening every minute with a new thing"(117). At every moment when he imposes his 'decision' on others to raise the structure, Jocelin, however, feels "a kind of sick apprehension"(82) not because the spire is in danger but because he vaguely conceives guilt involved in his mission.

Now Jocelin seeks to dedicate himself to the

construction of the spire by his utter 'indifference' to the people around him but the "high laugh" that repeatedly comes from him shows that he is under strain. If he stands in the crossways and looks upward, the brightness compels him to look down at the floor. This makes him think of Pangall who lies dead at the bottom. He is haunted by the memory of Goody and feels guilty of what he has done to her and cries out in anguish "I was the church in her mind. I was the accuser and she fled from me. Oh Lord, preserve her and I'll give what you leave me of my life to bring peace" (136). But the realization comes too late and Goody dies that evening during childbirth. Her memory pricks Jocelin and makes him conscious of his guilt : "She died and then came alive in my mind. She haunts me. She wasn't alive before not in that way"(137).

It is this dimension of his nature of which Jocelin was unaware; thus like Pincher Martin he comes to regard this dimension as evil. Jocelin's spire is constructed at the cost of several lives. He is obsessed with the idea that he has been chosen by God to build the spire and this obsession grows to such an extent that he almost reaches the point of insanity. As a result he acts according to his blind faith and remains insensitive to other demands

of corporeal life. Jocelin's faith proves fatal to others; he builds the spire by sheer force of will at the cost of four human lives who die in the process and the spire rises out of this human tragedy. "It hasn't fallen yet, Roger, Father Adam told me so. He said it would fall someday even if we'd built it of adamant and anchored it to the roots of the earth"(208). Jocelin's spire has not fallen but it lacks strong foundation.

When a Commission of the church arrives from Rome to investigate whether the Dean, who is so much obsessed with vision, is fit to retain his position, Jocelin admits that others consider him mad for his monomania. The Commission then brings several allegations against Jocelin - the church prayer is disturbed by the construction work, the candle is not lighted in the cathedral, money must have been received from other illegal sources since he is not wealthy and the workers who are engaged in this holy project are "murderers, cutthroats, rowdies, brawlers, rapers, notorious fornicators, sodomites, atheists, or worse"(167).

Jocelin is found guilty and his Deanship is withdrawn by the Commission. When Jocelin tries to explain his position before the Commission he cannot get rid of Goody's memory, and when at last he tries to fix the Holy Nail to complete

the spire, the image of Goody rushes through his exhausted self. He thinks first of her as a child whom he has "stood looking down on ... loving her innocence and beauty" but then imagines her as a naked female figure to whom he unconsciously makes love though still he tries to defend himself with the self-assurance that there is "no sin" for such attraction.

It is ironic when Jocelin comes to know that instead of being chosen by God he has been chosen by his aunt to build the spire. His aunt provides money for the construction and in return wishes to be buried in the cathedral. Jocelin's aunt, Alison, points out it is she who has made this choice, "Listen nephew", she says, "I chose you"(184) and helps him with money as a mistress of the king. This dramatic revelation comes to him as a great shock.

Alison makes out this plan to take revenge on her pious sister and also to improve Jocelin's position in the church. It is now revealed that she maintains an illicit relationship with the King and obtains his favour for Jocelin's rapid promotion to Deanship, which he so long thought, has come through divine blessings. Jocelin is made Dean in place of Father Anselm who silently resents this injustice done to his career. This self-discovery creates

confusion in his mind about his vision and his precarious moral condition is almost clear as he feels "his angel and his devil at war behind his back"(171). Jocelin's plight is described by a beautiful image: the shattered priest now stands before his aunt like "a great bird hunched in the rain"(184).

Realizing the nature of his guilt Jocelin cries out "Help me" (196) and seeks forgiveness from Father Anselm, "Forgive me for being what I am" (203). After having another vision of an apple tree on his way to find out the master builder, Jocelin watches for the first time, the naked feet of children in the dust suggesting the community life he has ignored. He also watches a bird circling in the sky with its splendour and regrets that "No Kingfisher will return for me" (205). He meets Roger at last on his death bed as a result of an attempted suicide.¹

Roger reacts sharply with contempt "you stink like a corpse"(207) but Jocelin throws off the religious attire before him and says, "Now I have come in pain and shame, to

1. The probable reasons for Roger's attempted suicide have been suggested by Howard S. Babb, *op.cit.*, p. 150.

ask you to forgive me"(211). Roger embraces him and breaks into sobs but Jocelin's confession of his guilt in sacrificing Goody, "I sacrificed her too. Deliberately"(214), once more turns Roger against him. At this moment Jocelin can hear the noise of the mob waiting outside which shows that he has alienated himself from the community.

The spire is complete but its four pillars are less attractive than human love, and, what is more, behind the church prayer in the cathedral lie the corrupt money of a debased aunt and the murder of a man who "crouched beneath the cross ways with a sliver of mistletoe between his ribs"(212). Jocelin, convinced of his guilt, cries out in anguish on his death-bed. When Father Adam expresses his desire "to help" the dying man "into heaven", Jocelin's self-knowledge makes him wince, "What is heaven to me unless I go in holding him by one hand and her by the other?"(222). Heaven appears quite meaningless to him unless he is assured that he is forgiven by Roger Manson and Goody Pangall. In his final vision the spire appears to him as an act of miracle. "It's like an appletree!"(223) he mutters, a miraculous vision of beauty connecting heaven and earth like the rainbow that appears as a hope for spiritual regeneration in D.H. Lawrence's The Rainbow, even if it hints at the curious forbidden fruit and man's fallen nature in The Spire.

Although Jocelin's last words in terms of the apple tree are slightly incomprehensible to Father Adam, they reveal Jocelin's moral triumph. And what is more, Jocelin's consciousness of human existence and the interrelationship of the mundane life and the divine, "If I could go back, I would take God as lying between people and to be found there"(220), constitute the thematic substance of the novel. Sammy in Free Fall discovers "a vital morality" in the recognition of human relationship which now needs to be reinforced by "love" for spiritual consummation.

Jocelin's spire stands as an act of faith. It is threatened by wind but it does not fall. This shows the positive side of the spire as it survives as a miracle of faith. Jocelin with his excessive zeal compels others to build the spire which rises upwards against all oppositions. When the master builder dreads the height, Jocelin himself climbs the top to fix the Holy Nail. What Golding seems to suggest is that religious faith is necessary but when such faith reaches the point of fanaticism it may prove fatal to others. Golding believes that religious faith must be wedded to the demands of life. He emphasizes a basic Christian theme involving love and charity as in the First Epistle of St. Paul : 12:13 "And now abideth faith, hope, charity, these three; but the greatest of these is charity".

Thus Golding dramatizes an approach to man which is fundamentally Christian in its essence. And in this respect The Spire obviously demonstrates the thematic progress of the novelist as a Christian humanist.

THE PYRAMID

The Pyramid is composed of three episodes. Golding presents the three parts of the novel as relatively independent units but these are interlinked with a common aim and, in fact, project the moral growth of the narrator, Oliver. The title suggests, as Stephen Medcalf points out, "the social pyramid"¹ but it also suggests spiritual entombment. Golding himself has said that he is attracted by the mystery of the Egyptian Pyramid and his link with the Egyptians is 'very deep'; "I am, in fact, an Ancient Egyptian, with all their unreason, spiritual pragmatism and capacity-for ambiguous belief".²

It is the fusion of realism and allegory that gives the novel a new strength. In some ways The Pyramid resembles Free Fall; both are presented in the first-person narrative method with an adult protagonist looking over his past through memory flashbacks and both are set in a social context. But the differences between the two seem to be

1. Stephen Medcalf, op.cit., p. 37.

2. William Golding, The Hot Gates, (London, 1965), p. 82.

more striking than their similarities. Sammy Mountjoy in Free Fall is involved in an agonizing search for the moment when he lost his freedom, whereas Oliver, the central character in The Pyramid, describes a series of relationships with other persons in the small society of Stilbourne which appears to have influenced his moral development.

Sammy, in his attempt to discover his pattern, realizes the nature of his moral crisis and keeps on analysing his experience in terms of spiritual reality until finally he is brought to a position where he can realize the importance of a divine world. The novel focuses on his own condition as a guilty man and deals with his partial resurrection. The divine world is not projected in this novel in the same manner as in Free Fall. Oliver recreates his pattern with brief retrospective commentaries on the events he has experienced and does not suffer a moral crisis like Pincher, Sammy or Jocelin. The novel, instead of delineating the inner landscape of a character, explores his social relationships and shows how he is conditioned as a person by that environment.

In this respect The Pyramid marks a departure from Golding's early novels but this should not prompt us to

conclude that such a deviation reveals any deficiency in Golding's imaginative vitality or that he has abandoned his main preoccupation with the world of spirit. Although cast in a social setting The Pyramid can be regarded as moving on thematically from Golding's early novels. Other novels like Pincher Martin, Free Fall and The Spire have reflected the moral dilemma of a man as he is imprisoned within himself and The Pyramid also depicts the predicament of a man who finally recognizes the nature of his confinement although in a modified manner. The subject matter is treated in a more or less simple fashion; the narrator is deliberately made imperceptive and the social norms are so conventional that the reader can hardly question the viability of a world so stillborn. In this modified way, Golding builds up the realistic and the allegorical structure of his novel.

Allegory in "The Pyramid"

The Spire marks an important stage in Golding's development as an allegorist. In this novel we find allegorical elements as the soul confronts a deep moral crisis. The allegorical framework thus achieved in ^{the} early novels seems to be losing its predominance and it is diffused in The Pyramid. This novel is, of course, presented in a social

setting but the allegorical intention is not altogether missing. It is present in an interrupted and attenuated form in The Pyramid. The novel depicts emotional sterility and petrified passions in the life of a provincial town, a placid, suffocating place with its square, Amateur Operatic Society and precisely social hierarchy creating serious impediment in human relationship. The plot consists of a first person narrative with three apparently autonomous stories, but the connecting link is Oliver's growth and it is allegorical so far as it deals with his moral failure and the possibility of his revival.

The epigraph of the novel refers directly to 'love' rather than God and offers it as an ideal that should form the basis of human relationship. In this respect The Pyramid shows Golding's progress as a humanist with a moral bias. The story portrays an individual so deeply influenced by social environment and the selfish attitude of the world as he grows up, that he cannot easily break away from the personal relationship he is involved in, even though he becomes conscious of his failure. The epigraph no doubt emphasizes love but the story reveals how love can be perverted into sexual repression and the design of the novel as a whole shows how Oliver gradually arrives at a perception of his moral inadequacy in spite of his successful

career and possibly happy marriage at the end of the story.

The first episode centres round Oliver, the son of a compounder, and Evie, the daughter of "a town crier", in their adolescence. While describing Oliver's unsuccessful attempts to win Evie purely for his sexual enjoyment, the episode also sketches the inhabitants of the small town - their attitude and snobbery. Oliver is attached to his parents; his father is a kind man but he is so obsessed with the conventional idea of success that he imagines Oliver's natural inclination for music as 'perilous' as it may drag his son on the road to poverty. His mother, who is thoroughly conventional, violently hates Evie for her promiscuous nature and her inferior social position. She often displays her foolishness when she tries to make her son prominent in the light opera occasionally performed at Stilbourne. She does not even hesitate to watch surreptitiously the activities of the other inhabitants in the small provincial town. In fact, with her pettiness she epitomises Stilbourne values.

The Ewan family which lives next door is considered socially superior because the father happens to be a doctor. Henry Williams, of whom we shall see more in the final section of the book, is a successful garageman. Captain

Wilmot, a retired army man crippled in the War, lives opposite to Evie's family down in Chandler's Close. He is excessively fond of Evie and derives vicarious pleasure by inflicting physical torture on her. All these persons live within the stratified society of Stilbourne where Oliver cannot possibly walk on the main street with Evie because of her lower social rank. Oliver's pursuit of the girl is treated comically in the opening pages where Oliver fights his socially superior rival Bobby Ewan over the possession of Evie. Bobby accepts defeat and escapes in a motor bike. Oliver, being convinced that the eighteen-year old beauty is promiscuous and easily available, drags her inside the clump of woods. The comic tone melts away as social and family pressures begin to mount along with Oliver's carnal desire to possess Evie at all cost. He has to satisfy his anxious parents who, at one point, forbid him to buy the damaged motor bike on which Bobby has taken Evie for a pleasure ride. Oliver sharply reacts and smashes his piano out of anger and frustration. At the beginning of his initial possession of Evie, he is so excited by anger at Bobby's past success with her that he grabs her physically and takes her near the hill without paying any attention to what she says.

Evie, in fact, seduced him, though at first with a "grim" that was at once warning and avowal and contemptuous" (71) and Oliver's survive reaction to their abortive love-making shows that he will be content with his own spiritual relief. So he thinks "Truman's old delight began to blossom and spread" (72) in him and when Evie accuses him of regarding her as merely a sexual object, he is incapable of imagining her as a person in her own right and keeps on cherishing the egoistical thought "I had this sulky, feminine, gorgeous creature!" (73) when she returns to Chandler's close.

In the pages that follow, the narrative movement gains momentum through a series of sexual engagements between Oliver and Evie which are central to our understanding of the first section of The Pyramid. Oliver's sensual desire for Evie suggests, in a limited sense, the allegory of sin through lust like that of Sammy's in Free Fall. In this novel we find Golding's exposition of one of the Seven Deadly Sins within the social boundaries of a small town. The novel gains its allegorical significance as the title gradually unfolds its meaning in terms of death and eternity. Oliver meets Evie on the Old Bridge several time and the motive of

sexual exploitation irrespective of class distinction becomes clear : "When she reached the Old Bridge she went no further. In the conflict between social propriety and sexual attraction there was never much doubt which would win"(45). As the story progresses it becomes evident Oliver's sensual desire triumphs over social barriers and in this way the story hints at the fallen nature of Oliver.

