The Narrative Technique
Golding's narrative technique displays a rare artistic innovativeness and great imaginative power. His literary virtuosity is best demonstrated in his realistic handling of theme and technique which brings a sense of professionalism to his varied works, marking them off as complete paradigms of art.

Although he has used the traditional linear narrative in a few of his novels, he, like Conrad, is not always enthusiastic about a chronological presentation of a story. In the words of Redpath, "Chronological displacements are a central feature of Golding's work, even more so than the shift in perspective" and it aptly describes Golding's narrative technique. The following is a study of his various stylistic devices and techniques employed in his narrative works and each of his novels has its own peculiar style and technique.

Golding's first novel, Lord of the Flies, appears to be an interesting adventure story for boys but underlying it is a grim conflict between good and evil in human civilization. Golding takes the stance of an omniscient narrator in this work. He gives his reader an impartial view of life on an island inhabited by school boys. To do this, he uses the simple device of the traditional linear narrative which becomes integral to the proper unravelling of the story.

In the opening chapter, Golding reveals to us obliquely that a plane carrying schoolboys from an atomic war-torn England crashes on a tropical is-
land. Through third-person narrative, Golding introduces us to all the charac-
ters in the first chapter itself and makes a significant revelation that there are
no "grown-ups" on the island. The tone is, therefore, of freedom mingled with
"the deep bass strings of delight." Only later the tone of delight changes to
that of fear and uncertainty. C.B. Cox is quite right in commenting that the
basic idea of placing boys on a lonely island without any grown-ups and "let-
ting them work out archetypal patterns of human society, is a brilliant tech-
nical device" coupled with a simplicity which can be easily understood by a
"modern audience."2

Golding has here avoided the use of the first-person narrative and has
taken the stance of a third-person omniscient narrator in order to narrate the
story from the points of view of the central characters. Unlike Aristotle who
"believed characters to be necessary only as 'agents' or 'performers' of the
action"3, Golding believed in the subordination of action to character.

Golding wants to communicate through his narration that evil is present
in all human beings: even in those people who try to be sane and civilized. It
can then be assumed that in the delineation of characters, it is the author's
own voice. Ralph is the most important character in the novel and most of the
story is narrated from his point of view. He is "the learner, the 'eye' "4 of the
novel. There are narrative shifts in the story with the perspectives of Jack,
Piggy and Simon, and these provide a multiple point of view. It is essential to
note that Golding gives us a realistic picture of school boys without camou-
flaging feelings and actions. Their "drama and conflict"5 are described with
relentless accuracy and great narrative skill. He makes use of "objective" nar-
ration and it assists in merging the author's point of view with that of his
characters. His characters thus help serve as his mouthpiece.
A significant technical device that Golding uses is an "aside" in Chapter Six which gives prior information to the reader of the parachutist and only later the children come to know about it. Golding does it in order to involve the children in a voyage of discovery regarding the "beast" and an "aside" helps remove any kind of obscurity in the reader's mind.

The arrival of the adult naval officer towards the end of the novel brings a sudden shift in point of view. James Gindin calls this technical device a "gimmick" (which originally is Golding's own term) and Golding has used this device in all his early novels. Regarding Lord of the Flies, Gindin comments that the rescue is ultimately a "'gimmick', a trick, a means of cutting down or softening the implications built up within the structure of the boys' society on the island." 6 The story so far has been mostly presented through the consciousness of the child protagonist, Ralph, and the sudden narrative shift not only evinces irony but also has a jarring effect on the reader. According to Virginia Tiger the dual movements in the narrative structure involve irony because the "child's world on the island is a painful microcosm of the adult world. . . ." 7

In Lord of the Flies we find some splendid descriptive passages highlighting aesthetic beauty in the novel. The description of the conch is pictorial as well as graphic. The conch becomes an awe-inspiring object in the hands of the children as it becomes monumental in restoring peace and harmony on the island. Golding prefers to give a description of the conch in the third-person narrative couched between a direct narrative of Piggy. Here is an extract:

In colour the shell was deep cream, touched here and there with fading pink. Between the point, worn away into a little hole, and
the pink lips of the mouth, lay eighteen inches of shell with a slight spiral twist and covered with a delicate, embossed pattern.[22]

Rather than Ralph, the conch is more integral to Piggy's rationality and towards the end of the novel, we find that as soon as Piggy meets his terrible end by falling forty feet below, the conch, too, meets a similar fate. In an explanatory tone the author's voice is evident in the following line: "The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist" [222]. Unlike Thomas Hardy's *Far from the Madding Crowd* which abounds in chance and accidents, Golding's novel is not based on chance but is a deliberate and calculated attempt to destroy and kill, which is the ultimate source of all evil.

*Lord of the Flies* has an allegorical narrative movement which makes Golding excel as a story teller. On the surface, he relates an adventure story for boys, and beneath the exterior there is an explicit moral point. For this reason, it becomes necessary for the author to present the narrative method figuratively — here characters and incidents coalesce to form a single unified meaning. To cite an example, the following lines help explain the allegorical side of the novel:

Roger stooped, picked up a stone, aimed, and threw it at Henry — threw it to miss. The stone, that token of preposterous time, bounced five yards to Henry's right and fell in the water. Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger's arm was conditioned by a civi-
Against the backdrop of a primeval setting, Golding does not describe but shows us how human society is conditioned by a certain pattern of behaviour. Through his narrative which is highly metaphorical, the readers can understand the relation of one thing or idea to another.

The mention of a "beast" is the single most important symbol in the novel. In the words of Virginia Tiger, "At the heart of the fable's mythopoeia is the visual hieroglyphic or symbol of the severed Head of the pig." This is essential for Golding in order to drive home the fable to the readers. He adopts a method both dramatic and pictorial to describe the beast. The first mention of a beast is in the form of a "snake-thing" and a "beastie" [46]. The eerie feeling of a beast is achieved through a direct speech pattern, "... But you can feel as if you are not hunting, but — being hunted; as if something's behind you all the time in the jungle" [67]. This is followed by an indirect narrative which may be assumed as the author's voice, "They were silent again: Simon intent, Ralph incredulous and faintly indignant ..." [67]. This enables the reader to understand and he can thus construe the situation better. The tone is obtrusively that of anxiety and fear.

The scene where Simon confronts the beast, that is, the Lord of the Flies, which is nothing but the severed head of the pig left on a stick by Jack, as an offering to the beast, is by far the most dramatic and meaningful scene in the novel. Simon's confrontation scene with the beast is juxtaposed with Jack's activities in the jungle and in order to bring in the contrasts in the two separate worlds, Golding's description through images is worth mentioning. In Simon's world we find: "Beyond the screen of leaves the sunlight pelted down and the butterflies danced in the middle their unending dance. He knelt down
and the arrow of the sun fell on him" [164]. In Jack's world, "The afternoon wore on, hazy and dreadful with damp heat... and the air was hot and still " [167]. Through the tonal variations, the reader can assume that Jack's world is dark and stifling, full of "dirt and decay" [96] whereas Simon's is that of light and redemption.

Golding uses Simon as his mouthpiece to convey his view regarding evil inherent in man. In the confrontation scene with the Lord of the Flies, Simon has an imaginary conversation with the beast when he is about to have an epileptic fit. This "substituted vision" as Pelham Edgar calls it is a brilliant rendition of Golding's subtle narrative technique. Most of the direct narrative of the beast ends with an interrogative mark which gives a tone of cynicism and a domineering attitude. Some instances are cited:

"You don't want Ralph to think you're batty, do you? You like Ralph a lot, don't you? And Piggy, and Jack?" [177]

"You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?" [177]

The peculiarity of the above mentioned direct narrative is one-sided which evinces that Simon personifying goodness is rather weak when juxtaposed against the beast, personifying evil. A metaphorical allusion becomes apparent when the voice of the intrusive narrator comments that "Simon was inside the mouth" [178]. It indicates that Simon has at last perceived evil; he has learnt that evil is innate in man.

A realistic picture of the parachutist is derived from Simon's point of view in the third-person narrative. Golding uses the objective technique to describe the parachutist, an external symbol of evil: "The tangle of lines showed him the mechanics of this parody; he examined the white nasal bones,
the teeth, the colours of corruption" [181] (underlined for focus). The focaliser, "this parody" is ostensibly the author's voice wherein Golding wants to emphasise that the less important parachutist is an imitation of the Lord of the Flies. Golding's combination of the pictorial and the dramatic is evident in the sentence: "Simon knelt on all fours and was sick till his stomach was empty. Then he took the lines in his hands; he freed them from the rocks and the figure from the wind's indignity" [181].

