Concluding Remarks
As is evident from the preceding chapters, Golding's versatility and a wide range of stylistic and technical devices contribute towards making him a singularly brilliant novelist. It is his ingenuity as a stylist which has most strikingly set him apart from his contemporaries. His unaffected and straightforward style with its rich verbal language, in conjunction with a highly organized construction, distinguish him as a novelist of real artistic feat.

There is a fine architectural order in his works which may not be apparent to an inexperienced reader. In fact, initially most readers find his writings difficult and obscure because of unusual shifts in perspective and uncommon thematic aspects. His intense concentration of meaning leading to a condensed form of writing is another reason for his inadvertent obscurity. A penetrating insight into the stylistic contraption of Golding is the only nexus to a better understanding of his works.

In literature, technique has its own importance. Hence the subject-matter of a text also becomes an integral part since "technique is the only means" the writer has "of discovering, exploring, developing his subject, of conveying its meaning and finally of evaluating it." From Golding's subject-matter, it can be observed that his literary vision is basically spiritual and hence he is often hailed as a religious writer. This religious fervour is subtly interwoven...
in almost all his novels which gives them a fabulistic dimension. Most of Golding's novels vividly portray man's degeneration and dwell on the duality existing in each individual regarding the tension between the flesh and the spirit. His hopes and fears rest on original sin, and on the darkness of man's heart. These, according to him, are not imposed from without but are superimposed from within and form a part of life. As the previous chapters have already focused upon, Golding's subject-matter is thus concerned with the "meaning of life" and human values in flux. His stylistic techniques are designed to make the reader encounter experiences which may be fabulistic, realistic or spiritual. Regarding his own nature, Golding once commented that he was "a cosmic optimist and a universal pessimist." It is the synthesis between these self-conscious modes of feeling that gives his novels the rare texture of symbolical ambience. The Inheritors, for instance, although outwardly pessimistic, ends with an optimistic note with focus on the "little devil" — "The sun shone on the head and the rump and quite suddenly everything was all right again . . ." [233].

Golding's style and technique have the definite qualities of a post-modernist writer. His formal techniques and style correspond to a perception of the realism of his contemporary times. Through characters projected as natural inhabitants of the world, Golding's significance as a realist comes to the fore. His characterization is significant since as a post-modernist writer he portrays anti-heroes more often than heroes. Another peculiarity of his contemporaneity with post-modernist writing is the open endings of his novels unlike the closed endings of the traditional novel. In this aspect, novels like Darkness Visible and Rites of Passage have open endings where the mysteries are not explained. In Darkness Visible, the end of Pedigree and Matty are not explained, whereas in Rites of Passage the mysterious end of Colley and
the drowning of Wheeler remain enigmatic. Another modernist element is a kind of uncertainty hovering in the background which might explain the mystical quality usually found in his fiction. In Golding's technique of writing we also find metaphysical asides to the reader, as in *Lord of the Flies* when the pig's head surrounded by flies talks in "voices"; presence of discontinuity, as for example, Lok going off to sleep in the middle of his narrative in *The Inheritors*; unpredictable changes of tone, as is apparent in *The Paper Men* regarding the unpredictable change of mood in Barclay; and sometimes there are contradictions, as in *Pincher Martin* where we find the anti-heroic theme contradicting the heroic theme of survival. His use of repetitions is also very common. It is a highly conscious poetic style which helps expose an inner consciousness of the mind. For the use of the above techniques, Golding can be rightly called a contemporary "avant-garde" writer.

As can be observed from the foregoing chapters, Golding did not have any rigid or fixed rules regarding structural and narrative devices. His flexibility and plasticity of form remove the flaws of monotony and rigidness in his rationalised prose.

As shown in Chapter II, Golding's narrative technique and design suggest shifting perspectives, flashbacks and a stream-of-consciousness highly reminiscent of Virginia Woolf. Occasionally, his narrative has a multiple point of view instead of the simple omniscient one as in *The Pyramid* (Section III). A linear evolution of story is something Golding is not fussy about; his novels sometimes have a "reversal" point of view. A work is so designed that sometimes the reader has to go back and re-read the whole story in order to understand the text fully. At times, Golding also blends the observer point of view and the limited point of view as in *The Inheritors*. The use of dual
perspective imparts to his narrative an extra dimension as found in *Rites of Passage*. Occasionally his narrative is dialectic as in *Free Fall*.

The foregoing chapter on "The Plot-Structure" (Chapter III) shows that his structures are broad based and multifaceted. Some of his novels have affinities with the traditional 'Bildungsroman' and 'Kunstlerroman' whereas some of his structures have quasi-concealments and oblique clues as in *Rites of Passage*. The beginning and the end of Golding's novels are always crucial; his structures are formed in such a way that in his end is his beginning. In *Pincher Martin*, it becomes quite obvious that with the death of Pincher, Golding has actually given a new beginning to the novel. He conveys a constructive meaning through the structure of his novels giving due emphasis on their form and an unifying organization. It is through his structures that Golding makes the reader "see" through the third eye into the depths of this universe and beyond. There are also certain structures of mystery to be discovered in most of his novels like *Lord of the Flies*, *The Inheritors*, *Darkness Visible* and *Rites of Passage*. Some of his novels have a circular structure as in *Darkness Visible* which begins and ends in flames, and *The Paper Men*, which begins and ends with a resounding gun shot. All in all, his structures are artistically manoeuvred to convey a tangible experience to the reader. His is a well-planned style and every small detail is taken into consideration in all his fictional works.

Golding's prolific style comes compellingly alive in his characterization. As already depicted in Chapter IV, Golding deals with characters having complex mental processes with a reservoir of self-consciousness. He does not tell us much about his characters from the outside, nor does he give us elaborate descriptions of them. Like a true artist, he leaves it to the story to un-
Golding's presentation of characters is not hinged upon the traditional heroes and heroines, nor does he create characters that are stereotypes. His are opaque characters with an element of mystery. To delve into the inner recesses of his protagonists, he uses the modern introspective technique. Sometimes his characters remain impenetrable and indefinable, like Matty.

Chapter V discusses in detail Golding's prose style. His easy and unpretentious style resembles the style of Hemingway at his best. His ability to use metaphor and simile, to understand relations and contingencies, to perceive the use of symbolism are some of the substantial characteristics of Golding's style. His theme of existentialism, parody, "going backwards in order to go forwards", his note of irony, tone of satire and a rare comic texture are the elements of his style which cannot be overlooked.

Golding's intensely concentrated style and various technical devices are instrumental in making him a meticulous craftsman. His intellectualism coupled with a delicate aura of self-confidence are instrumental in making him one of the finest writers of his age.