While Evie prefers Bobby Ewan and enjoys her escape with the doctor's son in a motorcycle, she is, at the same time, physically attracted by Oliver and hopes to develop a meaningful personal relationship with him. But the futility of such a relationship is suggested by the metaphor of darkness when Oliver takes her into the clump of trees for a sexual encounter. This is almost reminiscent of the futility of the relationship between Paul and Clara in Sons and Lovers which is symbolically suggested by the image of two birds which fall dead beside them in the wood.

On their second meeting inside the cluster of trees Evie urges Oliver "Hurt me"(79) while making love

and retreats into her sexual world in which "a partner was necessary but not welcome" (79) and the exhausted Oliver quickly moves away from her to lie with his face in "the dead leaves" (79). As a result of this sexual experience, however, each of them starts blaming the other for Evie's possible pregnancy, apprehending its social consequences. Evie bursts out into violent hatred for the town and its convention : "And I hate this town! I hate it! Hate it!" (80), almost in the same strident tone as Eustacia Vye's when she blames Egon Heath for stifling her romantic cravings, though her indictment is treated with greater philosophical depth by Hardy : "'O; the cruelty of putting me into this ill-conceived world! I was capable of much; but I have been injured and blighted and crushed by things beyond my control".¹

Oliver, momentarily moved by the desire to sympathize with her, says, "Cheer up. It may never happen" (80) but Evie "gave a sob" (81) at such an assurance. During the next few days Oliver is tormented by the fear that it may not be possible for him to go to Oxford to study Chemistry if he becomes a father by any

1. Thomas Hardy, The Return of the Native, Book Five, Chap. VIII.

chance. He is also assailed by the 'horror' of marrying Evie because "it would kill" his parents' social position. But after sometime he learns from Evie that they are safe. And when she accuses him of his sensual attraction for her body : "You wouldn't care if I was dead. Nobody'd care. That's all you want, just my damned body, not me. Nobody wants me, just my damned body"(88), Oliver recognizes his guilt. He ruminates "I dreamed I was walking about Stilbourne, but condemned to death. My parents were in the dream-indeed all the people of Stilbourne were there and all concurred in the death sentence since my crime, which the dream left vague, was unpardonable"(84).

Evil in "the Pyramid"

Although realizing that "she wanted tenderness", Oliver, on one occasion, lifts Evie's skirt and discovers with shock that Evie's body is covered with welts. He at once thinks that Captain Wilmost is responsible for the beating since he lives opposite to Babbacombe family. But before anything is clearly explained Evie mutters,

"I was sorry for 'im'", a few moments later she says 'it' (sex) started when she was fifteen. Oliver is surprised to learn that she was involved in perverse sexual experience at such an early stage of her life. What follows then, as we notice, is an inevitable clash between the old world of beauty and the world of ugliness. Oliver turns away in disgust when she makes timid efforts to explain the situation. In his own imagination Oliver constructs a world of evil with Evie at its centre. The world of beauty is consumed by decay as Oliver thinks : "All at once, I had a tremendous feeling of thereness and hereness, of separate worlds, ... clean in that coloured picture; here, this object, on earth that smelt of decay, with picked bones and natural cruelty - life's lavatory"(91).

Evie is not alone evil; Oliver is also a prisoner within himself and a 'slave' to Stilbourne values. He can feel the pressure of environment as in a Hardy novel, "the eyes of Stilbourne on my back"(98), and then he is overpowered by the desire to subjugate Evie. They are seen together on one occasion by his father, who, uses his binoculars to watch the activity

of his son and later reproaches him by indicating the nightmare of infectious disease commonly ascribed to a lowerclass girl. In order to dissuade him from developing a relationship with Evie, he speaks with the voice of a clergyman : " ... these books - cinema - papers - this sex - it's wrong, wrong, wrong"!(100) - a reproach which Oliver takes seriously when he next meets Evie, "She was wrong, wrong, wrong; and so was I"(101). His father's prejudice and his myopia have been symbolically suggested by the "pebble glasses" which he uses in the dispensary.

In the meantime Oliver has gone to Oxford and Evie to London. They again meet after two years in Stilbourne where Oliver learns that London has done a good deal for Evie, "Take a look at me! I'm expensive!" (104), she says and violently blames him for 'Raping' her. Oliver, convulsed with shame and astonishment, walks rapidly towards the street to escape such an allegation. Three old men sitting at the bar, observe like inquisitive people how Oliver is publicly humiliated. This is not Oliver's humiliation alone but her outburst, which is also an exposure of the whole way of life in

Stilbourne, is echoed through the presence of three apparently respectable persons who stand for the moral aberration of the older generation. Similarly, Captain Wilmot, Dr. Jones and Sergeant Babbacombe represent moral depravity, and Oliver's father, apparently a good-natured person, suffers from certain social inhibitions. Evie rebels against this repression of life in Stilbourne and it ultimately results in her expulsion. The small town with its woods and cluster of trees allegorically suggests an inverted Eden where Evie is turned into an object of sexual exploitation not only by the young boys of Stilbourne but also by the degenerate older people. This is obviously an exposition of evil latent in the human condition. Evie is sinful no doubt, but she is more sinned against than sinning and she reminds Oliver : " ' you've done me haven't you? Done me properly, now! " "That's right". " " And you have done yourself". She giggled" (110).

This suggests Oliver's fallen nature behind the comic undertone. In a sudden explosion of anger and frustration with the repression of life imposed by the town, Evie cries out that she no longer cares if Oliver

goes on laughing sarcastically and she abruptly says "Me' and Dad " (110). Evie's concluding remark about her father indicates their incestuous relationship. It is quite possible that she has been punished physically for her disobedience so often that she needs love to be expressed in some sadistic manner, and therefore, in one important scene, mentioned earlier, she urges Oliver to 'hurt' her. It appears that her father, in a certain way, has repressed her instincts for tender love.

In his last glimpse Oliver can see clearly that Evie has "suddenly acquired the attributes of a person rather than a thing" (111). Although he is "tempted for a moment to follow her" (112) he sees light coming out of his parents' house and goes home confounded to "brood on this undiscovered person and her curious slip of tongue" (111). Oliver's retreat to his house, however, shows that he remains morally imperceptive in spite of his temporarily modified view of Evie "in her life long struggle to be clean and sweet" (111). The first episode thus comes to an end with Oliver's contemplation on Evie's debased relationship with his father.

In the second episode Oliver comes back to

Stilbourne after his first term at Oxford and once more intends to see Imogen, now married, whom he regards as an embodiment of beauty. But he is more drawn to Evie physically and eventually learns from experience : "knowledge poured into me. Awe stricken, I realized exactly how perilous my lust was"(60). The image of adolescent lust occupies Golding's vision of youth in The Pyramid which is not associated with beauty and purity but with moral depravity. Sammy acknowledges this sin of lust in Free Fall and Oliver, with perhaps greater awareness, comes to realize the pernicious influence of lust in a man's life.

Oliver finds a production of the Stilbourne Operatic Society going on in full swing and is soon induced by his proud mother to take part in the opera as a violin player. The opening pages demonstrate in a tone of comic exaggeration how the production is completely governed by the taste of Stilbourne people while the rehearsal exhibits petty jealousy as Oliver's mother plans to make her son the centre of attraction with gipsy costume; she also quarrels with Imogen's husband, an arrogant man, over the title by which Oliver should be addressed in the performance. The use of masks in the opera and the very fact that the actors

will not speak to each other again after the performance reveal hypocrisy in the social life of Stilbourne. Their hypocritical nature on the stage is also accentuated by Oliver's observation : "the very desires to act and be passionate, to show off and impress, brought to full flower the jealousies and hatreds, meanness and indignations we were forced to conceal in ordinary life" (114).

The second episode contains, indeed, some hilarious comic situations as Oliver's long moustache suddenly falls off while playing piano and the next moment he desperately looks for his 'halberd' which is misplaced on the stage. He feels extremely nervous at the thought of the possible reaction from an 'unseen audience'. Such comic scenes clearly illustrate Golding's new technical range and his ability to blend allegory with comic interludes.

Oliver is introduced to Evelyn De Tracy, a professional producer from London who comes down to the small town for some stage performance. Evelyn looks upon the conventional life of Stilbourne with contempt and successfully manipulates everybody with his art of flattery. During the actual performance he goes with

Oliver to the Crown for a drink; refers to Stilbourne's shortcomings and also tries to make him free from his "calf-love" for Izogen by referring to her vanity. Oliver momentarily breaks through the "walls" of his life when he tells the producer frankly about his affair with Evie and he declares "I want the truth of things, but there's nowhere to find it" (148).

In a long conversation with Evelyn De Tracy at the Crown, Oliver comprehends the sterility of life in Stilbourne and cries out in utter frustration :

Everything's wrong. Everything. There's no truth and there's no honesty. My God! Life can't - I mean just out there, you have only to look up at the sky - but Stilbourne accepts it as a roof. As a - and the way we hide our bodies and the things we don't say, and things we daren't mention, the people we don't meet - and the stuff they call music(147)

Evelyn tries to make him realize that "Life ought to be perceptive"(148) despite Oliver's constricted view of life : "It's like chemistry. You can take it as a thing"(148). He shows Oliver a set of his photographs

in which Evelyn himself appears as a girl in "Fallerina's costume". But Oliver again fails to comprehend the moment's revelation of a new aspect of life in a musical career and roars with foolish laughter as he did with Evie.

The final section of The Pyramid, more elaborate in structure and sombre in tone, presents a mature Oliver returning to Stilbourne. He explores his past through memory - recollections standing near the grave of his eccentric music teacher, Bounce Dawlish. He received his preliminary lessons in music from Miss Dawlish but he remembers his gradual repudiation of music for the world of success, "Physics and Chemistry were the real, the serious thing. The world, my parents implied was my oyster, by way of Chemistry and Physics" (193).

Bounce Dawlish was the daughter of a 'failed' musician who maintained a music shop in Stilbourne and tuned pianos. He played the organ in the church until Bounce Dawlish was old enough to take over, though it became apparent that she had no aptitude for such a job. She was so dominated by her father's harshness that she became ungracious and appeared before Oliver in a man's dress. She was forced by her father to take up music and

though she became a music teacher she was spiritually dead. She was later betrayed by the charlatan Henry Williams who was only interested in her property.

While reviewing her past near the grave Oliver, now in his middle age, can remember that he failed to respond with compassion in spite of her passionate demand that he should always receive correct lessons in music from her, "All I want is for you to need me"! (188) but Oliver, allured by material success, later on abandons music and carries a sense of guilt : "As for me, I was becoming devious, secretive and cynical. It was a generation later that I discovered, on looking back, why I felt myself to be full of dishonesty and guilt"(187).

When Oliver felt "a storm" within his mind at this realization of her essential need of love and human affection we could see that the protagonist was growing up through frustration and 'professional success'. Oliver was aware that Bounce had suffered the tribulation of perpetual virginity, " as a woman she was not fulfilled,

her body was unused".¹ He could hear his own voice, in its 'own bid for honesty', crying aloud : "I never liked you, never!"(213). In his last meeting with Bounce, Oliver appeared before her with his daughter Sophy and when she insisted that his daughter should be devoted to music, confronted with her baffled womanhood, Oliver expressed his firm resolution that his daughter should " never know such lost solemnity but be a fulfilled woman, a wife and a mother " (212).

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1. Leighton Hodson brings out a contrast between the over used body of Evie and the unused body of Bounce and suggests that Golding seeks to achieve a balance in life, op.cit., p. 106. Imbalance through over concentration on a particular aspect of life is conveyed through the scientific attitude of Nick Shales and the narrowly dogmatic attitude of Miss Pringle in Free Fall. This kind of narrowness disrupts the harmony and balance desirable in life. Such narrow concentration leads to frustration and unfulfilment. Miss Dawlish is an example of incompleteness. Golding's moral vision thus points to harmony and balance in life. Pincher Martin and Jocelin are examples of such concentration on narrow areas of life, which, in one case leads to downfall and annihilation, while, in the other, through belated realization, suggests the possibility of a more harmonious resolution.

Oliver once again walks towards her house from the grave: it is the same lonely house where he used to come for his lessons in music as an amateur. Bounce lived a solitary life in the empty house, which suggests emotional sterility in her life. Her father, she said, always thought that "Heaven is music"(174) but Oliver arrives at a point where he can understand that heaven is really empty in the absence of life's fulfilment conceived in love and human sympathy. He enters the music hall and discovers the broken piano and a damaged photograph of Bounce's father - bearing evidence of her agony of frustration and her ultimate rebellion against her father. Miss Dawlish succumbed to the exploitation of Stilbourne which is associated with the general collapse of moral values.

We notice the pernicious quality of Stilbourne life in two ways - in the first episode it fails to exert a healthy influence on younger people like Oliver and Evie which leads to the expulsion of the young girl and at the same time exercises a baneful influence, in the third episode, on people like Miss Dawlish who remain in the town and are exploited till eventually they lose their mental balance.

The final section of The Pyramid begins with Oliver's return to the Old Bridge in his new car. It closes with his driving back over the Old Bridge on to the motorway with the resolution to move away from the small town. In the closing scene as Oliver looks Henry "in the eye"(217) and sees his own face the reader can understand that Oliver, in fact, sees the reflection of his worldly success in Henry's face and at the same time realizes, through recollections, his own failure in love and limitations of his personality even though he is married. He is moving away from the stillborn world on to the motor road, not so much with redemption as with a realization like that of Sammy Mountjoy, that he has done harm to others. The title of the novel suggests the essential deadness of life in Stilbourne and its dreadful impact on the inhabitants; it also implies a new beginning for Oliver. His journey back on the highway is significant, it is indicative of an awareness that everything is not lost in the abyss of eternity. After such a realization, we may assume that Oliver is prepared for a new life. The capacity for total redemption, however, is restricted by Golding's vision of the essential depravity of human nature

presented in Lord of the Flies as it is limited here by the constraints of one's own personality. Nevertheless Golding attaches a great significance to man's realization of his guilt and limitations in the slow process of his moral development.

The Pyramid reveals Golding's new strength as he treats human depravity through a social set-up and emphasizes the necessity of moral values embodied in love and human sympathy.