Golding's skill as a narrator comes into the fore when he narrates the death of Simon. The scene is rendered with the effective use of a crescendo. As for example, "The chant rose a tone in agony" followed by "The shrill screaming that rose before the beast was like a pain" [188]. The scene echoes the harsh reality of unbridled savagery of the boys. The oft-repeated phrase, "'Kill the beast! Cut his throat! Spill his blood!' [187, 188] and finally "'Do him in!' [188] has an ominous tone. There is an overt change in the tone of the narration after the heinous crime has been committed. It conveys the picture of "peace after a storm." The narration automatically becomes quiet and sober and full of descriptive natural grandeur: "The edge of the lagoon became a streak of phosphorescence which advanced minutely, as the great wave of the tide flowed. The clear water mirrored the clear sky and the angular bright constellations" [189].

An important feature of Golding's narrative technique and style is the use of repetitions. Besides the ideas and structure which are repeated in a natural sequence of story-line, the words, too, are repeated frequently. For example, Piggy's description of the little boys: "'Like a crowd of kids' " [50] repeated twice and similarly "'Like a pack of kids: ' " [58]. "Began to pick his way" is also repeated twice [11, 50]. The word "ululation", and "a stick sharpened at both ends" are often repeated. This adds to the rhythmic beauty of the
story. At the same time these words are made to suggest more than their own determinate significance. The mention of Jack's eyes is repeated very often in a derogatory manner, thus giving us an insight into the personality of Jack.

Discontinuity is a common practice of most post-modernist writers. In Golding, too, we find discontinuity and ellipses very often. Some sentences of Golding in *Lord of the Flies* are left incomplete with a long dash. As an instance, in Chapter Two [58-59], there are six long dashes at the end of the sentences. In Chapter Six alone [124], there are 17 dashes. The dash is evident in dialogue only wherein different characters leave their sayings in suspended incoherence.

Golding's narrative technique suggests the style of a poet. His subtle poetic nuances, similes and metaphors give a "halo of phosphorescence" to his writing. The opening line of Chapter Six in *Lord of the Flies*, "There was no light left save that of the stars" [118] compares well with the following line from Keats', "Ode To a Nightingale":

But here there is no light,
Save what from heaven is with the breezes blown . . .

Again, "the frayed edges of his shorts were making an uncomfortable, pink area on the front of his thighs" [96] (underlined for focus) reminds one of Stephen Spender's poem "The Landscape Near an Aerodrome":

Here where industry shows a fraying edge.
Here they may see what is being done.

The difference is that while Spender is talking about decay in the industrial sector, Golding is hinting at "dirt and decay" [96] in human civilization.

There is a cinematic quality to some of the descriptions Golding gives us
in *Lord of the Flies*. The episode where Simon is mistaken for a beast and is beaten to death has a cinematic quality in it. It seems as if the scenes are viewed from a distance and finally viewed from a close-up.

Most of the action and character-situations are revealed through dialogue. Golding has an etch for creating a dramatic effect through conversation. It serves the binary purpose of character analysis and commentary. Unlike Charles Dickens who "habitually fell into melodramatic rant and bombast in scenes of tragic stress or passion", Golding's dialogue is easy and natural. He has succeeded in capturing the imagination of tender minds and has accurately succeeded in presenting their conversation in a colloquial way. The use of school boy slang gives a tone of excitement. Words like "whizzoh!" [17], "Wacco!" [37], "Like a bomb!" [37] and "He's buzzed off" [69] are few of the slang words used in the work. Another common feature in the children's dialogue is the use of short, staccato words which almost invariably end with exclamation marks.

*Lord of the Flies* is a straight narration, and Golding occasionally reminds us that what he is dealing with are, after all, acts and habits pertaining to children. He has shown us in realistic terms their whims and caprices; most of all he has dealt excellently in dramatic terms the fear-psychosis of children. He also occasionally shows us, from the perspective of Ralph, the world these little children left behind. Golding, through analepsis, reminds us of the peaceful life "in a cottage on the edge of the moors.... bowl of cornflakes with sugar and cream.... *Boy's Book of Trains, The Boy's Book of Ships*" [138-39]. Golding thus contrasts the world which Ralph has left behind — a world where "Everything was all right; everything was good-humoured and friendly" [139] with the world where everything is wrong and everything is evil and unfriendly.
In *Lord of the Flies* Golding alludes to the passage of time in an indirect manner by the growth of the boys' hair and the dirty shirts. Golding often hints at the length of hair falling on the eyes of Ralph. The gradual passage of time can be noticed from the following lines:

Ralph pushed back the tangle of fair hair that hung on his forehead [45]

... understood how much he disliked perpetually flicking the tangled hair out of his eyes ... [96]

It thus reveals the basic narrative of time-structure.

*Lord of the Flies* thus fulfils all the qualities of an excellent narrative technique which no other novel of Golding can boast of. Kinkead-Weekes and Gregor rightly comment that "what distinguishes *Lord of the Flies* is its powerful and exciting qualities as narrative, and its appearance of extreme clarity of meaning ..."\(^{11}\) It is this superb narrative skill and lucidity which make *Lord of the Flies* forever popular.

*The Inheritors* is also written in the third-person narrative like *Lord of the Flies* but with a limited point of view. The story is narrated to us through the consciousness of Lok who happens to be the protagonist of the novel. Although Golding has taken H.G. Wells' book, *The Outline of History* as his source, he gives his own historical interpretations. As for instance, he portrays the Neanderthalers who are slaughtered by the *Homo sapiens*, as very meek and innocent and the latter become the inheritors of this earth. However, "The title reveals a bitter irony, for it is not the meek who inherit the earth but the killers of the meek."\(^{12}\)

Initially it takes time for the reader to familiarise himself with the unintelligible miming nature of the Neanderthalers, and what S.J. Boyd says is very
true: "Golding's prose seeks to render their world with maximum fidelity and that makes the narrative at times very difficult to follow since the world of innocence is one that we have lost." Similarly, Mark Kinkead-Weekes and Ian Gregor comments that the response Golding seeks from his readers is "essentially the imaginative one of knowing what it is like to look through eyes empty of thought and as innocent of judgement as of hatred, suspicion and fear." Viewed from this angle, The Inheritors is easily comprehensible.

The Inheritors opens with a description of Lok "running as fast as he could . . . Liku rode him laughing, one hand clutched in the chestnut curls that lay on his neck and down his spine . . . " [11]. The opening itself gives us a visual experience of the life style of the Neanderthalers engrossed in nothing but innocent fun and frolic. The tone is gentle and happy and the emphasis is on the ties of affection and community.

Golding has employed the observer point of view in The Inheritors. All the events are filtered through the sensibility of Lok and as his perceptions are limited, the reader has to deduce further information from his associations with the other characters in the novel. Through the eyes of the innocent Neanderthalers, we see the gradual triumph of the Homo sapiens. In the last chapter we find a sudden change in the point of view. James Gindin calls this sudden change a "gimmick" and comments that "Awareness and rational intelligence are still inextricably connected with human sin, and the 'gimmick' at the end of the novel breaks the unity without adding relevant perspective." However, it is not quite correct to say that there is no added relevance in perspective because as the story continues through the consciousness of Tuami we can experience a new life of post-lapsarian man which is full of evil and bestiality. It signifies the complete annihilation of innocence and the New People becoming the inheritors of the earth. We are left with the melancholic
truth that the meek are not fit enough to inherit the earth.

The shift in narration towards the end of the novel has become an essential tool for the author in order to develop a new mental process from the point of view of the New People. The shift in focus forms the crux of the whole story, for it is a vital eye-opener to make us realise the loss of innocence. The shift is ironic in the sense that it makes us aware of the evolution from pre-lapsarian to post-lapsarian men. Thus, in the last chapter, we see through the eyes of Tuami and the New People and experience contemporary evil life. The transition from innocence to evil has been carried out by Golding in the teeth of methodical limitations and yet he has successfully painted an authentic picture of the evolution. The Inheritors resembles to a certain degree the biblical Adam and Eve before and after the fall in Eden. Nicola C.Dicken Fuller aptly remarks that, "Golding is concerned to symbolise the fall of man. Verbally, he refers repeatedly to the noise of the waterfall . . ." 16 The noise of the waterfall in the background symbolises the fall from innocence to evil.