CHAPTER IV

Later Phase

In his later phase, which begins with The Scorpion God, the writer's tendency to mingle allegory with ancient history and myth is discernible and in his recent novel Darkness Visible he shows a return to allegory. In his latest book Rites of Passage, Golding deals with a micro-cosmic world aboard a ship, but the allegorical intention is always there. Thus it appears that the allegorical form may have its diffusion but the allegorical meaning is never lost sight of. Golding's allegorical method ultimately becomes a way of expressing his larger humanistic outlook.

THE SCORPION GOD

Golding's The Scorpion God (1971) is a collection of three short novels, one of which "Envoy Extraordinary" (1956) appeared almost fifteen years before in the form of a play under the title The Brass Butterfly (1958). The third one in the collection, "Clonk Clonk", was written just before its publication. Though these short tales were written at different times they have a common theme which binds them together within the fabric of the writer's moral vision. In these tales Golding has shown his concern with ancient history and myth-one is set in ancient Rome, one in Egypt and the other in Africa in the remote past. All these tales are, in a way, imaginative tour de force distinguished by the imaginative strength and technical brilliance of the writer. He finds in his examination of ancient history and myth the gradual evolution of moral meaning in existence which assumes allegorical overtones. Some of his essays in The Hot Gates clearly reveal Golding's absorbing interest in history and archeology. In The Scorpion God the stories imaginatively re-create the historical past in such effusive richness that the reader's interest is sustained by the writer's narrative power.

In the title story we at once plunge into the

life of ancient Egypt, silently stretching itself under the blazing sun :

There was not a crack in the sky, not a blemish on the dense blue enamel. Even the sun, floating in the middle of it, did no more than fuse the immediate surroundings so that the gold and ultramarine ran and mingled. Out of this sky, heat and light fell like an avalanche so that everything between the two long cliffs lay motionless as the cliffs themselves. (9)

The beginning reveals Golding's sensuous evocation of the past in its ancient culture with superb technical skill. As the story unfolds a man with a 'crook and flail' in his hand emerges. He is running along with other people as the river has dried up creating a crisis for the entire region. The man urges the King, "Run! Great House! Run for my sake! Life! Health! Strength!" (11). Gradually we have a glimpse of Egypt in ancient times when the omnipotent King is believed to make the river rise and fall. He is called great House, the historical name for Pharaoh.

"The Scorpion God itself presents the beginning of political history as we understand it; for the first historic Pharaoh of United Egypt was called The Scorpion"¹. Scorpion God

1. Stephen Medcalf, op.cit., p. 39.

is the name given to the predynastic Kings of upper and lower Egypt. "At the beginning of historic times, King Scorpion did not yet reign over the whole of Egypt, for he wore the crown of the South".¹ "The Scorpion God" shows Golding's unique ability to blend his theme with ancient Egyptian history.

Evil in the "Scorpion God"

The story presents a crisis as the water level has gone down during a particular time of the season. The king ceases to be an effective ruler as he fails to cause the river to rise, and, therefore, in accordance with the custom, he is being taken inside the pyramid to be buried alive. He has to perform the ceremonial incest with his own daughter, Pretty Flower, but his heavy drinking prevents him from performing this obligatory copulation which, according to the old custom, will ensure royal heredity.

1. Pierre Montet, Eternal Egypt, trans. Dorren Weightman, (London, 1964), p. 19.

The dynasty which has reached a stage of disintegration cannot depend on his ten-year old son of obscure birth who is going blind. He is also unwilling to marry his own sister and he refuses to be turned into a god. Meanwhile a rivalry develops between the King's Fool, the Liar and the Head Man who rules the region. The Head Man, symbol of the old order, is challenged by the Liar. Now it is the responsibility of the Liar to infuse new vitality into this moribund culture consumed by evil. The Liar whispers that there are men who marry across "the natural borders of consanguinity"(55); he also points out the vices of corruption and malpractices deeply rooted in old culture.

His name is ironic, for he is a liar, jester to the King but what he says contains truth. He wants to wriggle out of the procession led by Great House and even refuses to drink poison with him to accept the eternal life. In death, as the common belief goes, the Pharaoh becomes a living power; "So the Sleeper woke and Great House stood and stared through his family out of his motionless Now, in life and health and strength"(39). Every one believes that the river will rise again when the Pharaoh enters "eternal life". But the Liar at once rejects such a belief as a foolish prejudice. He refuses

to "accept the gifts of eternal life"(53) and his attachment to life based on the natural bond of love and affection gives a new dimension to the life of his community.

The Liar revolts against this life-in-death practice and emerges as a new force with his commitment to life. The old world of decay represented by the Head Man and the new world of promise heralded by the Liar invariably clash. When the Head Man speaks softly, "Let us think of the real thing"(57), the Liar replies with contempt that real things to the former mean "Death Murder. Lust. The Pit"(57). The Liar reminds the Head Man that he is "not mad" as others think. "There is no deceit and no wickedness in me"(60), he clearly proclaims. The infuriated Head Man then immediately orders his soldiers to capture the Liar and throw him into the grave along with the King. But the Liar overpowers the 'bowmen' and miraculously escapes his disastrous fate.

The Prince in his attempt to escape from the pit along with the Liar does not find the rope. He is going to be blind as he has no will to act. He is helpless before the King. Pretty Flower, on the other hand, though brought up in the old tradition, revolts against the existing custom; she will persuade Liar to break away from the old

tradition. She tells the Prince, "In all of us there is a deep, unspoken, a morbid desire to make love with a - you understand what I mean. Not related to you by blood" (55). Pretty Flower is driven by a strong desire to get rid of the evil practices encouraged by the old culture. The title of the story suggests an ambivalent symbolic meaning - destruction of the old order by venom and the establishment of new spiritual values represented by the union of Pretty Flower and the Liar.

Allegory in "The Scorpion God"

The Liar embodies the allegorical implication of the story. It is the Liar who emerges as a new moral force and society accepts him as a New Scorpion God. The Head Man bleeds inside as if stung by a scorpion and he is surprised to learn that the King's daughter cherishes a secret love for the Liar in violation of the laws of ancient culture. The people believe that when the King and his companion Liar will receive the gifts of eternal life the river water will begin to flow. But the water level continues to rise in its usual course and it

is only the Liar who can suggest that the place is going to be inundated by flood water. This is how the Liar demolishes the ignorance and superstition of the people and teaches them "the necessity of survival"(62) with the resurgence of a new moral order. Unlike the orthodox priest in The Spire, he pulls down religious bigotry and emerges as the spokesman of moral values conceived in the common bond of love and human interaction.

The story ends with the definite triumph of the Liar as a new moral force emerging out of the old corruption and abnormal human relationship so long practised in the decadent ancient culture.

CLONK CLONK

"Clonk Clonk"(1971) is a brilliant demonstration of Golding's ability to re-create the world of anthropology and infuse moral purpose into a tale set in the remote past. The society described in the story closely resembles the primitive society of The Inheritors, but the setting of the story is Africa in pre-historic days. Golding might have in his mind a particular place in Northern Africa where Australopithecus came before the Neanderthals and it is claimed that a group of hunters emerged from this tribe at the dawn of history. These male hunters in this story are known as the Leopard Men and Golding examines their relationship with the opposite sex.

Like The Inheritors, the tale concentrates on a crucial stage in social evolution. The conflict here does not take place between the two races as it does in The Inheritors, but involves two sexes and their mutual understanding of each other in a social life. Moreover, it is a happy encounter between a wounded man, Chimp, and the women who are cheerful and frivolous : "Below her by the river, the women had their arms about each other's waists and necks, or waited in groups from which the burst of

laughter or giggle arose"(93). Though the wounded man feels lonely during sunset, he is not haunted by the nightmarish experiences as other protagonists encounter in early novels. Golding here tries to examine the relationship between man and woman in the present age in the light of the relationship of two sexes that lived in the remote past. The story makes us aware of the primitive innocence so often stressed by D.H. Lawrence, which is now superseded by anxiety in this age of gross materialism. In this connection Golding has said, "The past is not another country, it's joined directly to us".¹

The story is recast with such artistic ability that it does not fail to present the ethnic pattern of the ancient tribe; the naming of infants, for example, is a female responsibility which is left to Palm, the tribe's Head Woman. In contrast the hunters' courage is expressed in acquiring new names which are adopted to the variation of their mood and physical strength.

1. Quoted by Alex Hamilton, "First Lord of the Novel", Manchester Arts Guardian, (20 December, 1971), p.8.

Evil in "Clonk Clonk"

The male hunters go on their hunting expedition in the forest chanting "A-hunting we will go, a hunting we will go", like the boys in Lord of the Flies, who sing their ritual chorus with their spears in hand : "Kill the Pig. Cut her throat, Spill her Blood". Evil is again perceptible in primitive brutality and the male hunters represent destructive forces in human nature. With wild excitement the hunters aim at the animals :

If it (animal) should choose to fly through or over the line, there would be a moment of screams and shouts, of whirling bolases and spears with points of fire - hardened wood but stone-weighted, bolas stones whirling in planetary movement at the ends of their strings. An eye might go, or teeth. There might be a broken arm or leg, or even a smashed skull. Then, with skill and some luck, there would be a kicking hysterical thing threshing about in the grass and a line of light brown men closing in on it. (82)

It is, however, significant to observe that the

image of darkness which pervades Tolkien's early novels seems to fade away in this tale. The beginning of the story unlike that of The Hobbit suggests a happy life in primitive society : "Palm listened to the Bee Women, her smile like applause so that they were happy as she intended. There was no disease, and yes, the bees were bringing back honey from the plain as well as from the forest"(65).

When the wounded Leopard Man is left alone in misery and humiliation he comes back limping through the 'Moon drenched' forest to the camp side where, without the knowledge of the Warriors, the women begin to celebrate the full moon with their drink and festivity. Here Palm takes care of the injured hunter; she consoles him in his misery and the next day she declares, when the hunters return, that Chimp is her man. As he finds comfort in her, she also finds passionate fulfilment in him.

The charming lyric used as a prologue to the story emphasizes harmony :

Song before speech
Verse before prose
Flute before blow-pipe
Lyre before bow.

Golding prefers this harmonious chord to the violent activities of the hunters. As a matter of fact Chimp becomes the symbol of the male group - tender but severe in the display of courage. He is temporarily made weak with a broken ankle. Palm is the representative of her group with her sympathetic nature. "Clonk Clonk", in a way, hints at the harmony in existence. The women as depicted here are cautious and efficient in their flattery of male vanity. They know the mysteries of birth and death since they attend to these phenomena. Unlike the male members who irrationally look upon nature as the hunting ground of the devils, the women think in terms of reality without personifying nature with demons.

The Head Woman occupies the central position in this tale. The wounded Leopard Man becomes a social outcast but those who are made weak by circumstances have a right to live which is readily acknowledged by Palm. He would have died in isolation but finds a heaven in the affection and concern that Palm shows towards him. She never hurts his pride; though he is apparently disgraced. This shows the magnanimity of a woman who is glorious as a female mate. Palm almost acts as an agent of Life Force in the process of better adjustment. Her care and attention,

soothing moonlight, women folk's giggles in the river, howling of hunters, the fantasies of bravery and maturity of knowledge - all these are reconciled. The concluding paragraph of the story does not present a reversal of this balance but points to a real significance of the momentary harmony that prevailed in remote time : "So everything ended happily and all changes were for the best. The mountain did not erupt for more than a hundred thousand years; and though the eruption overwhelmed the spa that had grown up round the Hot Springs, by that time there were plenty of people in other places, so it was a small matter"(114).

Allegory in "Clonk Clonk"

As Golding regrets the loss of innocence in The Inheritors, here he re-emphasizes the need to achieve harmony subsumed in common humanity for a meaningful existence. The three short novels may have symbolic connotations but the allegorical intention, in a broad sense, is sustained by the consistency of ^amoral tone.

In "The Scorpion God", we witness the emergence of an invigorating moral force out of a dying culture; "The Envoy Extraordinary", makes us conscious of evil that knowledge breeds and finally "Clonk Clonk", suggests peace and harmony in an ancient setting. Golding feels the need of better understanding in a world torn by chaos and conflict. In "Clonk Clonk" we find the reassurance of balance in terms of primitive social life. Golding himself has said, "If there is one faith I have, it is that there is a unity. And it seems to me that man hasn't seen this ... call it the overriding necessity ... it seems to me that this is what he's for, in a way, this is what he must do. Somehow or other, he has got to bring the whole thing together." ¹

Such a concept of 'oneness' within the scheme of ordinary life brings a sense of harmonious freshness in the schism of everyday existence.

1. Jack I. Biles, Talk : "Conversations with William Golding", (New York, 1970), p. 102.

ENVOY EXTRAORDINARY

The short novel "Envoy Extraordinary" and the play The Brass Butterfly are closely related, for the one is the dramatization of the other. The play was first produced on the stage in 1958. The tale is set in the days of Imperial Rome. The Emperor happens to be one of the early Caesars whose holiday in Capri is interrupted by the appearance of Phanocles, a rationalist with the detached scientific outlook as his name implies. He is a Greek inventor who invites the King to see his three new inventions; a steamship, a pressure cooker and an explosive. Caesar, who is very fond of eating, is delighted with the pressure cooker but is sceptical about other inventions. Golding here creates an atmosphere of fantasy through the use of history and myth. We are at first made to laugh at the possible consequences of technological invention produced much in advance of the time of Imperial Rome but later we seriously ponder over the question what such inventions signify in relation to human progress.

Phanocles also brings his apparently dumb but beautiful sister Euphrosyne with him; she creates the opportunity for romance when the Emperor's illegitimate

grandson, Maximilian falls in love with her. The love episode is further complicated by the rivalry that develops between General Postumus, the "heir designate" of the Emperor and his grandson Maximilian. When Postumus's Warship Amphitrite is burned down by a steam engine, the infuriated general uses his missile to blow up the Emperor's villa. Meanwhile, apprehending disaster, Euphrosyne removes the firing pin, the brass butterfly, from which the play derives its title, so that the munition may explode and kill Postumus. Butterfly, which is a spiritual symbol in Golding¹, is ironically used here in war material. The Emperor is greatly shaken by the day's events but Phanocles feels that the horizon of his scientific invention is already expanding. The Emperor can well understand that Phanocles is a "force of nature" which cannot be totally suppressed but may be momentarily diverted, and, therefore, makes him Envoy Extraordinary and asks him to "take a slow boat to China"(80). The word slow in italics indicates that scientific invention should move at a slow pace for the good of humanity.

1. Robert J. White, "Butterfly and Beast in Lord of the Flies", Modern Fiction Studies, X. (Summer, 1964), pp.163-70

Golding develops his theme by juxtaposing the viewpoints of two central figures in the story; the scientist is determined to improve mankind with his inventions which threaten it, while the Emperor wants to save it with his ineffective humanism. Phanocles cannot understand his master's unwillingness to accept any revolutionary change as the Emperor, while accepting the consequences of scientific invention, knows too well that it is man who can utilize a steam engine for the purpose of moving from one place to another and this social mobility may, in time, lead to the expansion of imperialism.

There comes a moment in the play when a significant conversation takes place between Phanocles and the Emperor concerning evil and human nature which is not incorporated in the tale. Realizing his limitation, when Phanocles asks a crucial question in The Brass Butterfly : "Caesar, I conquered the universe, and yet the ants have defeated me. What is wrong with man?"(58), Caesar replies with wisdom and certitude : "There is nothing wrong with his intelligence. The trouble is his nature"(58). This conversation with Caesar dilating on human nature is highly suggestive of Golding's concept of inherent depravity

which is closely related to the concept of Original Sin. But it is essentially dissimilar to the logmatic view in that it does not relate man's weakness to transmitted sin but may be interpreted in more generalized psychological terms as inherent weakness in human nature. Golding's view with regard to man's fallen nature is basically Christian but not narrowly so.

Although the Emperor at first irritates the reader with his sophistry together with his conservative ideas, he is essentially a human figure and the reader may feel tempted to accept him as Golding's mouthpiece. The Emperor seems to be more concerned about the welfare of humanity than about progress. He is not a hard-boiled pessimist to denounce progress but goes on to propound a common philosophical view that scientific invention is neutral, it can be used either for good or bad. But the wise Emperor can visualize evil in such inventions as well as the wretched condition of humanity in the present day world. When Pheneckles's inventions are not well received in the court except for the pressure cooker, which according to the Epicurean Emperor, is "The most Promethean discovery of them all!" (58), the disappointed

inventor still cherishes hope that his inventions will be better received in future "when men are free because they no longer believe themselves to be slave"(176). But the wise Emperor shakes his head in disagreement in "Envoy Extraordinary";

You work among perfect elements
and therefore politically you
are an idealist. There will
always be slaves though the
name may change. What is slavery
but the domination of the weak
by the strong? How can you make
them equal? (176)

This is how Caesar visualizes the perils of humanism in a world of exploitation of one class over the other. Golding's anti-rationalist tendency discernible in his poem "Mr. Pope" written in his youth is further exemplified when Phanocles's single minded devotion to Reason is reduced to the level of satire in the Brass Butterfly : "And there is always something to believe in Caesar. I give you the names of my gods : Law, Change, Cause and Effect, Reason - and Reason is the greatest"(64), to which the Emperor replies sarcastically : "And you Phanocles - with your talk of Law and

Change and Reason - you dared to suggest that universe is a machine!"(71). Golding is always suspicious of a rigorous order whether it be Neoplatonism or science that snubs the eternal world for the sake of terrestrial matter. He still chides "those who think they have an easy answer to all problems simply because they have never looked further than the rash appearing on the skin".¹

In his last effort to seek royal reward for his technological achievements, Phanocles discloses his fourth invention - a method of producing books known as "printing" which has been kept in reserve. The Emperor becomes enthusiastic about the invention of the printing press but moments later imagines that the entire world may be plagued with the knowledge of empirical science rather than man's awareness of his spiritual entity and hence the Emperor is scared in "Envoy Extraordinary": "Military, Naval, Sanitary, Eugenic- I shall have to read them all! Political, Statistical, Medical"(178). The Emperor rejects

1. William Golding, "The Writer in His Age", London Magazine, IV (May, 1957), p. 4.

explosives like the King in the Second Book of Gulliver's Travels and comes back to Phanocles's reward for his pressure cooker, which symbolizes self-preservation, and offers him an ambassadorship to China.

Some perceptible changes occur during the transformation from tale to a three-act play. While the dialogue in the novel seems to be ornate and metaphorical, in the play it is colloquial and reworked with the quality of Shavian wit and paradoxes. The construction of the Warship Amphitrite from an old corn barge appears only in the tale which is dropped in the play as unsuitable for the stage. It is in a dreamlike atmosphere Euphrosyne removes the brass butterfly of Phanocles's explosive for the destruction of Postumus's Warships. Mamillius's love affair with Euphrosyne is treated in more detail in the play. In the story she is dumb but here she can speak a few words. Golding creates a scene of confrontation between these two persons with greater dramatic possibilities. She speaks seldom but her few words help to explicate Golding's point of view about the civilizing influence of Christianity on Paganism. The Emperor's grandson is converted to Christianity in The Brass Butterfly : "Try, dear Mamillius - try to pray! He is the God of Love"(66) urges Euphrosyne. In a subdued

way it carries the allegorical tone and it is significant to note that the conversion is through love of God, although her words "But He is the God of Battles too"(68) also explain the militant aspect of goodness for the preservation of innocence.

The Emperor, of course, clings to his traditional beliefs but what is remarkable about him is his wisdom. Postumus is given an important role in his open rebellion against the Imperial dynasty which leads to his destruction. Although Mamillius's role is somewhat diminished, he becomes an important figure for his religious conversion. These changes are necessitated for the transformation from novel to drama but the basic ideas remain unchanged. Technological advancement does not necessarily improve humanity, as the Emperor understands. Addressing Phanocles he says, "you are going to change the universe. Will you improve it?"(23). This is a basic theme that connects the tale with Lord of the Flies and The Inheritors where Golding sees progress as a mixed blessing. The myth of progress, in a way, seems to have been called in question and the 'torchbearer' of knowledge must suffer in this world.

In Lord of the Flies, Piggy has literally borrowed fire from heaven through his eye glasses but he becomes a victim of tragic death on the island; in The Inheritors, the 'new people' who bring knowledge with them also introduce sin and guilt on this cosmos. Pincher Martin relies on his intelligence alone for the solution of his moral problem but he cannot banish evil from his nature. In the Spire, Jocelin can have a vision of apple tree which stands for the knowledge of good and evil. "Phenocles", the Emperor comments in the play, "in my experience changes have seldom been for the better, since the universe does not seem to give something for nothing"(23). This significant observation of the Emperor on the nature of change and progress contributes to the prevailing mood in the play.

In a review, a few years later, Golding points out with regard to The Brass Butterfly and his novels that when we look at the revelation of history through arch discoveries, "We can see the sack of Babylon and the blasting of Hiroshima as one and the same thing, a disease endemic but not incurable. It is not too much to say that man invented war at the very earliest moment possible. It is not too much to say that as soon as he could leave an interpretable sign of anything, he left a sign of his belief in God... Knowledge of his tragic past

should render him less of a slave to the future".¹

Bernard S. Oldsey and Stanley Weintraub² maintain that Shaw's view on progress seems to come very close to that of Golding³. In his notes on Caesar and Cleopatra, Shaw comments : "The notion that there has been any such progress since Caesar's time (less than 70 centuries) is too absurd for a discussion. All the savagery, barbarism, dark ages and the rest of it of which we have any record as existing in the past, exists at the present moment".³

Although their views on progress appear to be strikingly similar, Shaw offers a much more negative criticism of human civilization than Golding does. Shaw's dogmatic opinion that there has been no perceptible progress since Caesar's time does not seem to be identical with Golding's idea of progress. Golding, of course, sees the evidence of evil in the scientific advancement of the present age but he, at the sametime, does not deny man's capacity for goodness.

1. "Before the Beginning", The Spectator, (May 26, 1971), p. 768. William Golding's review of Grahame Clerke's World Prehistory.

2. Bernard S. Oldsey and Stanley Weintraub, op.cit., p.156.

3. Bernard Shaw, Caesar and Cleopatra, (London, 1960), p.123.

DARKNESS VISIBLE

Golding's recent publication Darkness Visible (1979), which appears after a break of eight long years, derives its title from Milton's Paradise Lost, Book I where Satan and his followers, hurled into hell, lie without hope in a place of "darkness visible" with "ever burning Sulphur, unconsum'd". These fallen angels draw a plan to corrupt mankind and succeed in their mission.

This allusion to the Biblical myth in a way, indicates Golding's return to allegory in describing man's fallen nature and the possibility of his salvation. The novel is about man's moral problem blended with contemporary social life in England. The continuity of the allegorical mode with its occasional merging with realism, history and anthropology gains prominence in Darkness Visible with greater clarity compared with what we find in The Scorpion God.

Golding expressed his desire as early as 1974¹ to write a novel about England. Though the novel apparently deals with social life in England, the allegorical motive

1. See Virginia Tiger, op.cit., p. 214.

is again clearly discernible in its total design. The story is about post-war social violence and a general decline of moral values but the moral growth of the central character and his apocalyptic vision add much weight to this novel written within a social compass.

In some of his early novels like The Inheritors, Pincher Martin and Free Fall, Golding had successfully employed the method of shifting perspectives in relation to moral meaning but in this novel the story is partly narrated by the first person in the form of a journal, and the major part is presented by an 'omniscient narrator' who frequently withdraws himself from the narrative to focus on the viewpoints of major characters including some minor ones. In this novel we can see the conglomeration of a large number of characters and in this respect the novel embraces a wider scope than Free Fall and The Pyramid. The use of a journal, which is more confessional in its nature, reveals Golding's new strength which he seems to have further explored in Rites of Passage.

The novel begins with a devastating fire which engulfs the Isle of Dogs in London as a result of a German air-raid and turns this particular corner of London into

"a version of the infernal city"(14). The scene of war-devastation takes us back to Lord of the Flies where a group of children becomes victims of a plane crash during World War II. In Lord of the Flies the catastrophe takes place in a remote island but in Darkness Visible the scene of occurrence is in London. The opening scene is strikingly effective as it combines the naturalistic dialogue and the horror of war-ravages with the Biblical imagery of the "burning bush", borrowed from the Old Testament where God appears before Moses through the flame : "' And the Angel of the Lord appeared unto him in a flame of fire out of the midst of a bush : and he looked, and behold, the bush burned with fire, and the bush was not consumed". (Exodus, 3,2).

This reference to the Biblical imagery in the opening page of the novel shows that Golding has made effective use of his allegorical material in projecting his moral vision. The fire in Darkness Visible as a potent force of war-evil may bring havoc, for "Nothing could be more apocalyptic than a world so ferociously consumed"(15). And out of these flames of fire appears a child, like a saint figure who becomes the pivotal point of all subsequent actions of the story. All persons engaged in rescue work after the violent air attack,

take every care to save the child who became a victim of the London Blitz with a burn that was "even more visible on the left side of his head" (11).

The child, whose family background is not known, is initially identified as "number seven". He is taken to a hospital for the treatment of his burn injuries and "His first name, Matthew, became "Matty"; and as Seven" was still written on all the relevant papers, no one used his surname"(17). Throughout the narrative Matty's surname goes on changing which shows his uncertain heredity and his search for identity. The search for one's own identity is one of the essential preoccupations of a modern writer and Matty here is disturbed by the thoughts of his own identity.

After having recovered from the "agony of a burning city"(20), Matty is sent to the Foundlings School in Greenfield town where important events take place in relation to Matty's awareness of guilt for which he is not responsible but which result in his ultimate expulsion from the school. Matty comes in contact

with a homosexual teacher Sebastian Pedigree who has developed unnatural love for his student Henderson. "He pretended to himself that he was always the owner of two boys : one, an example of pure beauty, the other an earthy little man"(21). Pedigree's attraction for the young boys and his revulsion at Vatty's appearance bring a crisis in Vatty's life.

Pedigree gives lessons to Henderson in his room and it creates dissatisfaction in the school for which the teacher is taken to task by the Head Master. Pedigree cancels his tutorial sessions with his favourite student Henderson and begins to work with Vatty. Henderson, rejected by his teacher, turns back and on his way out falls from the roof and dies. His death results in Pedigree's dismissal and his imprisonment for which he blames the innocent Vatty. When Vatty fails to offer any satisfactory explanation of the tragic event, the Head Master expels him from the school. Vatty is sent to Coventry where he gets a job at an ironmonger's shop.¹

1. Vatty's work at Frankley's shop symbolizes the industrial development in England. Frankley, apparently a product of the Industrial Revolution, has set up an ironmonger's shop in Greenfield. Golding describes his flourishing business in detail.

Matty falls 'into a deep grief', for he thinks that his school education has come to an end and he makes himself responsible for the unhappy incident at school : "' It was the memory of the words screamed at him in the hall - It's all your fault!'"(44).

The artificial atmosphere in Frankley's shop depresses Matty, even the beautiful sales girl near his side attends customers in a mechanical way. Matty's unattractive appearance prevents him from establishing any normal relationship with the pretty girl. Matty knows that she will reject him and begins "to weep adult tears, wounded right in the centre of his nature"(50). Amid this "complex disorder of ancient and modern, this image in little of the society at large"(42), Matty becomes a social outcast and looks inward for his moral nourishment. One day he visits Goodchild's old book shop and then the Greenfield Parish church. At each place he experiences some sort of revelation, particularly his experience at the church is more mystical. A curate in the church asks him "who are you? What do you want"(49), a fundamental question which strikes at the root of his existence. Such an experience leads Matty on to his introspective search for his identity and a purpose in life.