We know very little about the inner life of the Neanderthal people and so "the progression of events must be rendered at the unambiguous level of a prelogical mentality." 17 For this, Golding manages to create a point of view through "pictures" and it forms an integral narrative pattern in the story. As Virginia Tiger rightly remarks: "the 'picture' is a fine instrument for revealing the Neanderthals' incapacity for abstract thought" and further comments that it renders "the life of the senses and instinct since the impression the reader receives of the outside world is of a series of still images." 18 Thus, the "pictures" are a combination of the senses and instinct—the Neanderthal people have and through these the reader gets an impression of the Neanderthal life style. Moreover, through the narration of the "pictures", the reader gets an
insight into the various characters which Golding portrays in the novel.

As Lok's consciousness is limited, a new "stylistic problem" arises for Golding has to be more articulate in depicting people who are far removed from ordinary human civilization like ours. Golding has to depict in an indirect manner the experience and consciousness of a people who can neither think coherently nor make conversations. As can be observed, the Neanderthalers have to struggle with language so as to get across the right message. This incidentally forms an interesting narrative device of The Inheritors. We can visualize Fa struggling with words when she tries to invent cultivation:

Fa put her hands wide apart, watching Lok all the time. Then she began to bring them together. But though the tilt of her head, the eyebrows moved slightly up and apart asked a question she had no words with which to define it. She tried again. [49]

Language thus becomes a major hurdle with the People. Another instance can be cited here when Nil has to grope for words as she tries to analyse the disappearance of Ha. Here, too, "the details of the picture were too much for her." [66]. We thus come to know about the limitations of language and hence, dialogue, too, becomes very sparse in the novel. Unlike Lord of the Flies where the story is mostly narrated through dialogue, The Inheritors have very few conversational passages and they consist mainly of short simple phrases. Some examples of such phrases are cited below:

"There is no Ha. The Ha scent has ended" [67].

"Ha went to the cliffs ... There is the scent of another" [67].

"Where is Ha?... He fell into the water... No man falls in water. Ha is on the island" [85].

Mime and gesture comprise a major part of the narrative besides the terse stac-
Golding's objective narrative regarding the People in the third-person singular assumes great poignancy and depth. Here the author delegates the major portion of the narrative to Lok. So what the reader views is through his eyes. There are sudden suspensions in the narration and this involves a marked shift in the reader's sense of the narrator's omniscience. As for instance, the New People's cannibalism when they kill and eat Liku is not observed by Lok and so we do not have any impression of the act. On the other hand, we get an insinuation of it when the narrator's intrusion focuses on Fa's shocked look:

... her face was like the face of a sleeper who wrestles with a terrible dream... and her heart beat urgently against his cheek. He tried to see what it was that made her so afraid but when he struggled she held him close and all he could see was the angle of her jaw and her eyes, open, open for ever, watching.[169]

These lines convey a scene of unspoken terror and pitiable helplessness. It is at this point of the narration that Golding makes Lok fall asleep and this is a necessary technical device and as Virginia Tiger aptly says, it is done in order to "make the best he can out of the limitations of the fabulist's art."20 A shutter falls upon the reader's eyes although later it can be easily surmised that Liku has been a victim of cannibalism with her subsequent disappearance and the remains of only "a small white bone" [218]. In this way Golding heightens the narrative style and technique of the episode.

The distancing effect is a major narrative technique in the novel. After living intimately within the mind of Lok, Golding suddenly adopts the stance of a distant and impersonal objective narrator. There is thus a radical and diaphanous change in style and technique. This change is intrinsic in the nar-
rative detail of the story, and its purpose is to foster a better understanding of the Homo sapiens over the People. Thanks to Golding's candid craftsmanship, a complete emotional experience can be achieved by the reader.

The third-person narrative through Lok's vision gives a detailed picture of the behaviour of the New People. From the top of a dead tree Lok and Fa look at the New People, and what we get is a picture from a distance. The distancing effect helps us to be without any sentimentality or emotion for the New People. Sympathy is felt more towards Lok and the People. Lok looks at the New People and their activities without comprehension. For instance:

A stick rose upright and there was a lump of bone in the middle. Lok peered at the stick and the lump of bone and the small eyes in the bone things over the face. Suddenly Lok understood that the man was holding the stick out to him but neither he nor Lok could reach across the river. He would have laughed if it were not for the echo of the screaming in his head. The stick began to grow shorter at both ends. Then it shot out to full length again. [106]

Although puzzled at first we instantly become aware that the stick in reality is an arrow sent by the New People but the possibility of a flying weapon does not register in Lok's brain and he takes it as a kind of a gift. Therefore, Golding's narrative technique is designed to meet the demand of a consciousness which can neither think nor communicate: "His ears twitched and he turned to the tree. By his face there had grown a twig: a twig that smelt of other, and of goose, and of the bitter berries that Lok's stomach told him he must not eat" [106]. This highlights Lok's perception through the senses and it draws a contrast convincingly between the Neanderthals and the Homo sapiens. What follows is a simple but effective description of an arrow through
Lok's perspective. There are many other simple phrases without the articulation of language. A few instances are cited: "The water fell from her eyes" [96] instead of directly calling it tears; "Then she felt in her lap and picked up a piece of bone that was divided like the fingers of a hand" [154] which in our simple language means a comb; "she had hung a bright, glittering thing round her neck...bending yellow stones that the people sometimes picked up and played with until they tired of them and threw them away" [156], which signifies gold. Golding avoids using the exact words in order to make the story of early civilization more authentic and credible. In fact, Kinkead-Weekes and Gregor make an interesting comment that in "the book's dialogue we reach back through history to experience for ourselves how language must have developed in time." They further add, "By the end we have been forced to make real to ourselves the dimensions, and the cost, of our linguistic inheritance."21 Through language, Golding gives a rare exhuberance and uniqueness to the novel. Descriptions in simple narrative are vivid and realistic as can already be seen from the description of the arrow.

In The Inheritors, Golding totally subordinates his point of view to that of Lok. At the beginning of the narrative, we find Lok to be a cheerful character, most of the time mimicking and making others laugh. However, a tremendous change comes over him towards the end of the novel. From the carefree and jovial Lok, we find a Lok who is serious and contemplative. The real change comes when he and Fa imitate the corrupt habits of the New People. He admits to Fa, "I am one of the New People" [204].

Lok's limited point of view shows us that Lok is ignorant regarding vital aspects of life, so when he discovers anything new, great emphasis is laid on it. For example, when Lok discovered "Like." As soon as the word is discov-
ered, Lok finds many resemblances and Golding gives us a vibrant picture of comparisons:

"The people are like a famished wolf in the hollow of a tree."

"The people are like honey trickling from a crevice in the rock."

"They are like Oa." [195]

The above are the first stirrings of deductive thought.

Golding presents a complex technical device by delineating Lok with a split awareness — an outside Lok and an inside Lok:

Now, more clearly than ever before there were two Loks, outside and inside. The inner Lok could look for ever. But the outer that breathed and heard and smelt and was awake always, was insistent and tightening on him like another skin. It forced the knowledge of its fear, its sense of peril on him long before his brain could understand the picture. [141]

The inner Lok suggests the inner consciousness of Lok and the outside Lok personifies the physical consciousness of Lok. Thereafter it becomes more simple for Golding to project the two sides of Lok. Here are some examples:

"Even outside-Lok was lulled and not so sharp on sounds and smells " [163];

"Lok put his arm round her and outside-Lok felt a warm pleasure in the touch" [169], "Inside-Lok shared a picture of terror with Fa but outside-Lok was coldly brave and still as ice" [183]. Lok prefers outside Lok quite naturally as is evident from the explanatory sentence: "He looked at the log, found there was outside of Lok and inside and that outside was better" [124]. This shows that Lok is more keen on the sense-perceptions of life.

Occasionally, Golding breaks from the Neanderthal point of view to in-
clude his own authorial voice. The authorial intrusions are specially evident from the following lines: "Lok yawned. These sights would not join together." [167]; "Lok put his arm round her . . . . But Fa had no wish to play" [169]. "But Fa had no wish to play" is clearly authorial.

A skilful technical device of Golding is that he saves an objective description of Lok, the protagonist, till the end. It is only towards the conclusion of Chapter Eleven that we look at Lok from the outside for the first time and become quite appalled by the description. He is now described as the "red creature" and the pronoun "it" is used instead of a "he". The following is a description of Lok:

It was a strange creature, smallish, and bowed. The legs and thighs were bent and there was a whole thatch of curls on the outside of the legs and the arms. The back was high, and covered over the shoulders with curly hair. Its feet and hands were broad, and flat, the great toe projecting inwards to grip. The square hands swung down to the knees. The head was set slightly forward on the strong neck that seemed to lead straight on to the row of curls under the lip. The mouth was wide and soft and above the curls of the upper lip the great nostrils were flared like wings. There was no bridge to the nose and the moon-shadow of the jutting brow lay just above the tip. The shadows lay most darkly in the caverns above its cheeks and the eyes were invisible in them. Above this again, the brow was a straight line fledged with hair; and above that there was nothing. [218-219]

The description given above by the omniscient voice of the author is objective and the painstakingly realistic picture suddenly gives us a dramatic pic-
ture of the protagonist who all along played on our imagination, but without any definite physical shape. Golding has reserved this crucial delineation for the concluding part of the novel in favour of thematic sequence. The narrator thus interposes between the reader and the events by introducing a deliberate shift in point of view.