Matty is still disturbed by a self-inflicted guilt concerning the punishment of his school teacher and he weeps as "he saw the impossibility of healing Pedigree"(50). With an agony in mind Matty sets off for Australia in search of some solace. Matty's visit to Australia constitutes the most vital section of the novel in respect of Matty's mystical awareness. And years later he comes back to Greenfield as a moral agent to act as a redemptive force.

Allegory in "Darkness visible"

Matty's experiences in Australia turn him away from human contact and lead him gradually towards religious mysticism. He is still haunted by the question "who am I?"(51). Matty finds an answer from within "you have injured your only friend; and you must offer up marriage, sex, love, because, because! On a cooler view of the situation, no one would have you, any way. That is what you are"(51). This suggests social commitment in the Blakean sense but Matty suffers from a feeling of isolation because of his ugly physical appearance.

Even at the beginning he does not easily find solace in the city of Melbourne and moves on with a conflict in his mind like Conrad's Lord Jim : "He saw at once that travel had not solved all his problems and he would have gone back to England there and then except that it was impossible"(52). Matty gradually settles down in his religious work and recites "The Revelation of St. John the Divine"(60) in the church. He wears a hat and long hair to hide the scar near his head and tries to find some solace in the teachings of the Old Testament and the Book of Revelation. After reciting from the Bible Matty says his 'mechanical prayers' and then goes to bed. Golding treats Matty's naive faith at this stage which will deepen into a mystical vision and a higher realization of moral values.

One day in the suburb of Melbourne, Matty has a strange encounter with a naked aborigine. Matty takes the 'Abo' as an ignorant primitive but the Abo is a hater of the whites which Matty does not know. While attempting to communicate with signs and immature English Matty draws a cross which the Abo associates with the civilized man's religion and British fighter planes in an imaginary nuclear War with Australia. In a mood of violent rage he cries out :

"Fucking big sky fellin him 5'long Jesus Christ!"(84) and falls on Matty. The Abc subjects Matty to a 'mock crucifixion, and hits on his groin.

Matty becomes permanently impotent as a result of the physical assault. Through physical annihilation Matty becomes an allegorical figure like that of the outwardly 'ugly Jew' in Patric White's Riders in the Chariot.¹ Matty's apocalyptic vision which will be revealed in his journal, shows the progress of a soul through physical abandonment and also through a recognition of the burden of his 'terrible sin'. Although Matty's surname is never fixed and it constantly 'changes into Windgrove, Windrave, Windgraff, Windrop' - his first name Matthew, now turned into Matty, is significant for it is associated with the New Testament saint.

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1. Patric White's Riders in the Chariot (1961) is a study of pervasive evil through which an allegorical journey in a chariot is undertaken by four riders. The novel portrays a struggle between esoteric awareness and social evil. In Patric White, society is, in fact, the formidable enemy of spiritual life. In Golding, society is dealt with in a limited range with deep insight, but he is more obsessed with individual guilt than social vices.

In his diary Matty mentions that he is not mad but has his moments of mystical hallucination. Golding here uses the device of a journal in which Matty vividly narrates his self-exile, leading to his mystical awareness. He is often visited by spirits and these spirits bring him back to Greenfield.

At one point in his diary Matty asks a crucial question "where am I to go?"(93). The Christian tradition of the late Middle Ages provided man with picture of an ordered universe and man's specific place in it. The system, however, was divided within itself, which gave rise to bewilderment never so poignantly expressed by any other thinker than Kierkegaard in the late 19th century: "Does he in fact exist? And if he does, is he then not in the process of becoming? And if he is in the process of becoming, does he not face the future?"¹ Matty asks almost similar existentialist questions but his questions assume a deeper religious dimension. Sammy in Free Fall is deeply troubled by the loss of his 'freedom' and Matty in Darkness visible is mainly concerned with the moral purpose of his existence and his spiritual destination. At one point he notes in his

1. S.Kierkegaard, Concluding Unscientific Postscripts, trans. David F. Swenson and Walter Lowrie, (Princeton, 1941), p.271.

journal "For the question that I now ask, what am I and what am I to do is still unanswered and I must endure like a man holding up a heavy weight"(99). Matty's struggle is not like that of Sisyphus lifting a heavy stone as it constantly rolls down in a hopeless world. Here the Biblical reference to St. Paul's definition of Charity : "Beareth all things, believeth all things, hopeth all things, endureth all things"(1 Corinthians 13, 7), is very relevant. Matty endures with hope in a world surrounded by gross materialism and moral degradation.

Evil in "Darkness Visible"

The second part of the novel entitled 'SOPHY' shows Golding's extraordinary insight into the problem of evil conveyed through the events in the life of twin sisters, Toni and Sophy. These two teen-agers, thoroughly corrupted by the perversity of their will, recklessly indulge in sexual pleasure. Shortly after his return from Australia, Matty sees these two girls, "beautiful like angels", (101) entering Goodchild's bookshop. It is an

irony that these beautiful girls, in the course of events, become evil incarnate.

Toni takes excessive delight in 'things around her'. Sophy, slightly dark and beautiful, is passionately involved in sexual activities. As young girls these two sisters are forced by the adult world to be "everything to each other"(118) and roam about in moral debris. Their mother abandons them and goes to New Zealand; their austere, unkind father is increasingly preoccupied with his chess and maintains illicit relationship with a number of "aunties" who satisfy his physical needs. Toni is corrupted at the age of sixteen; she is turned into a 'whore' and the 'blue five pound notes' that roll on her bed are her immediate concerns.

Bernard Russell's proposed talk on Human Freedom and Responsibility in Greenfield Philosophical Society, which is put up as a notice on Goodchild's book shop, serves as an ironic contrast with the sensual life of Toni and a colossal misuse of such freedom. Toni loses all purpose in life and eventually joins a group of international terrorists; Sophy refuses to join the group at first because she wants to be guided by her own self

which resides "inside with its own wishes and rules at the mouth of the tunnel"(123).

As a product of contemporary society, Sophy learns that her aim is 'ESP' and this extra sensual perception completely isolates her from Matty who believes in universal harmony and divine guidance. Sophy believes like Pincher Martin that what exists beyond ordinary perception is the assertion of the self and in this way she creates her empty, 'centre' like Pincher Martin. This wrong self-assertion leads her, through a number of sexual encounters, to a world where nothing is visible except darkness. In The Pyramid, Golding has dealt with sexual corruption in a small society of Stilbourne and in Darkness Visible, he has treated it with greater force and vivid details. This has led one critic to remark, "In his previous novels, Golding had treated sex briefly and obliquely or, at most, with considerable restraint; here, in a language of unprecedented bluntness, he focuses directly and in some detail on a variety of sexual relationship, including homosexuality".¹

1. Quoted in Arnold Johnston, Of Earth & Darkness, (London, 1980), p. 104.

After getting bored with the mundane affairs in Greenfield, Toni leaves for London to study but in spite of her intelligence, she 'wasn't any good'(140). No one was surprised when she disappeared again and sent a postcard from Cuba to those persons who swarmed around her for her 'remote beauty'. Sophy also decides to leave for London to accept a job at a travel agency. Before her departure her father advises her to marry someone but Sophy looks at him with violent contempt : "the farewell at least served to confirm her in her understanding of how deeply she hated him; and even more than that how much they hated each other"(140).

Sophy develops intimacy with a young civil servant, Roland Garret in London, who visits her desk in the travel agency and asks questions about voyages which he does not seriously mean. He is attracted by Sophy's physical charm, takes her out of the office off and on, and gives her some kind of assurance that they will eventually be married. Sophy allows herself to be physically used by Roland and dissatisfied with his 'clumsy' love making, in a feat of exasperation, plunges a knife into his shoulder. Golding has depicted cruelty in the sexual activities of the 'new people' in The Inheritors,

in the 'Soppy' episode, he has unfolded violence in the erotic relationship between Soppy and Solara with greater intensity to expose evil in such perverse activities.

Almost immediately after this adolescent sex experience, Soppy gives up her job and falls in an affair with Gerry a young army officer, now converted into a 'petty criminal' with whom she establishes a physical identity without caring for any other values as she believes that they "aren't committed to anything"(162). Soppy takes part in small robberies with Gerry and his friend Bill. Bill exploits her physically and hardly makes any effort to replace her inner darkness with some light. Soppy remains confined within the walls of her dark world and derives excessive pleasure in her sexual affair with Bill.

Soppy establishes contact with Fido, Gerry's former colleague in the army and comes to learn that as an athlete Fido works as a physical training teacher at Wandicott House, now a catering agent of the 'oil-rich Arabs'. Soppy hatches a kidnapping plot to lift an Arab prince for a big ransom, from the preparatory school near Wandicott House, where Matty works in the garden.

Sophy can, of course, understand that in order to realize her evil design she will have to persuade Gerry and Bill and then to find an access to Wandlicott House with the help of the 'muscle man' Fido, to whom she becomes apparently "engaged". It is at this critical juncture that Sophy encounters Matty for the first time when she returns to school under the subterfuge of a lover to search for the "lost" engagement ring. Pretending to find out the ring, she attempts to narrate the story of her engagement to Matty but she is unaware that Matty is clever enough to understand her pretension.

At this critical moment having some initial doubts concerning the kidnapping plan and being slightly dissatisfied with Gerry's reluctance, Sophy comes back home. And it is one of the novel's most powerful dramatic scenes where Golding hints at Sophy's incestuous desire for her father. We have seen the unholy relationship between Evie and her father in The Pyramid, but in this novel Golding goes a step further in suggesting the possibility of incest and its horror in the relationship between Sophy and her abandoned father. Sophy's incestuous desire flares up : "before him, her unbra'd breasts rose up, their vulnerable, tender, uncontrollable, enslaving

points hardened, stood out and lifted the fabric of her shirt in a sign as clear as if it had been shouted"(155). But she is unable to act at that moment and gets furious at the failure of her nerves. Later, however, consoles herself that there will be "other occasions for outrage"(156).

Sex becomes an obsession with Sophy: it appears before her with its glittering attractiveness : "sex, sex, there's nothing like sex! Sex for ever!"(167). The world she inhabits is a hollow place corroded by evil : "it's a part of the whole running down"(185). Sophy develops sadistic tastes and enters the bleak world represented by the young generation of the 1970s. She decides to execute her kidnapping plan after Tony's return to England.

Matty's Revelation :

Meanwhile Matty, curious about Sophy's ring, considers the incident of the supposed engagement as a divine force which sets his imagination to work : "All day I was in a daze thinking about the ring and what it meant"(236). In his apocalypse three spirits appear, one

'all is white' pointing to a child informs Matty that this "child shall bring the spiritual language into the world and nation shall speak it unto nation"(239). Allegorically speaking the child is given the role of a redeemer to pave the way for salvation and it is co-related to Matty's position, for Matty will make tremendous sacrifice to establish spiritual order.

After this revelation Matty goes to see Edwin Bell and Sim Goodchild. Sim Goodchild the book seller, whose name betrays his intention, confesses that his interest in the young sisters - Toni and Sophy is mainly sexual and Edwin Bell has something nebulous in his sex life. It becomes evident that these persons are not free from evil; both of them come to learn that there is something in them which Sim Goodchild calls "the diabolical thing down there deporting itself"(194), which implies imperfection of human nature.

Matty seeks to find an opportunity to meet Pedigree who is released from jail and who still blames Matty for his public humiliation. But the meeting never takes place as the terrorists have already made headway with their programme. Sophy has organized an attack on the

school to kidnap an Arab boy with the help of Toni, Gerry and Fido. Matty, who is busy in repairing his bicycle, is knocked down on the way, a bomb explodes and the petrol tank is set on fire. Apprehending the kidnapers' evil motive, Matty rushes on the spot and saves the Arab boy at the cost of his own life.

Sophy, with her wishful thinking about "BILLION FOR BOY", (249) waits for the captive but Bill arrives to report that their attempt has failed; he also reports that Toni, Gerry and Fido - all have fled away. In an outburst of anger and frustration Sophy chides Toni's activities as : "Just ideas. Ghosts, Ideas and emptiness, the powerful terrorist"(253). Sophy's defeat is, in fact, the defeat of wrong self-assertiveness leading to futility.

The final part of the novel 'One is One' is significant in respect of Golding's moral vision. Matty saves the boy but dies in fire. Matty comes through fire like the 'burning babe' image¹ in the Book of Revelation.

1. "The Burning Babe" is a popular poem written by Robert Southwell. The poem realistically paints the Infant Christ not merely as the innocent Babe of Bethlehem but as the Infant Redeemer on fire with a love for humanity. Thus we have the spiritual insight into the Sacred Heart of Christ. Matty here plays the role of a martyr by a deliberate choice to sacrifice his own life to subdue the forces of evil.

Fire imagery is shown here as both destructive and redemptive; against the background of the Holocaust comes out Matty and his 'Christ-like' sacrifice assures the triumph of moral values over the forces of evil. Matty makes supreme sacrifice to foil the terrorists' plan and he seems to find an answer to his early question "What am I for?" He is the embodiment of positive moral vigour which, Golding suggests, can overthrow evil. Matty's apocalyptic vision is finally transmuted into redemptive love; the central theme of the novel occurs in Matty's journal, where in one particular place he observes : What good is not directly breathed into the world by the holy spirit must come down by and through the nature of man. 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"(235).

The spirit which Matty discovers is, in Golding's moral world, the spirit of love and understanding in the humanist tradition. The necessity of love echoed in the epigraph of The Pyramid, is again emphasized in the final section of Darkness Visible. Pedigree, now an old man, suffers from a heart-attack; in his moments of agony he realizes that Matty, who is now dead, alone had loved him,

although he put the blame on Matty for his professional hazard. In Pedigree's dying vision, Matty offers him compassion beyond ordinary perception and establishes a spiritual kinship with his love and forgiveness. This precisely reminds us of the Gospel of St. Matthew 7(1,2), "Judge not, that ye be not judged. For with what judgement ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again".

Matty appears as an agent of those 'disfigured human beings', who in Blake's vision, "learn to bear the beams of love"¹ and with this spark of love it is possible to reform man like Pedigree. During the moments of his lonely death in a park, Pedigree confesses his own guilt: "I never hurt anybody - they thought I hurt children but I didn't, I hurt myself"(265), and then unlike Fincher Martin he cries for divine help. It is at this critical hour Matty appears in his 'golden' vision amid the beams of sunlight that cut across darkness consoling Pedigree with a human touch : "A cloud moved away from the sun and the sun itself seized him with many golden hands and warmed him"(263).

1. William Blake, "The Little Black Boy".

It is an irony that the park keeper is unable to understand the moral pervasiveness of Pedigree. The park keeper makes a bitter comment at the dead man thinking him to be asleep : "He knew the filthy old thing would never be cured and he was more than twenty yards away when he began talking at him bitterly"(165).

In this novel Golding treats moral decay of contemporary society in more detail than what he has done in his early novels, but Golding at the same time has not abandoned his essential preoccupation with evil and spiritual values. His moral vision concerning good and evil is sustained and seems to have gained maturity with its assertion of positive values. Golding is usually branded as a pessimistic writer¹ but the total effect of Darkness Visible is not depressing, on the contrary, it ends with a positive indication that evil can be finally conquered through love and spirit of human understanding. Matty's sacrifice will not go in vain in a world steeped in darkness, it will assuredly act as a positive force for the moral progress of humanity.

1. Tom Paulin, "The Fire-Monster", Encounter, January, 1980, pp. 57-59.

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Golding's most recent work, Rites of Passage (1980), has confirmed his greatness as a writer of fictional narrative. He once remarked that he saw little point in writing two books that were similar in technical pattern. Each novel of Golding offers a new technical achievement of the author. Darkness Visible (1979), in which Golding broke a silence of eight long years is narrated by Matty in the form of his journal. Three different episodes are thematically united by a common moral concern which runs through the entire design. Matty finally emerges as a modern Ezekiel in a world plagued by chaos and darkness.

Rites of Passage, which deals with life on board a ship carrying cargo and passengers to Australia, is narrowly confined within the ship and the setting is as circumscribed as that of the coral island in Lord of the Flies. But it differs from Lord of the Flies in that it does not deal with an isolated group and social conventions are not stripped away to reveal the primordial human condition. The events

1. William Golding, A Moving Target, (London, 1982), p. 198.

take place sometime between 1944 and 1945 and are told in the first-person through Rattall's report to the Admiralty on Board.

If it is true that all the Island novels are alike it is also true that his novels are characterized by a thematic consistency and a formal structural design. They reflect the same moral earnestness, exhibit the same imaginative power, are set in remote places, deal with lonely individuals or isolated groups combining the ingredients of fable, myth and allegory.

Writing on Lord of the Flies, Golding considers it a fable making the assertion that "the fabulist is a moralist" and in another essay he wrote that "Our humanity rests in the capacity to make value judgements, unscientific assessments, the power to decide that this is right, that wrong, this ugly, that beautiful, this just, that unjust".² Golding believes that these are precisely the questions which 'Science' possibly cannot solve. "They can be answered only by the methods of philosophy and the arts".³ Golding's

1. Blake Morrison, New Statesman, (October, 1983), p. 24.

2. William Golding, The Hot Gates, (London, 1965), p. 130.

3. ibid: p. 130.

vision of sin and guilt, as it appears, does not conform to any systematic political or philosophical belief, it does not even fall within any narrow theological scheme.

The new novel deals with guilt and isolation like other early novels but from a different angle. The story takes place in the early nineteenth century. It concerns events which occur on a ship bound for Australia, where Talbot, whose diary records them, is going to take up a distinguished diplomatic career. Golding brilliantly unfolds life on board - the smell of the sand ballast, the problem of sea-sickness, the unfamiliar 'tarpaulin' language, the class - distinctions among the passengers and crew - are rendered with wonderful accuracy and naturalistic detail.

Sources and Analogues

Rites of Passage may have a plausible source in Elizabeth Longford's Life of Wellington. She describes an episode during a sea-voyage in which Mr. Blunt, a clergyman, died of shame :

They sailed in August. After only three days at sea the unfortunate clergyman got 'abominably' drunk and rushed out of his cabin stark naked among the soldiers and sailors talking all sorts of bawdy and ribaldry and singing scraps of the most blackguard and indecent songs. Such was his shame on afterwards hearing of these 'irregularities' that he shut himself up and refused to eat or speak.¹

The Duke of Wellington made an attempt to 'reconcile Mr. Blunt to himself', but within ten days the clergyman forced himself to death. This particular episode received Golding's immediate attention and he thought that this was "so horrific that I had to invent human circumstances to make us understand how a man could die of shame".² Although Golding creates an almost similar situation in his novel with the unusual death of the clergyman he does it with his own imaginative vigour and freshness of style.

1. Quoted by Ian Gregor and Mark Kinkead-Weekes, Twentieth Century Literature, Vol. XXVIII (New York, 1982), p.112.

2. ibid., p. 112.

Rites of Passage, in some ways, takes us back to Lord of the Flies, and though these two novels are separated by a period of more than two decades, the recent novel appears with a reassurance that the writer of the early novel is active and still retains his narrative power. The realistic account of events on the island in Lord of the Flies is now replaced by the re-creation of detail and atmosphere on a ship sailing to Australia.

Allegory in "Rites of Passage"

Like Lord of the Flies, Rites of Passage superficially reads like an adventure, but as Talbot notes, it is a story "with never a tempest, no shipwreck, no sinking, no rescue at sea, no sight or sound of an enemy, no thundering broadsides, heroism, prizes, gallant defences and heroic attacks"(278). It is not like a Conrad novel that renders sea adventure with romantic idealism. The world of the ship may, in a feeble allegorical sense, reflect the journey of life through this mysterious cosmos. It is not a straightforward allegory but the allegorical intention is perceptible in the background of the story. The small

world of the ship represents, in miniature, the cruelty and violence of the larger world outside. Allegorical ceremonies aboard the ship such as preparations for a dance when the gun comes up (197), Tolley as a victim of 'horrid ceremonies' (233), Tolley's preparation for a religious 'service' (245) and finally Tolley's funeral may not have direct allegorical significance but these rites are superbly constructed to examine the moral responsibility for the persecution of a soul in public shame and disgrace. Allegory is presented in a very encapsulated form and the stratified world of the ship, at the same time, serves as an emblem of society as a whole with moral issues at its centre.

Golding's stylistic forte

Golding's moral vision in Rites of Passage seems to be rather complex and the projection of such a vision through the use of journals reveals Golding's new technical range and variety. He has made use of the journal in a previous novel, Darkness Visible, where Natty records his mystical experiences, but the use of the journal in

this novel has been made in a more extended form. The style follows the 18th-century fashion: it is unprofessional in tone. The two diaries preserved by Talbot and Colley reveal characters and the strategy of this style is that moral issues are not fully involved until a shift of perspective occurs as in The Inheritors.

The novel begins with Talbot's journal dedicated to his "honoured godfather" (1) and throughout the first half of the narrative his journal establishes him as a self-deluded egoist, conscious of his aristocratic social position. The ship is a replica of society at that time with its class distinctions: gentry at the top, low class emigrants at a lower level, officers segregated from them as they belong to a higher social rank. The attitude and manners of different classes are rendered with detail and exactitude; the rituals and tradition of the navy, the cultural snobbery of Talbot, the ludicrous pretension of Brocklebank the painter, the 'sexual rapacity' and deception of his daughter, Zenobia - are conveyed with superb skill, converging on the ship. As regards class-distinction Golding himself has said, "In my book, there is a white line drawn across the middle of the ship. On one side of it is 'Us'. On the other side is 'Them'. That is a picture in

little of what has been 'right' - in at least, some ways - and also dreadfully wrong with England, for God knows how long".¹ Golding is mainly interested in the individual problem of sin and guilt but in his later novels he shows his strength in presenting the social scene.

The story begins with the journal written by Edmund Talbot which not only records events but is also self-revealing. Through the reading of his journal we form our first-hand impression about Talbot, a man of the world with a strong desire for women, who easily succumbs to the seduction of Zenobia Brocklebank. This priggish young man is assigned to a 'hutch' in the old vessel. When he tries to amuse his patrons and display his talents, his presentation of his fellow passengers makes them appear to be more than figures of fun. They are, in his estimation, 'grotesque' pictures of people who inhabit the small world of the ship. Colley, the parson, is described with scorn: "But this Colley has been dealt with by nature with utmost economy"(66).

Earlier Talbot's indignation for the clergyman is evident in his remark: "But when I heard that the little

1. William Golding, The Listener, 20 November, 1980, p.687.

person was to be allowed to address us I must own I began to regret my impulsive interference and understood how much I had enjoyed these few weeks of freedom from the whole paraphernalia of Established Religion"(65). Talbot seems to be spiritually insensitive and his irreverence for religion is perceptible in his attitude to the priest who stands for the established moral code.

Some of the characters are comically portrayed by Talbot in his journal. Mr. Prettiman, a rationalist, thinks that he is the "inveterate foe of every superstition"(56). He prepares himself to shoot an albatross 'in order to demonstrate his contempt for omens!' Mr. Brocklebank is seen in the company of two women, one of whom he claims is his wife and the other his daughter. Talbot thinks they are two 'doxies' 'in care of their Pandarus! Miss Brocklebank is approaching middle age but she tries to retain her charm with the help of artificial devices before it disappears for ever.

Social hypocrisy is exposed in a scene, where during the church service conducted by Colley, Brocklebank takes more interest in the pale girl who looks after the emigrants. Miss Brocklebank is a lecherous woman who attends

the service with complete indifference and mechanically utters "Amen"! with the priest. In another scene she quotes Coleridge in 'thrilling accents' :

" - alone, alone
All, all alone.
Alone on a wide, wide sea!"

But the irony is that she does not suffer from any spiritual or social isolation like the Ancient Mariner; on the other hand, with her 'animal spirits'(57) she can exploit any situation to her advantage. Through some of these scenes Golding powerfully unfolds social hypocrisy and pretension.

Evil in "Rites of Passage"

In Darkness Visible one can find a strong presence of evil in a fallen world dominated by two sisters, who constitute a very important section of the whole story. The writer's focus is more or less on public evil in a decadent post-war society where the twin sisters Toni and Sophy live in a complete moral void and are involved in anti-social activities. Individual persons are not free from moral

lapses but the dominant atmosphere in this novel stems from the dark world of the two sisters. The violence that develops in Darkness Visible is physical violence in which Matty, at the cost of his own life, thwarts the terrorists' plan to kidnap a minor boy from a preparatory school. Moreover, the story opens amidst the violence of war, with trails of smoke rising out of fire as a result of an air attack on London.

Rites of Passage seems, on the other hand, to be about personal evil; it shows the ways in which one individual can persecute another and drive him to madness and death. In this novel the violence that occurs aboard the ship essentially takes the form of the excessive mental strain of humiliation but at the same time, in a small scale, the harshness, brutality and capacity for mob violence are treated realistically in a small world of the ship.

The ship is under the command of captain Anderson who is like Ahab in his stern attitude to passengers : "He has, too", as Talbot reports, "a way of projecting his under jaw and lowering the sullen mass of his face on it, all the while staring up from under his brows,

that I conceive to be positively terrifying to his inferiors"(111). Instead of playing the part of Noah, Anderson assumes the role of a 'tyrant' and treats the priest with the utmost cruelty and detestation. The garden in the captain's deck is an inverted Eden and when Talbot asks, "I did not know that you had a private paradise, captain", (160) Anderson smilingly replies, "Do but think Mr. Talbot, this flowering plant that I am tending, still innocent and unfallen, may have been one with which Eve garlanded herself on the first day of her creation"(160). Talbot again interrupts, "Would that not presuppose a loss of innocence captain, precursor to the fig leaves"? (160).

The image of an enclosed garden shadowed by the menacing personality of its presiding being reminds us of Rappaccini's garden. Hawthorne's tale can be read as an allegory of evil influence of the scientist with his supernatural transforming power which, even his beautiful daughter, cannot escape. The story can also be interpreted in terms of Rappaccini's lust for knowledge, pride and man's fallen nature.

The captain, as we discover, hates the parson and

his hostility sweeps through the ship. Colley is not encouraged to cross the fo'castle and proceed towards the quarterdeck meant for the naval officers. The sailors also believe in certain superstitions and the captain irrationally thinks that to them "a person in a ship" is "like a woman in a fishing boat—a kind of natural bringer of bad luck"(193). This is ironically exemplified at a dramatic moment when the ship lies under the sultry sun in the equatorial belt becalmed like the Ancient Mariner's vessel because of his act of wanton aggression. The calm atmosphere prevailing around the ship and its static condition are described by Colley in his journal : "Our huge ship was motionless and her sails still hung down. On her right hand the red sun was setting and on her left the full moon was rising, the one directly across from the other. The two vast luminaries seemed to stare at each other and each to modify the other's light"(233).

One critic is inclined to see the conflict between Anderson and Colley as a conflict between the representatives of religion and the State.¹ But Golding's novel possibly eludes any simple generalization. Like Graham Greene's

1. William Nelson, Twentieth Century Literature, Vol. XXVIII, Summer 1982 (New York), p. 191.

whisky priest in The Power and the Glory, Colley is not free from moral weakness. He shows an indecent concern for a girl in the ship and Talbot writes : " Suddenly I remembered the poor girl and her emaciated face where a shadow lived and was, as it were, feeding where it inhabited. She must have had Colley's beastliness exhibited before her at a time when she had a right to expect a far different appearance from a clergyman"(151).

Colley also develops a homosexual interest in a handsome young sailor Billy Roger, who "unlike his reverse counterpart, Billy Budd, is anything but innocent".¹ Colley's letter, in spite of his moral lapses, reveals his obvious devotion and sincerity in his Christian mission. His 'fall' from grace in his homosexual tendency seems to be a natural phenomenon unchecked by excessive theological considerations which would have, otherwise, made him spiritually blind like Jocelin in The Spire. Colley is humiliated and mocked at aboard the ship but he finally emerges as a martyr as a result of the inhuman cruelty inflicted on him which leads to his ultimate death.