The third-person narrative facilitates the use of analytical passages:

Quite suddenly Lok had a picture... He himself was the same size as before but everything else had grown suddenly bigger. The trees were mountainous ..., The trees above were flailing up flames and the breath from them was attacking him.[197-98]

The passage is an example of the stream-of-consciousness technique. It discloses the inner working of the protagonist. The line: "Now is like when the fire flew away and ate up the trees" [198], is written within inverted commas which is emblematic of the final crisis to come — that of Fa's death and the discovery of Liku's end. The passage thus fulfils the purpose of an introspective narrative.

The simple narrative now and then slows down to portray tragedy in the lives of the Neanderthal people. Lok's discovery of a small white bone belonging to Liku is by far the most tragic in the novel. Lok is now all alone with all the People dead and his mourning is depicted in a heart-rending manner. The tears are described in a splendid style:

The streaks on the cheeks pulsed as the drops swam down them, a great drop swelled at the end of a hair of the beard, shivering and bright. It detached itself and fell in a silver flash, striking a withered leaf with a sharp pat.[220]
Golding is equally adept at portraying scenes of nightmare. For example, the death of the Old Woman. Here is an extract:

The arms moved a little and the eyes shone as dully as the stones. . . .
The head turned towards him with dreamlike slowness, rose in the water, came towards his face.[108-109]

Golding makes the description seem very horrifying. Kinkead-Weekes comments that "it has the authentic and universal rhythm of nightmare rising from the depths, and is one of the purest moments of horror in Golding. . . ."22

It is by these simple narrative techniques that Golding powerfully projects the duality between the life of atavistic primitivism and contemporary life.

The third novel of William Golding, Pincher Martin, is about a drowning man who struggles for survival on a lonely rock and at the same time attempts to recall the whole pattern of his past life.

The beauty of Pincher Martin lies in its unique narrative technique — that of the protagonist dying on the second page of the novel, and his struggle for survival, occupying a major part of it, is only an expanded consciousness.

Pincher Martin is written in the third-person narrative. Occasionally, there is a mixed narration — the use of direct speech, first-person narrative and second person use of "you". In the major part of the novel, the narrative technique used is that of the stream of consciousness. The whole novel is a juxtaposition of the struggle for survival, and flashbacks.

The tone of the narrative is that of abject terror, and the instinct to survive in the face of all hazards has become the main concern to Martin. This obviously calls for a rare heroism which finds expression in the words of the protagonist. He calls himself a "Prometheus." He declares, "I am Atlas. I
am Prometheus" [164]. There is a repetition of the line in the penultimate chapter in the novel: "Ajax! Prometheus!" [192]. In this way Pincher Martin looks upon himself as a hero. Golding makes it obtrusive in the following lines: "He felt himself loom, gigantic on the rock. His jaws clenched, his chin sank. He became a hero for whom the impossible was an achievement" [164]. Herein lies the irony of the story. It becomes evident that this heroic theme is a complete antithesis to the anti-heroic theme. The anti-heroic theme is that of the unpleasant past life of Pincher Martin and these two antithetic themes are interrelated in the entire novel. They continue as parallel chains throughout the narrative structure.

The novel primarily hinges itself on the stream-of-consciousness technique where we also find technical devices like flashback, direct and indirect interior monologue, time and space montage, dream sequence and hallucination. Golding has dexterously portrayed in Pincher Martin a fusion of the past along with the present. The narrative here is not linear as far as the struggle for survival is concerned, and according to James Gindin, "In so far as the narrative is linear at all, most of the story of Martin on the rock is the story of his conscious human effort to survive." [23]

The short but effective flashbacks throw open all the windows to Pincher Martin's past life. The flashbacks form an integral part of the narrative and they help the reader in forming a moral judgement of the protagonist. The retrospective narrative portrays Martin as a degraded character: "He was born with his mouth and his flies open and both hands out to grab. He's a cosmic case of the bugger who gets his penny and someone else's bun" [120]. Here is apparent an overtone of a condemned creature. Peter, the theatrical producer for whom Martin worked, describes the greatest vice of Christopher Martin
simply as "Chris-Greed. Greed-Chris" [119]. A significant scene of great technical intensity is a flashback which has two pictures hanging side by side. One picture is that of Pincher's friend Nathaniel, personifying goodness and comforting him in his hour of darkness, and another revealing how Pincher tried to murder him. The narration of past events is focused from the narrator's point of view and is basically an internalized narration.

Flashback in Pincher Martin thus forms an essential narrative technique through which the greedy and selfish nature of Martin finds exposure. In the words of Gindin, "His whole life is gradually reflected inside his aching head in 'pictures.' "24 This is reminiscent of The Inheritors as the Neanderthals too think in "pictures." Avril Henry calls these pictures "disjointed series of pictures."25 It can be surmised that through the medium of flashbacks, the "past" becomes intermingled with the "present". The flashbacks are mostly in the form of a dialogue or a conversation between Pincher Martin and his acquaintances, or in the third-person narrative. There is also a subtle use of indirect interior monologue. As there is only one character, the flashbacks feature in the mind of Pincher Martin alone. They are presented in a haphazard manner with no sequential coherence, taking more or less fragmented shapes. The past coalesces with the present and Martin becomes tormented not only with his helpless situation but also with a flood of memories: "There were waves larger than the universe and a glass sailor hanging in them . . . . There was a woman, not like the white detailed bodies but with a face . . . " [50]. In Pincher Martin we also have flashback within flashback wherein we know about the reasons behind the planning of the murder of Nathaniel.

The major part of the retrospective narrative is concerned with Pincher's friend, Nathaniel Walterson, and Mary Lovell. Nathaniel, like Simon in Lord
of the Flies, is a saint figure. Thus the major events in the life of Pincher Martin are revealed through retrospective conversational narratives.

A peculiarity on the narrative level is that the only character present in the novel is a dead man. But true to Golding's characteristic technique, he refrains from revealing it till the concluding line of the novel: "... He didn't even have time to kick off his sea boots" [208]. The narrative does not betray any clue regarding the death of Pincher except the unfinished utterance "Moth —" [8] and this unwittingly forms the greatest technical device in the novel. As Michael Quinn comments, "the 'twist' on the last page should serve only to make us look back on our experience and recognize that our assessment of what we have been reading has indeed undergone a change." The narrative does not betray any clue regarding the death of Pincher except the unfinished utterance "Moth —" [8] and this unwittingly forms the greatest technical device in the novel. As Michael Quinn comments, "the 'twist' on the last page should serve only to make us look back on our experience and recognize that our assessment of what we have been reading has indeed undergone a change." Thus all the events taking place in the novel are the sum total of a unique experience which occurs in a moment, and the moment may be equivalent to what may be called "the microcosm of a whole life", according to Jean E. Kennard.

The stream-of-consciousness technique used in the novel enables us to enter the mind of Pincher Martin and to look at the various events through his consciousness. Percy Lubbock's comments on this technique applies to Pincher Martin as well: "The novelist uses the look and behaviour of thought as the vehicle by which the story is rendered." The story told from the point of view of Pincher Martin is in the third-person narrative. It gives Golding a certain flexibility since the story told in the third-person narrative helps him slip out of the protagonist's consciousness and give an objective description of the circumstances regarding a man who has to struggle alone on a rock for six consecutive days.

Time and space montage belong to the stream-of-consciousness technique
and Golding finds it useful to allude to the past life through an analogous situation in the present. The following extract from the novel makes it clear:

Sybil was weeping and Alfred. Helen was crying. A bright boy face was crying. He saw half-forgotten but now clearly remembered faces and they were all weeping.

"That is because they know I am alone on a rock in the middle of a tin box." [144]

The opening chapter of the novel depicts the protagonist struggling for survival after his ship has been torpedoed, and Golding makes use of direct speech in order to make Martin's scream for help more poignant: '"Help!" [7], '"Help! Is there anybody there? Help! Survivor!" [12], '"Help, curse you, sod you, bugger you — Help!" [18]. The tone of urgency and helplessness is quite apparent here. Golding reverts to the third-person narrative to describe the "pain" and the strain Martin's body has to endure: "The back of his neck began to hurt and that not gradually but with a sudden stab of pain so that holding his chin away from his chest was impossible. . . . Presently it will be daylight. . . . I must move from one point to another. . . ." [13-14]. A mixed narration analogous to the above, occurs quite frequently in the novel which is both functional and dramatic.