1. ibid; p. 191.

In a crucial scene of the novel *Reverend and Cumberham*, two officers of the captain, appear in a masquerade and drag the parson to the front part of the ship and dip him in a large tarpaulin bag filled with dirty water. Edmund Talbot and Zenobia Brocklebank miss the whole event as they are engaged in a sexual encounter in Talbot's cabin. The officers make sport of the priest, like Jack and his hunters in *Lord of the Flies*. Colley's humiliation is comically portrayed in this scene where he is made ludicrous with his naive faith before these 'pagan sailors'. Colley claims that he holds the powerful shield of religious faith as he wears "those ornaments of the Spiritual Man" (244); but his protective Christian armour proves inadequate before people who are insensible to religious values. Colley is humiliated on the deck and he passes through the passengers who have witnessed this scene, denuded of his clerical robes or any garments which can cover his body. Unable to bear this brutal assault and public disgrace, Colley shuts himself up in his room and refuses to eat anything. At the insistence of Summers, Talbot visits Colley in order to persuade him to give up his fast and return to normal life on the ship. Talbot tries to console Colley :

Well Mr. Colley, this is an unfortunate business but believe me, Sir, you are

refining too much on it. Uncontrolled drunkenness and its consequences is an experience every man ought to have once in his life or how is he to understand the experience of others ... In a day or two we shall laugh at your comical interlude ... Depend upon it, you will soon see things differently.

There was no response. 'I glanced enquiringly at
'Summers. Well, Mr. Summers?'

'Mr. Colley is willing himself to death'.(152-53)

Ian Gregor and Mark Kinkead-Weekes think that it is at this juncture that the novel comes close to its source.¹ The novel may have relevance to Elizabeth Longford's account of the young parson's self-mortification but the moral issues raised in Rites of Passage are not simple enough to allow an easy categorization. The parson in Elizabeth Longford's book gets heavily drunk and his behaviour at this moment borders almost on lunacy but Colley, in spite of his drunkenness which is rather forced upon him, is made a sacrificial victim of the ship's gruesome ritual like the ritual murders of Simon in Lord of the Flies,

1. Ian Gregor and Mark Kinkead-Weekes, op.cit., p.114.

Liku in The Inheritors and Fangall in The Scire. When Talbot reports Colley's death to Anderson, the captain remains unmoved. Talbot says, "I saw in his face neither concern, relief, sorrow nor triumph. He might have been made of the same material as the figurehead"(175).

Colley's letter

Colley's letter, addressed to his sister, enables us to see events in a new perspective. His letter deserves serious consideration as it is intended to reveal his nature. Colley can understand the "lurching brutalities, the wantonness, the casual blasphemies to which a passenger in a ship is exposed even if he is a clergyman"(186) but at the same time sees the whole voyage from a spiritual level with trials and temptations that can be overcome with a sense of devotion. While crossing the line he looks at the sky, the setting sun and rising moon; he sees them as wonders of God's creation. The journey begins with a shout of 'joy' like that of the Ancient Mariner after which follow farcical and sad events one after another.

Like the Mariner, who is ultimately able to bless the water snakes with a feeling of love, Colley does not dread the fathomless depth of the sea but sees the 'white' foam and the green weed that 'wavers' under the water with a sense of jubilation and is 'consumed' by love. He returns to the fo'castle on the ship and remembers his mission : "Now is the time; and after due preparation I shall go forward and rebuke these unruly but truly loveable children of OUR MAKER! It seemed to me then - it still seems so that I was and am consumed by a great love of all things, the sea, the ship, the sky, the gentlemen and the people and of course OUR REDEEMER above all"!(247). Such a contemplation on love for God's creation 'both great and small' reflects a fundamental Christian doctrine and inspired by this love, Colley is prepared to forgive the captain and others who have wronged him. He thinks that he is "more sinned against than sinning"(240) but still he craves for his 'SAVIOUR'S forgiveness' for the shame he has suffered. He learns to bear the insult with the consolation : "The true insult is to my cloth and through it to the Great Army of which I am the last and littlest soldier"(240).

In a true Christian spirit Colley is even prepared to forgive devils like Deveral and Cumbershum who are

responsible for the public humiliation of the priest, recalling the sad event on the ship Colley says in a forgiving tone: "I do not suppose that in any other ship they have ever had a parson to play with. No, no, I will not be bitter, I will forgive"(233).

It is somewhat difficult to pin down the moral tone of Rites of Passage as the story progresses towards the paradoxical presentation of a secular world in the "Godless vessel"(227), hostile to religious values and Colley's Christ-like crucifixion aboard the ship. His death however does not suggest philosophic nihilism, but in a larger world of conflict and savagery it paves the way for moral regeneration. Although the priest is guilty of lust, he is finally able to realize his clerical responsibility. He fears "the Justice of God, unmitigated by his Mercy!"(234), he believes that "the power of Grace is infinite"(247) and he fervently hopes that "the happiest outcome" of all his "distress and difficulty" is "OUR REDEEMER"(247). These are the last words of Colley's consolation which absolve him from self-degradation and ennoble his character in our eyes.

An enquiry commission is set up with the captain, Talbot and Summers to identify the persons involved in the

brutal murder of Colley, which indicates that the moral order has not totally collapsed. Some of the persons are asked to appear before the commission but the mystery concerning Colley's death is not resolved. The committee cannot come to a conclusion whether Colley's 'intemperance' caused by the 'indifference' of the officers, his sexual self-disgust or 'low fever' as suggested by the captain are directly connected with his death. When Summers wants to implicate the captain's officers in cross examination he is snubbed by Anderson as the captain is not willing to tolerate any 'frivolous accusations' against his officers, which, he thinks, will jeopardize the 'conduct' of the ship under his command. But one truth is revealed through the interrogation of the passengers that Colley was made drunk and then subjected to 'criminal assault'(254).

Wheeler, who serves Talbot and other officers for money, suddenly disappears when he is sought as a witness at the trial. Talbot assumes that 'he has fallen overboard' (265). On the same day when the enquiry is held Colley is buried at sea like Simon whose body is washed away and absorbed in the sea waves. Talbot is touched by these two deaths in the ship. When he recovers Colley's diary and reads it, we find that he has developed from an aristocratic

prig to a sensitive individual and realizes his moral responsibility. Talbot has discarded Wheeler and employed Phillips to serve him and this rejection by his master may be the reason for Wheeler's death. He had some knowledge of the affairs on board but before anything is brought to light he disappears. Talbot thinks : "Wheeler! he has gone like a dream, with his puffs of white hair, and his shining baldness, his sanctified smile, his complete knowledge of everything that goes on in a ship"(265). Talbot asks a self-tormenting question, "'At least", said I to Summers with meaning, "no one can accuse me of having a hand in this death, can they"?'(265). By asking such a question Talbot tries to exonerate himself from a sense of guilt he shares with regard to Wheeler's death.

If the world of the ship epitomises a secular "world of conflict, of birth, death, procreation, betrothals, marriages"(263) then Colley's death signifies the end of the 'religious impulse' in such a world. Talbot, as a representative of the secular force, says : "Life is a formless business, Summers. Literature is much amiss in forcing a form on it"(265). Talbot is unable to understand, at the beginning, that man can die of shame and the implications of its 'religious morality' but later he realizes his moral failure to assert himself when Colley was 'ducked'

in dirty water in the fo'castle. With a sense of regret Talbot says, "Poor, poor Colley! Forced back towards his own kind, made an equatorial fool of-deserted, abandoned by me who could have saved him"(277). With this growing awareness of his shame Talbot develops morally through Colley who thus serves as a moral touchstone for him.

Talbot's reaction to Deveral's inflated sense of social prestige shows his concern for common humanity. On one occasion Deveral, who always "broods and drinks"(266), visits Talbot's 'hutch' and informs him of his superior family status. When Talbot reflects that Deveral considers him like-minded as members of 'Noble family' his "face grew hot with shame"(269)

Talbot is moved by the deaths of two common men and makes a significant remark : "One birth does not equal two deaths"(269). He also thinks that Colley's burial at sea cannot be treated lightly and similarly Wheeler's death cannot be dismissed laughingly by the passengers. This shows that Golding's humanism which takes a significant turn from The Spire is sustained with the uniqueness of design in Rites of Passage. Such a vision of humanism

reminds us of Donne's sermon : "No man is an Island,
intire of it selfe; every man is a peece of the Continent".

With his keen perception of reality Talbot will conceal the true significance of Colley's death. What he will write to his sister "will be lies from beginning to end"(277). His understanding of human nature that men can be persecuted to death, that "men can die of shame"(278)- a kind of death which redeems Colley can only be fully understood by its moral implications, which, neither Colley's sister nor the ship's crew will be able to understand.

Talbot's final observation about the human drama aboard the ship as recorded in the concluding lines of his journal conveys a sense of impending evil : "With a lack of sleep and too much understanding I grow a little crazy, and I think, like all men at sea who live too close to each other and too close thereby to all that is monstrous under the sun and moon"(278).

Although Talbot ends his diary with this observation, in the total design of the novel, Golding's emphasis lies on the human personality and its ability to develop a moral consciousness and a power to realize the value of human relationships.

CONCLUSION

The novels which have been analysed in some detail in the foregoing chapters amply demonstrate that Golding's main concern as a creative writer has been to present in direct or indirect allegory the moral dilemma of the modern man. He observes that an appropriate epigraph for his writings would be a remark attributed to St. Augustine : "Woe unto me if I speak of the things of God; but woe unto me if I do not speak of the things of God".¹ He also says that "Modern man is appallingly ignorant of his own nature".² This deep interest in the human condition runs through his work. Golding does not attempt in his novels to justify God's way to man in a theological sense, but unfolds with unerring skill as a story-teller the perennial truth about human nature in its capacity for good and evil.

Golding was recognized as distinct from other writers of his generation immediately after the publication

1. William Golding, A Moving Target, (London, 1982), p. 202.

2. William Golding, "The Writer in His Age", London Magazine, IV (May, 1957), p. 45.

of his first novel, Lord of the Flies. In the hands of his contemporaries a new social pattern was being explored; characters were drawn from lower middle-class life who were conscious of being "outsiders" and at the sametime contemptuous of the established social order. The attitude of the 1950s is clearly revealed in Kingsley Amis's novels where life has no pattern nor any purpose for the individuals. Society offers no alternatives and there is no moral standard by which man's conduct can be judged.

Apart from this new trend in fiction, "angry social realism"¹ which dominated the literary works of the 1950s is also vividly portrayed by John Wain, John Braine and Alan Sillitoe. In their novels a new generation of young men with its typical mood of anger and dissatisfaction looks back on life. Contemporary society offers no basis for the nourishment of their soul as it evokes one's excessive interest in sex. Money becomes the only measure of earthly success while no other value is considered worthwhile in man's existence. Some of their novels explore the motives of a generation indifferent to culture and unmoved by religious values.

1. Malcolm Bradbury, Possibilities, (London, 1973), p.171.

The post-war novelists seem to be more cynical than their predecessors. They suffer from post-war disillusionment. They represent a generation which appears to have been deprived of its political and social aspirations. Idealism is looked at with suspicion; the outlook becomes invariably urban and provincial. In place of conventional heroes these writers have created anti-heroes who suffer from a sense of alienation and lack positive faith in their reactions to a situation.

While most of the contemporary writers have concentrated on the social scene, Golding turns towards moral problems. Malcolm Bradbury observes that post-war English fiction divides into two main streams - one is 'realistic' with lower-middle-class or working-class perspective and the other is the 'visionary' and 'fantastic' manner represented by Beckett, Malcom Lowry, Iris Murdoch and William Golding.¹ Golding's Free Fall, The Pyramid, Darkness Visible and Rites of Passage, to a large extent, reveal his social awareness.

Contemporary events have no doubt influenced his thought and outlook on life. Lord of the Flies arises'

1. ibid., p. 177.

out of the dreadful impact of World War II, and Free Fall vividly describes the plight of an individual in a concentration camp. Darkness Visible spotlights the terrorist activities of the mid 1970s. His novels, in some sense, "are rooted in the anguish and anxiety of their times",¹ but they are timeless in their appeal, for they deal with some of the fundamental problems of life.

Golding's position in twentieth century fiction is that being a writer with a modern sensibility he cannot possibly write pure allegories of the mediaeval kind. His handling of allegory clearly shows that he has revitalized the form by fusing it with his personal symbolism, anthropology and psychological realism. He has succeeded in bridging the gap between the allegory of the past and the psychological realism of present-day fiction. His works are best described as a composite form in which allegory, myth and symbolism are fused into a unity such that it is difficult, if not wholly impossible, to isolate and differentiate the various elements and techniques which are found to be simultaneously present. While a work like Lord of the Flies is more allegorical, The Inheritors

1. Walter Allen, Tradition and Dream. (Penguin, 1965), p. 308.

is an attempt to convey the writer's vision of the human condition in the form of a myth.

In certain respects, allowing for the differences of their background and approach, it is possible to see a kind of affinity between what Joyce attempted in Ulysses and Golding's Ceuvre. Joyce gives us a modern myth which is meant to be read on at least three different levels : a picture of a Catholic Dublin; as a portrait of corruption, moral and religious in the contemporary world; and as a tapestry modelled on Homer's Odyssey in which the correspondances between mythical Hellas and twentieth-century Europe sharpen and accentuate the reader's awareness of the infinite complexity of life.

Some commentators think that allegory sets obvious limits to Golding's development of character, and in an interview¹ Golding has admitted to this lack in his novels. Normally in a novel a character is developed in relation to the plot but in Golding it is developed in a different mode. In his works character is revealed as in a drama with a deep awareness of the psychic pattern of the character. Pincher Martin's character is revealed through the memory

1. Jack I. Biles, op.cit., p. 7.

flashback, Sammy in Free Fall develops through his moral awareness, Jocelin in The Squire grows with his conflict till the end when he strives for divine forgiveness. Golding is a complex writer who does not totally avoid contemporary events but uses his method for his own ends. Allegory thus serves an important technical function in Golding by revealing his deep moral consciousness.