As the narrative is that of the stream-of-consciousness technique, the actual drama takes place within the mind of Pincher Martin. Therefore, in the entire narrative, "thinking" and "thought" become a vital link to the present in the same way as "Rock and recall" are related to each other. It makes the reader understand that when a man is entrapped in his own chain of protests (here Martin protesting the selfless act of dying) and that, too, all alone, he has no one to give him company except his thoughts: "He began to think swimming
motions" [21]; "He thought movements that did not happen" [22]; "Think, you bloody fool, think" [30]; "The slow thoughts waxed and waned" [46] and so on. When the fourth day dawns, Martin calls it "a thinking day" [96]. The most prominent thought in his mind is rescue and throughout the narrative of the "thinking day" he oscillates between hope and despair. Golding vividly portrays Pincher's despair by juxtaposing his powerless state with a gull symbolising freedom. Moreover, Pincher longingly looks upon the gull that might serve as a sort of messenger to carry news of his predicament on the rock. But this hope soon turns to despair: "Even if it were more than a flying machine it could not pass on news of the scarred man sitting on a rock in the middle of the sea" [115]. He concludes: "I may never get away from this rock at all" [115]. The episode is highly reminiscent of William Cowper's poem, "The Solitude of Alexander Selkirk." In this way Golding effectively brings to our focus the dire helplessness of Pincher Martin in the middle of the Atlantic.

Golding's description of the man on the rock is not only objective but also detailed and precise. It is virtually a minute by minute commentary of an isolated man on the rock. Just like Joseph Conrad who had once made the comment: ' "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel — it is, before all, to make you see." ' [30] Golding, too, has tried to reproduce a similar style, that is, an exact feeling of "sensory reality" in Pincher Martin. The descriptions more often than not carry an overtone of deep pity for an unheroic hero. Here we find the use of spatial form which adds dynamism to the narrative technique. Thus repetitions like snarl, mouth, centre, maggot and cellar occur frequently, and they form a pattern in the story. Pincher also constantly boasts of his education and intelligence: "Intelligence. Will like a last ditch. Will like a
Symbols and imagery form a major part of the narrative action and through them the novel's significance is heightened. The symbols and images form a pattern in the narrative and Golding uses significant images from the objective world in order to project Martin's mental suffering. For example, the author repeatedly alludes to the Chinese maggot box which stands for nothing but greed.

The crucial turning point in Pincher Martin is the sudden change in perspective when we know that the protagonist was a dead person in the second page of the book. The shift in point of view towards the end of the novel takes the reader outside the consciousness of Pincher Martin. The reader now looks through the eyes of the two naval officers — Campbell and Davidson. There is a sudden change in the tone of the author for the loud scream for help prevalent in the novel all along is now contrasted with quiet and soft spoken voices. The whole scene has been changed to a "wintry sunset. . . . There was a leaden tinge to the water except in the path of the drifter — a brighter valley of red and rose and black that led back to the dazzling horizon under the sun" [202]. Golding thus creates a new "distance" which is an important aspect of the novel.

In this work we also find the use of hallucination. Martin undergoes a hallucination where he meets God face to face. What follows is a rapid exchange of words which may be called "stichomythia" between the illusory God and Martin.

Kinkead-Weekly and Gregor aptly sum up Pincher Martin in this way: "It
looks like a novel in which one thing leads to another: it is in fact a maze in which all paths lead back to the centre, and the centre is a single, simple image of a Being reacting to Non-Being." It can thus be concluded that the narrative technique used in Pincher Martin is a singular 'tour de force.'

In Free Fall Golding uses the first-person narrative for the first time in his career as a novelist. The narrator being Sammy Mountjoy, the novel is an honest attempt to trace the originality of human sin, and to restore a damned soul. Written after the tradition of the 'Bildungsroman' and 'Kunstlerroman', Free Fall has similarity with James Joyce's Portrait of the Artist as a Young Man. In the words of Kinkead-Weekes and Gregor, "... shadows of Dickens, Wells, Joyce Cary fall across the pages" as well.32

Free Fall has many similarities with Pincher Martin. In fact, it can be said to be an extension of Pincher Martin where the question regarding Being and Becoming was only raised, and whereas in Free Fall the question is extensively dealt with. All of Sammy's questions are those of "Being" and "Becoming" and he views them both as patterns.

Free Fall is remarkable as far as the narrative technique is concerned. Here the technique of shuffling the time-units is quite apparent, giving the novel its desired flexibility. But this again gives rise to incoherence. In the words of James R. Baker, the reader is led through an exhausting and bewildering gymnastic routine, and that the protagonist has to move "now forward, now backward, digging for pictures in the labyrinths of his own memories."33 But the words of Baker cannot be justified when we consider the novel from the moral and psychological point of view. Sylvere Monod opines that psychologically "the human mind is much less methodical than any form of printed narrative" as "memory never yields a continuously chronological sequence of
events; it jumps back and forth, juxtaposes and conflates episodes. Golding, therefore, facilitates the narrator to undergo an uninhibited process of going back into the past and digging up relevant pictures. However, one "picture" may have no link with another and the lack of a coherent chain of events is well manipulated as a technical feat by the author.

Incoherence, thus, forms the basis of the narrative technique here. The narrator himself asks of the reader, "Do I exasperate you by translating incoherence into incoherence?" Mountjoy seeks desperately to discover a pattern in his life but fails. He cannot go back into the past and think coherently of past events. In an authoritative way, Sammy comments:

For time is not to be laid out endlessly like a row of bricks. That straight line from the first hiccup to the last gasp is a dead thing. Time is two modes. The one is an effortless perception native to us as water to the mackerel. The other is a memory, a sense of shuffle fold and coil, of that day nearer than that because more important, of that event mirroring this, or those three set apart, exceptional and out of the straight line altogether.

From the above passage it becomes clear that the narrator is much confused and he derives the conclusion that "patternlessness is the only pattern." Golding's purpose is to show "the patternlessness of life before we impose our patterns upon it."

The tone of the first-person narrative is blatantly confessional. Here everybody and everything fades into oblivion except the "I." It is Sammy's persistent emphasis on the self to the exclusion of all others that gives the novel its thematic significance. This becomes evident from the many questions which Sammy raises with the basic emphasis on "I": "Then why do I write? Do I
still expect a pattern? What am I looking for?" [25] and so on. The questions indicate the darkness within Sammy's mind and the struggle to understand the hard facts of reality: "There is no bridge" [253].

The novel's narration is like an intricate collage with bits and pieces all strewn together haphazardly. As in Pincher Martin, the technique of Free Fall also involves flashbacks. The narrative method is, therefore, retrospective narration. In the words of Peter Green: "Both novels use the same system of flashbacks to unite and give depth to the perspective of a single vision, and both depend on the use of delayed shock-treatment."37 The flashbacks are analytical; they serve as focalisers as to how responsible Sammy is for the loss of his freedom. Don Crompton succinctly comments that: "... the flashbacks work as cumulative indictments of the relentlessly gripping will that refuses to see anything but its determined end."38

Free Fall has a point of view which is precisely monocular. Sammy's perspective is all in all in the novel — his perspective is that of a painter and a conscientious individual. The stream-of-consciousness technique used in the novel highlights the protagonist's inner turmoils and tensions. The technique has been put to use in the major part of the narrative. The neutral voice, much in evidence here, is that of Sammy Mountjoy describing his conflicting thoughts and ideas. This technique, as deployed in the novel, includes interior monologue, dramatic monologue, dreams and hallucinations, and they combine to form an integral part of the narrative texture. Sammy's consciousness strains to probe into the inner recesses of his mind: "My enunciation was slurred and hurried, voice of a man who had never stilled his brain, never thought, never been certain of anything" [135]. Juxtaposed with the stream-of-consciousness is the realistic technique: "That, then, is all the infant Samuel
I can remember. He trailed no clouds of glory" [77].

Snatches of dialogue between the protagonist and his associates, although limited, vividly emphasise small events which are important for the understanding of the different characters. The dialogue between Beatrice Ifor and Sammy is mostly crisp and to the point:

"What are you thinking of?"
"This and that"
"About us?"
"Maybe."[112]

The first-person narration in the novel removes any kind of artificiality or mundanity. As we already know, Sammy declares: "I carry round with me this load of memories" [46]. So Free Fall mostly has to do with "memories." In spite of the distance in time Sammy still remembers the dialogues with much enthusiasm in the flashback scenes. Thus, the first-person narrative imparts a personal touch, lending a note of authenticity and plasticity to the story. Sammy himself admits that he has an "apocalyptic memory" [20]. He can look back over his shoulders and "see" his mother's "voice" [21]. He remembers the words: 'You bloody whore! Keep your clap for your own bastards!' [21].

Free Fall has many fine individual passages. The most note-worthy among them are those that deal with Sammy as a prisoner. The following passage describing the time which he "spent alone and panic-stricken in the dark" [184] aptly exemplifies it:

The future was the flight of steps from terror to terror, a mounting experiment that ignorance of what might be a bribe, made inevitable. The thing that cried fled forward over those steps because there
was no other way to go, was shot forward screaming as into a furnace... [185]

Long passages like the above mostly make up the entire narrative.

Most of Sammy's introspective sentences end with an interrogative mark denoting the insecurity and helplessness of a man similar to "the rat when the terrier shakes it" [184]. Here are a few examples:

- When did I lose my freedom? [5]
- "What was my dad, Ma?" [11,12,13,14]
- What sort of universe is that for our central darkness to keep its balance in? [9]
- Is this the point I am looking for? [52]
- How big is a feeling? [88]
- How much was conscious cruelty on my part? How much was her fault? [122]

The questions show Sammy as a man lacking in self-confidence; and Golding has found an apt way by making the protagonist pose uncertain questions. The authorial voice is distinctly lacking in these questions. Crompton rightly remarks that Golding has made a deliberate, attempt to draw "attention to Sammy's translation of experience into graphic terms." [39]

The distancing effect finding manifestation in the mind of Sammy Mountjoy is expressed clearly by William Golding: "Somewhere there was a bench in my mind, a wooden bench with clamps and a furrowed surface..." [166]. There are also rich metaphorical passages in the novel. As for instance, teachers seem as tall and distant as trees: "There came a time when we sensed that the trees were tossed by a high wind. There was to be an inspection and the trees whispered the news down to us" [34].
Like James Joyce in *A Portrait of the Artist as a Young Man* where emphasis is given on sound effects — as for instance: "How we wobble when we have the colly-wobbles!" Golding, too, recreates a fresh silvery sound like the one which portrays Sammy's terror when he is challenged to desecrate the local church: "Giggle flap tremor, heart-thud" [59]. Another excellent example is when Miss Massey hits Johnny Spragg on both sides of the head:

"God —"

Smack!

"— is —"

Smack!

"— love!"

"Smack! Smack! Smack!"[56].

The sound-effects are clearly apparent.

It can be concluded that the narrative in *Free Fall* is actually Sammy Mountjoy's search for the point where he lost his freedom; James Acheson's following comment aptly describes it: "Mountjoy's narrative is a search for the moment of lost freedom, but the allegorical element in *Free Fall* clearly suggests that in Golding's view, Sammy has abused rather than relinquished free choice." Golding's deep portrayal on the fall of man has a Miltonic touch. The narrative technique used in the novel is highly functional with the method shifting between "autobiographical meditation where character encounters event and dramatically atavistic episodes where ego confronts psychic darkness."42

*The Spire* is one of Golding's most ambitious works. It is written magnificently, and it focuses on a conflict between Faith and Reason.
The novel is written in the third-person narrative and the story is filtered through the consciousness of Jocelin. Thus we can share Jocelin's abnormal passion for the spire and the tensions that entail it. M. E. Dixon is quite right in commenting that Golding "achieves the claustrophobic effect of living in someone else's mind and sharing its preoccupations, while remaining free to give us clues to other people's views of him." Like Lord of the Flies, The Spire is a traditional linear narrative which sweeps through a period of two years without any interruption. It can also be compared with Pincher Martin and Free Fall since these novels are also concerned with the protagonists' inner consciousness, although except for Free Fall, both Pincher Martin and The Spire are presented in the third-person narrative instead of the first.

The tone of the third-person narrative in this novel is that of an irrational and self-centred man. The voice of evil and profanity is quite pronounced in it. Here Jocelin is depicted as having a one-track mind, one who is impassioned with the idea of building a spire 400 feet up in the sky at the cost of hundreds of human lives. What becomes apparent is Jocelin's growing anxiety about this construction leading to an overtone of fear psychosis.

The entire narration focuses on the inner consciousness of Jocelin, who also happens to be the narrator. Though Golding's aim is to place the reader inside Jocelin's mind, he also devises various incidents to make us look at him from the outside through the view points of the other characters. This is achieved through the use of dialogue. Here is an example of the two deacons commenting on Jocelin, the Dean:

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

'And ignorant.'

'Do you know what? He thinks he is a saint! A man like that!' [13]
In the words of Meir Sternberg: "... expositional elements which introduce us into the fictive world, establish its canons of probability and serve as groundwork on which the particular narrative edifice is to be erected." Similarly, the opening of The Spire serves as a kind of foreground on which the narrative would be built. The expository element helps establish the main themes, situations and characters in the novel. The opening sentence reveals to us the hero: "he was laughing, chin up and shaking his head" [7]. Immediately we have a picture of a man deliriously happy. With the next sentence, however, a shift in focus shows us what he sees: "a glory of sunlight through painted glass, a glory that moved with his movements to consume and exalt Abraham and Isaac and then God again" [7]. Again, emphasis is laid on, "The tears of laughter in his eyes made additional spokes and wheels and rainbow" [7]. The opening paragraph is thus loaded with meaning, suggestive of complexity and a distorted angle of vision.

The Spire has many descriptive passages hauntingly alluding to the controversial construction of the spire. They help focus the main movement of the story using the third-person narration. The descriptive narration is deliberately slow. Authorial intrusion in the delineation of different scenes is rather sparse. For instance, when Jocelin discovers the tiny branch of a mistletoe, the narrative following it is totally through his consciousness: "Among the rubbish at the bottom of the pillar he saw there was a twig lying across his shoe, with a rotting berry that clung obscenely and as now so often seemed to happen, the berry and the twig could not be forgotten but set off a whole train of memories and worries and associations which were altogether random"[95]. The "train of memories" referred to here is exclusively that of Jocelin's.

An interesting technique in the novel is the switching over from the third-
person narrative to the first-person narrative, subtly giving way to epiphanies. The inner consciousness of the protagonist is revealed through the use of first-person narrative. In this way, the reader comes into intimate contact with his mind. This is a privilege shared by Jocelin alone, for on no other occasion do the other characters have recourse to free direct discourse. Here is an example:

But he knew that she was only ashamed with the shame of a deserted woman; and her shame squeezed his heart. But my will has other business than to help, he thought. I have so much will, it puts all other business by. I am like a flower that is bearing fruit...[97]

The transition from the third to the first-person narrative is a common technique in the novel where free direct discourse is frequently used.

Another device used by Golding is a narrative, fully in the third-person, where thoughts are expressed in the first-person, enclosed within parentheses and within quotation marks, and sometimes also in italics. The words within parentheses have many repetitions which give the impression of a disturbed state of mind. The following examples make it more clear:

(Pain did it, pain did it, pain did it.),. . . (She is a good woman. She is a good woman. She is a good woman. Tap, tap, tap).

(No, no, no, no, no, no, hand pressing and relaxing, pressing and relaxing on the edge of a tomb.) [139]

There are certain passages which have the form of a dramatic monologue. For example: "Then he let out his breath, looked closely at the grain of the wood before him, and spoke aloud, but humbly./'I'm not very intelligent'" [140]. The quick switches from one mode to another is an overt indication of
a disarrayed mind. They portray the different levels of Jocelin's consciousness.

Dialogues make up the major part of the novel revealing important aspects of characterization and situation. A variation of mood and temperament is revealed through Jocelin's conversations which may be coercive, cajoling, authoritative, despondent or joyful. The dialogues are sometimes terse and economical, at other times quite lengthy and analytical. The following is an instance in point:

'... Think of the mayfly that lives for no more than one day. That raven over there may have some knowledge of yesterday and the day before. The raven knows what the sunrise is like. Perhaps he knows there'll be another one. But the mayfly doesn't...'

The above dialogue of Jocelin's is covertly the voice of the author. A major part of the novel's dialogue is between the Dean and Roger Mason regarding the construction of the spire:

'And what is the good of a small dare, Roger? My dares are big ones!'

'Well?'

'Four hundred feet of dare!'

'I haven't convinced you then.'

Jocelin smiled at him, but nodded meaningfully.

'Start to build. That's all I ask.'