In modern times allegory is not seen to be confined within the religious themes of the Middle Ages; its ramification in terms of political, social and moral events add a new awareness and dimension to this literary genre. George Orwell's Animal Farm is a political allegory directed against authoritarian rule. Some farm animals resent their servitude to men and start a revolution. They succeed in driving away their old master but eventually they themselves succumb to hypocrisy and injustice like their predecessors. In the same connection one could also mention T.F. Powys's Mr. Weston's Good Wine, a powerful moral allegory with a religious overtone.

Eugene Ionesco's Rhinoceros is one of the most powerful political allegories of our time. It is a criticism of the totalitarian state and mass hysteria which vitiate

clear and logical thinking. It is also an attack on social and moral inertia that lurk beneath the veneer of civilization. Bergner, the central character of the play, tries to defend himself with love and human concern but these topple down when every one outside turns into a rhinoceros.

While these modern writers have shown their predilection for political allegory, Golding falls back upon moral problems which characterize his novels. His moral concern, however, does not prompt him to write pure allegory of sin and death. His allegory of innocence and evil finds expression in the complex pattern of human behaviour. His early novels may be termed allegorical but in his later novels allegory is fused with social, moral and psychological dynamism of human life.

Golding's central concern with the problem of evil brings him close to Graham Greene. In a broad sense Golding has chosen the allegorical mode whereas Graham Greene projects a Waste-Land vision of contemporary society in a realistic manner. Graham Greene is "obsessed with the plight of fallen man, with the split in man's mind, the insidious attraction of evil, the insidious attraction of good; and he has always been obsessed by the meaninglessness,

the seediness, the vulgarity of a society living without a sense of God".¹

Greene became a Catholic in 1926 and it is not until the appearance of Brighton Rock that the true voice of a Catholic novelist is heard. The hero of the novel, Pinkie, is a young gangster leader, who, as a Catholic, thinks in terms of good and evil but in his demonic ambition chooses evil and damnation. Brighton Rock is a powerful exposition of the seamy side of life. In many ways it can be taken as the archetypal Greene novel in which the sinner comes nearer to God and is likely to receive grace than the innocent humanitarian.

Graham Greene's another religious novel The Power and the Glory tells us the story of a whisky priest with a natural daughter during the time of persecution. The priest recognizes his weakness and feels that in setting a bad example he has deviated from his true religious duties. He is shot like other priests, but in spite of his drunkenness and sexual crime, he is in the end true to his God and realizes that salvation can be achieved only through

1. Walter Allen, op.cit., p. 224.

martyrdom. The Heart of the Matter deals with the innate sinfulness of man and his need of divine mercy.

Apparently more interested in evil than good. Greene creates individuals like Dostoevsky's Ivan Karamazov or some of Mauriac's heroes "whose souls become battle grounds between the forces of good and the devil".¹ Greene's moral preoccupation offers him scope for the exploration of inner conflicts of characters but his Catholic concern with evil invariably leads them to self-destruction. Golding is not a Catholic writer like Graham Greene.

Golding's novels do not convey the impression that the sinner is more capable of receiving divine grace than the innocent man. He powerfully depicts man's innate depravity but believes that salvation lies not in external grace but in his self-realization and a proper understanding of humanity. Graham Greene's attitude to life seems to be pessimistic and life denying² culminating in the self-destruction of his heroes. Golding can see the possibility of a better world. Sammy Mountjoy in Free Fall emerges from

1. Frederick R. Karl, op.cit., p. 99.

2. Arnold Kettle, An Introduction to the English Novel, Vol.II, (London, 1962), p. 174.

the abyss of his suffering with a realization that it is possible to establish a bridge between the worlds of flesh and spirit.

Jocelin, the self-deluded priest in The Spire, acts on his blind faith but is ultimately made to realize his own folly and he asks forgiveness from persons he has ruined. Oliver in The Pyramid reaches a point through his social relationship when he can realize his own failure in emotion. He moves on with a hope for a new beginning in life. Matty in Darkness Visible is committed to positive values and sacrifices his own life to counter the forces of evil. In Rites of Passage the moral order is restored when a committee is set up to enquire into the death of a clergyman. So the world that Golding depicts is not as 'negative' as Peter Faulkner thinks.¹ Golding's moral preoccupation shows his affinity with Hawthorne and Melville as one distinctive strain in American fiction is its religious allegory. Hawthorne's sensibility is primarily religious and the persistent theme in tales like "Rappaccine's Daughter", "The Minister's Black Veil" and "Ethan Brand", is pride in its several manifestations. It is considered

1. Peter Faulkner, Humanism in the English Novel, (London, 1976), p. 177.

the worst of sins from the Christian point of view because it is totally incompatible with the essence of the two commandments which are given central place in the Christian doctrine by Christ himself: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind ... And thou shalt love thy neighbour as thyself. On these two commandments hang all the law and the prophets", (St. Matthew, 22, 35-40).

Pride, as opposed to love, alienates man both from God and his fellow beings, it denies human weakness and common brotherhood and is impervious to humility. In the face of man's common nature, Hawthorne and Golding consider pride as a tragic perversion but Golding's vision is not coloured by the Puritanic view of life which seems to have "impressed upon the New England literary mind".¹

The Scarlet Letter is an allegory of evil inherent in human nature. Hawthorne's thematic core is already stated in "Young Goodman Brown": "Evil is the nature of mankind. Evil must be your only happiness. Welcome again,

1. Quoted in Gabriel Gosipovici, The World and the Book, (London, 1979), p. 156.

my children, to the communion of your race".¹ The Scarlet Letter is essentially a tale of sin and repentance.

Hawthorne works within the Puritanic code in this novel but he transcends Puritanic narrowness when he hints at the ideal existence on the basis of true understanding.

Although Golding does not write within the Puritanic framework he shares certain basic characteristics with Hawthorne in emphasizing tolerance and human sympathy. The author of The Scarlet Letter treats evil by means of a complex psychological romance with a heavy stress on repentance for the attainment of divine grace : "Hester Prynne", cried he (Dimmesdale) with an outburst of emotion, "in the name of Him, so terrible and so merciful, who gives me grace, at this last moment, to do what for my own heavy sin and miserable agony I withheld myself from doing seven years ago, come hither now, and twine thy strength".²

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1. Nathaniel Hawthorne, Hawthorne : Selected Tales and Sketches, ed. by Hayatt H. Waggoner, (New York, 1964), p.20.
 2. Nathaniel Hawthorne, The Scarlet Letter (New York, 1959), p. 235.

What is important in *Jelling* is however not repentance but self-knowledge in the process of man's resurrection. The purpose of the author in his novel is to provide an image to improve human behaviour and thus create a climate for justice and sanctity in life.

Hawthorne's compatriot Melville is deeply interested in the problem of good and evil like Jelling, and on reading Hawthorne's tales Melville comments: "You may be bewitched by his sunlight, transported by the bright gildings in the skies he builds over you; but there is the blackness of darkness beyond".¹ *Moby Dick* is a profound symbolic study of evil; it is about the alienation of life that results from Ahab's neurotic self-dependence. There is a reason to think of Ahab as guilty of hubris in the Greek sense or of excessive pride in the Christian sense. Ahab is doomed as his conflict with the whale "becomes the struggle against a Calvinist God, whom Ahab confuses with the traditional figure of the Devil".²

1. Herman Melville, "Hawthorne and His Moses" in American Poetry and Prose, Vol.II, ed. Norman Forester, et.al. (New York, 1970), p. 139.

2. Leslie A. Fiedler, Love and Death in American Novel. (London, 1967), p. 357.

As a symbol the whale is suggestive of a multi-dimensional meaning but the meaning is relevant to a definite context - sacramental, homiletic or moral. The whale is as significant as Nature herself, like nature the whale is paradoxically benign and destructive. It is massive and brutal like Spenser's Dragon but at the same time beautiful and innocent like the Albatross in "The Ancient Mariner". Thus the whale suggests moral ambivalence through the use of traditional and cosmic symbolism. This does not, however, characterize Golding's work. Golding's symbol is not traditional or concrete; it is diversified both moral and individual at the same time, and it receives inner vitality with the shift in human situation.

Billy Budd sets up a Conradian dilemma as Captain Vere faces some of the insoluble problems involved in man's life in society. It also focuses on the doctrine of man's fall in a vivid drama when Billy, apparently an innocent man, kills Claggart and faces death penalty. Melville is "impressed by Schopenhauer's frequent declaration that Christianity presents a significant truth that human nature is fundamentally corrupt".¹ Golding also believes that human nature is corrupt but his vision does not seem

1. F.O. Matthiessen, American Renaissance, (New Delhi, 1973), p. 502.

to be blurred by pessimism. He always presents in his novels a choice between good and evil and his redeeming faith in the ultimate goodness of human nature brings out his strong difference from Melville's dark vision.

Golding's moral vision, in some ways, connects him with great twentieth century European novelists like Camus and Kafka. Camus's The Plague is both allegorical and symbolic; it is allegorical in so far as it becomes an emblem of evil in man. Camus's own assertion during his address to a group of Catholic monks : "I share with you the same horror of evil. But I do not share your hope, and I continue to struggle against this universe where children suffer and die,"¹ shows an affinity with and a palpable divergence from Christianity.

Camus believes in universal evil which is almost analogous to Original Sin. This is explicitly stated in The Plague : "I can say I know the world inside out, as you may see that each of us has the plague within him, no one, no one on earth, is free from it".² Camus accepts evil

1. Albert Camus in Camus, A Collection of Critical Essays, ed. Germaine Bree, (Engle Wood Cliffs, N.J. 1962), p.56. .

2. Albert Camus, The Plague, trans. Stuart Gilbert, (Penguin, 1948), p. 207.

in man but unlike Golding does not believe in spiritual salvation because of his rejection of divine grace. Salvation in Camus lies in secular humanism and not in its divine manifestations : "Salvation's much too big a word for me, "says Dr. Rieux in The Plague. "I'am concerned with man's health; and for me his health comes first".¹ The self-contained, closed world of Camus without any transcendental hope as explained by the Myth of Sisyphus is not the same world as Golding's; the latter's vision includes both worlds - mundane and spiritual.

Kafka's novels can be seen as allegorical but these are extended into the area of symbolism. His novels are symbolic expressions of man's predicament in a strange world. Max Brod maintains that "Kafka is never allegorical but he is symbolic in the highest sense".² Each story of Kafka presents a parabolic treatment of man in his moral crisis; it also depicts man's passionate and futile attempt to integrate himself in a world which is alienated from God. Man is "out of focus", and such an awareness gives Kafka's work its unique strength.

1. ibid., p. 178.

2. Max Brod, Franz Kafka, trans. C.Humphrey Roberts and Richard Winston (New York, 1960), p. 194.

The protagonist of "The Metamorphosis" wakes up and finds himself transformed into a huge insect, cut off from his family. There is no prospect of redemption from loneliness and guilt because God is inaccessible. The Trial is a book about man's guilt and his "freedom to accept the responsibility of his own guilt".¹ In The Castle the Land Surveyor tries in vain to get access to the castle which he considers to be the final destination. "There is a goal but no ways; what we call the way is mere wavering".² Kafka accepts the premise of universal guilt in the human condition and leaves his heroes in spiritual enigma. Golling does not create such absurd situations with sheer despair as Kafka did, although he shares Kafka's concept of universal sin.

It appears from the treatment of evil that it is the sense of universal evil that lies deeply embedded in the consciousness of many modern European writers. They have tried to define human predicament in terms of certain philosophical beliefs which have gained popularity in the twentieth-century.

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1. Theodore Ziolkoski, Dimension of the Modern Novel, (Princeton, 1969), p. 44.
 2. Quoted in W.H. Auden, The Dyer's Hand and other Essays, (London, 1962), p. 162.

Golding as novelist writes with moral assumptions, which, on the level of perception appear to be clear, but on the level of execution assume complex dimension. As far as his vision of good and evil is concerned Golding belongs to the moral tradition of English literature as a whole, although he deviates from the central tradition of the English novel which is basically a tradition of social manners and morals.

Golding's allegorical aesthetics finds a parallel in Dostoevsky. Like Dostoevsky, he believes that man is an ethical being who must create his moral self and through humanism he must create within himself a love of God. The author however, does not offer any dogmatic interpretation of sin nor does he condemn the whole human race. He believes that under certain situations man regresses as a result of some deficiencies inherent in human nature. This is not strictly a Puritanical concept but it is life seen through humanistic eyes.

In an interview Golding says, "In all my books I have suggested a shape in the universe that may, as it were, account for things. The greatest pleasure is not-say-sex or geometry. It is just understanding. And if you can

get people to understand their own humanity - well, that's the job of a writer".¹

Golding does not offer salvation in a conventional manner. Lack of 'grace' for salvation in his novels led Paul Elmen to argue that "Golding's novels are, from a Christian point of view, incomplete".² Such an interpretation of Golding's work does not offer a true and comprehensive account of Golding as novelist for he is not limited to Christian dogmas of sin, damnation and salvation.

In the foregoing analysis of the novels of William Golding certain characteristics of his allegorical mode have emerged. Golding does not write pure and simple allegory of sin and salvation. He weaves dramatic possibilities, anthropological bias and psychological interest within his broad allegorical design. Thus he has infused new life blood in a very traditionally old form. Golding has shown remarkable structural ingenuity in presenting his moral vision through techniques which he changes from novel to novel as has been discussed earlier. He has shown the originality of his art in exploring the human mind within the dimensions of Christian thinking.

1. See O. Webster, Books and Art, March, 1958, p.16.

2. Quoted in Peter Faulkner, op.cit., p. 177.

Golding's moral vision concerns the abiding question of good and evil. But he does not offer any solution to the moral problems of humanity in the traditional religious form. Nor is it perhaps possible for him, in this age of perplexity and spiritual despair, to offer any salvation in terms of divine grace. He chooses, what appears to be the only alternative open to a humanist like him - a humanist steeped in liberal values - of emphasizing the supreme necessity of love, sanity and compassion.

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