Thus, their dialogues have thematic significance. The dialogues also help us to study the different characters from the outside, besides presenting their different points of view.
Disjointedness, an important technique of post-modernist fiction, makes up a substantial part of the dialogue. The conventions of syntax are sometimes overlooked even in explanatory passages. For instance: "Nose, like an eagle's beak. Mouth open wide, lined cheeks, hollow deep under the cheek-bone, eyes deep in their hollows . . ." [23].

Imagery and symbolism are intricately interwoven into the narrative structure. Golding's artifice of the spire is based on the knowledge of seamanship. Seamanship can be defined as the "art of moving weights". In the words of Virginia Tiger, "This accounts for one system of images where the cathedral is a 'stone ship' fitted with a mast; its pillars 'float' and its foundations are a 'raft' on which the 'ark' rests." Tiger further writes that Golding himself claimed to have designed the whole novel in '. . . sailor's terms.' [45]

Golding here brings in an analogy in spatial terms between the cathedral and a man's body along with the phallic symbolism of the spire. This architectural form of analogy is indeed a significant image in the narrative pattern of the story. The symbol is made explicit when a workman dances with the model of a spire: "In an apocalyptic glimpse of seeing, he caught how a man danced forward to Pangall, the model of the spire projecting obscenely from between his legs. . . ." [90]. The spire thus stands as a symbol of excessive lust. The spire has a multiple of other interpretations too. It is "a diagram of prayer", "a dance's cap ", a "stone hammer . . . waiting to strike" and it is also like "the apple-tree." Other images include the mayfly, the kingfisher and raven, red-hair, the dark cellarage like Pincher Martin and mistletoe. These form an imagistic pattern in the narrative structure, conveying a myriad of man's obsessions. S.S. Subbarao comments: "Thus it is a structure of multiple ramifications — a complex of images and symbols that at once suggest
the aspirations of man on physical, emotional, and spiritual levels."^46

Dramatic devices are a part of the narrative technique which help create an effective atmosphere and situation. The biggest dramatic incident in the story is when "The earth's creeping!" [81]. The incident is marked by a mixed narration both in direct and indirect speech:

'Still! "Still!" I said! Get stone, any stone — fill the pit!'

Then the noises broke out once more, but this time in a kind of chant.

'Fill the pit! Fill the pit! Fill the pit!' [81].

This is followed by Jocelin's free direct discourse. Here Golding succinctly reveals the dean's subconscious mind presented in an objective manner: "His fists were before him on the stall but he never noticed them. He felt confusedly and mutinously; It [sic] is a kind of prayer! So he knelt, stiff, painful and enduring . . ." [81]. In this way an "objective correlative" is achieved.

Flashbacks and dream sequences are limited in The Spire unlike those present in Pincher Martin and Free Fall. Jocelin's dream is described in an incoherent way where Satan visits him, "clad in nothing but blazing hair." The dream signifies Jocelin's secret desires.

The Spire has a tight narrative structure with tremendous clarity of purpose. What Golding wants to portray is not so much the spire going up but man's concept of good and evil. The narrative also has a poetic quality about it. Phrases like "Joy fell on the words like sunlight" [21] and "The building is a diagram of prayer" [120], have a kind of poetic beauty and depth.

Towards the end of the story a new point of view is established when we witness a dying Jocelin from the outside. It is like Tuami's view of Lok in
The Inheritors. The Visitor's point of view also gives us new insight into the feelings of Jocelin and we see him from the viewpoint of an outsider. Virginia Tiger aptly comments: "On the completion of the spire's construction a dramatic reversal occurs which shatters the protagonist's illusions; Jocelin is forced to review his own motives and acknowledge his own deceptions."47

The strength of The Spire lies on the effectiveness with which Golding resolves the dilemma between good and evil.

The Pyramid marks a departure from Golding's previously published works in the fact that it is more in the realistic tradition of the English novel. It is about life in a small town called Stilbourne where the caste distinctions prevalent in contemporary society are vividly portrayed.

For the first time Golding breaks up the story into three distinct episodes and it is the narrator-protagonist himself who forms the one and only connection in all the three episodes. Told in the first-person, like Free Fall, the narrator, Oliver by name, gets ample opportunity to examine himself and the people around him. The different characters are portrayed in a realistic manner, giving the novel a touch of authenticity. Gindin comments that The Pyramid is written, "for the first time, within the tradition of the condition-of-England novel."48 In all the three episodes, the story revolves around the town of Stilbourne in England. The triadic stories, though different, have an interlinking relation through Oliver and Stilbourne. Crompton rightly comments that "Oliver focuses particularly on its hypocritical attitudes towards sex, class and music . . . "49

The three episodes dramatize the narrowness and emptiness of the people of Stilbourne. The first episode is about Oliver and his relationship with Evie Babbacombe who happens to be Golding's first major female character. The
second episode is the narrator's involvement in a scherzo when he returns to Stilbourne after a year's study at Oxford. The final episode takes place thirty years later during Oliver's return to Stilbourne. The third episode in the form of retrospective narration is complicated from the structural point of view.

The first-person narrative allows us to see the story through the personal and limited point of view of the protagonist-narrator. The unifying theme of the novel is music. The psychological and moral side of Evie's life can be detected only through stray conversations she has with Oliver. Here is an example:

"Telling."
"What about ? "

She breathed the words in my face with hate.

"Me 'n' Dad."[110].
The tone is angry and taunting and at the same time the reader is made to understand that Evie has given away some vital secrets about herself. The voice in the first episode is that of an adolescent Oliver and it expresses all the excitements, inhibitions, fears and uncertainties of adolescence.

The second episode is more in the form of a farce and it dramatizes the incidents which take place during the rehearsing of the opera, King of Hearts. In the episode, the narrator, in a particular scene, is conversing with Evelyn De Tracy and is in a desperate bid to confront the truth of life. From the following remark of Oliver, the inner feelings of the protagonist are lucidly focused: 

"... 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... ." [147]. There is rhetorical vehemence in the above words. Golding thus comments on the
mundanity of life at Stilbourne and an underlying current of sarcasm is quite apparent. It reminds one of Dickens when he uses sarcasm to make the situation more effective.

The voice of the third narrative structure is that of an adult Oliver, so his words are more firm and convincing. The bleak story of Clara Dawlish does little to enthral the reader, yet Golding with a magnificent depth of an artist's imagination assembles scenes and situations which are at once bright and interesting. As for example, the time when Miss Dawlish would fall asleep while giving lessons:

But if you could stay between what might be called the astonishingly wide limits of permissible error, her eyes would droop, her chin lift; and sitting on the organ seat of the piano, she would fall fast asleep. A cigarette would hang from her half-open mouth, and she would sway or rock or circle slowly like a top, until some loss of unconscious balance, or some crashing mistake on the part of her devoted pupil, would jerk her awake again. [171]

Another episode highlights how Bounce Dawlish was trying to attract the attention of Henry Williams when she went out wearing only "her hat and gloves and flat shoes — and wearing nothing else whatsoever" [207]. The scene is no doubt unusual and it shows Bounce as emotionally repressed. In the apt words of Kinkead-Weekes and Gregor: "This climactic scene exemplifies Golding's success in the story."[50]

The third sequence mostly contains flashbacks of Oliver's childhood starting from the age of three and centred around his music teacher, Miss Bounce Dawlish. The pyramid which stands for the social pyramid keeps moving with time. In the words of Dicken-Fuller: "Symbolically as the pyramid of time
revolves, the end leads back to the beginning." The final story hovers between the tragic and the comic, limited by Bounce's eccentricity.

The narrative of The Pyramid is similar to that of Free Fall as both are autobiographical and narrated in the first-person. Roderick Nordell appropriately comments that "Its ugly-jolly narrative is in the reminiscent, realistic vein of Free Fall rather than the myth-making manner variously seen in Lord of the Flies, Pincher Martin and The Inheritors." The Pyramid is Golding's only novel where the element of humour is much in evidence. The narrative is replete with light and humorous situations. The language, too, at times is quite light and amusing. For example: "I turned away, still racked by uncertainty as to whether I was expectant or not..."

Musical and dramatic metaphors also occur in the novel.

The Pyramid reflects Golding's superb craftsmanship and a deep understanding of life. The narrative in the first-person is sweeping and natural. The authorial voice sometimes become evident over the narrator's voice. An instance is the account of Oliver meeting Bounce for the last time: "She went heavily down the two steps and I heard her flat shoes pacing through the yard. Never again" [212] (underlined for focus). The words "Never again" indicate clearly the author's voice.

The narrative method in The Pyramid is skilful and functional. Although the narrator is the same throughout, the perspectives change with the passage of time. In the beginning, Oliver looks at events with the immediate eyes of childhood which comprise "primary, ignorant perceptions" [165]. Then he looks at events through adolescent eyes, a time when class prejudices are more pronounced; and finally, with the binary eyes of middle age and adolescence. So here the protagonist-narrator mostly depends on the devices of medi-
tation and recollection. In this way, there is a development of multiple points of view with the narrator's climb in the social hierarchy.

The epigraph in *The Pyramid* — "If thou be among people make for thyself love, the beginning and end of the heart" — is essentially Egyptian. It forms the core of the narrative structure since in all the three episodes love is the connecting theme.

It is only natural that after *The Pyramid*, Golding should write another book on Egyptology. *The Scorpion God* published in 1971 is about the mysteries of the Egyptian pyramids. Like *The Pyramid*, the work also has a three-part structure. It has three separate stories. The stories are entitled *The Scorpion God*, *Clonk Clonk* and *Envoy Extraordinary*. The novellas are a result of Golding's deep interest in Egyptological wonders. Told in the third-person narrative, the three tales concern three distinctive societies. Change is the predominant theme in the novellas and much emphasis is given on traditional practices.

The narratives in the stories are detailed and descriptive, and as Golding has always been interested in history, he has made his stories a rendezvous for past events, and specifically for the glories of Egypt in *The Scorpion God*. Here he has depicted history with the skill of a literary artist. The three different stories mark a hiatus in the Golding oeuvre.

With *Darkness Visible* Golding enters into a new range of fast-paced narrative which has an overtone of thrills and suspense. It is written in the third-person narrative and divided into three distinct parts, each part viewed from the perspective of different characters. Part I is narrated from the perspective of Matty, the indefatigable spiritualist who strictly adheres to the motto: "Suffer little children", and whose life Golding paints as a perfect
round of suffering and self-sacrifice. Part II is narrated from the point of view of Sophy, the egoistic and headstrong little girl whose life is traced from the age of ten onward to maturity. She is dark and beautiful and has a twin sister called Toni. The third part of *Darkness Visible*, entitled "One is One", has a multiple point of view — it is from the points of view of three elderly men named Sebastian Pedigree, Edwin Bell and Sim Goodchild.

The narrative of Part I has the distinct voice of Matty and it is narrated from the third-person limited point of view. The tone is that of a deep sense of endurance and spiritual redemption on the part of the protagonist.

The first part of *Darkness Visible* has long narratives in the third-person with a random sprinkling of dialogue. The language used here is mostly casual yet solemn. That Golding is mostly concerned with the inner consciousness of Matty is evident from the following lines:

> ... Because he had become aware he saw too how his unattractive appearance would have made an approach to the girl into a farce and humiliation; and thought, as he saw, that it would be so with any woman. He began to weep adult tears, wounded right in the centre of his nature, wept for a vanished prospect as he might have wept for a dead friend.[49-50]

Golding makes it explicit with his authorial intrusion prior to the passage, "But the voice sounded right inside Matty's head" [49].

In the opening scene, the description of Matty walking "out of the shudder­ing backdrop of the glare" [13] is emblematic of a child born out of a glaring fire "of a burning city." In the words of Redpath, "His appearance from the flames is as though man's suffering had coalesced at one point and
produced Matty. Similarly, Golding's description of the holocaust is both objective and dramatic in its intensity, as the following passage shows:

\[\ldots\text{the light of the great fire was bright as ever, brighter perhaps.}\]
\[\text{Now the pink aura of it had spread. Saffron and ochre turned to blood-colour. The shivering of the white heart of the fire had quickened beyond the capacity of the eye to analyse it into an outrageous glare.}\ [13]\]

In the above passage Golding uses a myriad of colours to make the description more vivid and realistic. There are many such passages showing the symptoms of an age groaning under the turbulent clouds of a Second World War. As can be seen from the above, the authorial point of view is much in evidence in the opening scene of the novel.

A significant narrative shift becomes apparent here when a third-person narrative voice gives way to a first-person technique of narration when Matty maintains a diary in Chapter Seven where he records his personal experiences and visions. A similar diary of Matty's is maintained in Chapter Fourteen. There is a singular antithesis between the two at the time of writing. Whereas the first diary is personal and full of visions, the second is a chain of events regarding Sophy and her hazardous actions. Thus there is a tonal difference between the two — one is analytical whereas the other is outwardly probing; one is inner-directed whereas the other is outer-directed. The hiatus becomes obvious from the following extract taken from Matty's diary: "Many people will know the carnal and earthly pleasures of being alive this day and not brought to judgement. No one but I have felt the dreadful sorrow of not being in heaven with judgement all done" [89]. The record shows Matty as a very intense person whose highly individualistic pursuits signify his spirituality.
On the other hand, the passage, "If it were not for worrying about Mr. Pedigree I would have a happy life guarding the boy. I will be his servant all the days of my life and look forward to many years of happiness if only I can heal Mr. Pedigree and my spiritual face" [235], shows Matty's concern for other people rather than himself, and here it is Mr. Pedigree of whom he is enamoured with. Since it is a personal diary, the narrative voice is in the first-person, giving the chapters an exclusive personal touch.

Golding conveniently uses an "aside" to explain the end of Henderson. He writes: "No one, not the headmaster nor the solicitor, nor the judge ever knew the real story of that night; how Henderson had begged to be let in and been denied and gone reeling on the leads to slip and fall . . . " [37]. Golding deliberately refrains from revealing the exact truth and uses an oblique method of narration so as to bring in direct participation of the reader in unravelling the mystery, thus bringing in a close proximity between author-reader relationship. Golding's "two-tone" method forms an artistic tool in his hands.

The narrative from the perspective of Sophy is dramatic and full of adventurous action. She is a symbol of the modern girl who is always on the look out for something different to do. Golding, in the apt words of Ronald Blythe, shows the "current trends in sociosexual amorality among the young, as well as a completely new brand of heartlessness." Therefore, Golding adopts a narrative stance which is far removed from the previous novels he has written. The style is functional and multi-dimensional, with a sinister kind of resonance, a blunt and overt sexual innuendo and a curious juxtaposition of intimacy and detachment.

Sophy's calculating and weird ways find expression in numerous narrative cadences. From her childhood itself she had a great desire to be weird.
So, "briskly she unlocked the drawer in the little table by Daddy's bed, broke the egg in it and walked away briskly" [126]. In fact, at the beginning of the Second Part where Sophy is about ten years old, the author narrates from the vantage point of a child. For example, "It was a moment of deadly anguish — Winnie with her painted face, her yellow hair, her strange way of speaking, and her smelling like a ladies' hairdressers"[125] is suggestive of a child's feelings about a person she apparently does not like. Her weirdness foreshadows the subsequent events that are to take place.

In a few of Golding's sentence structures, there is an exclamatory mark in the middle which serves as a "connective" between thought and action. Here is an illustration: "At the same time old Mr. Goodchild came in ting! from the High Street and immediately talked in a joky kind of way to the twins".[119]. Again Golding coins such phrases as "Toni-ness of Toni" [123] or "Matty-ness of Matty" [18] which add a sense of intimacy in his delineation of character-types. Italics used in sentence-structures add underlying force into them. For instance, when Sim and Edwin discover a chair and lengths of rope inside Sophy's cupboard, they are greatly astonished and take them to be Sophy's secret, so Sam mutters: "... she was there in the dark, waiting for someone or perhaps getting things ready for someone — and now she's gone away thinking, Oh God I hope to God they don't ever think to open that cupboard"'[246]. The words in italics give away Sim's inner anxiety regarding the chair with lengths of rope. There are many other such italicised words in the novel significantly revealing the inner thoughts of the characters.

The use of free direct discourse is effectively used in Darkness Visible with negligible authorial intrusion. This is another technique for the direct revelation of the inner mind of the different characters. The following, for
instance, is a relevant passage where Sophy is in focus:

All at once Sophy's boredom with him flowed over. It even spilled out to Gerry and Bill and Roland and the whole world of men. She thought to herself, I won't go back to the flat tonight. I'll ring the pub and ask them to give Gerry a message and I'll sleep in the stables and to hell with it. I need something bigger . . . [183]

This free direct discourse is followed by a totally interrogative sentence: "Respect? Admire? Fear? Need?" [183]. It is distinctly the voice of Sophy who is having an inner conflict. Thus the confessional tone is greatly emphasised.

In the words of Karl Kroeber, "a question mark or exclamation point tends to direct our attention toward the nature of the sentence it concludes." Of the sentence structures in Darkness Visible, only a few of them end either with an exclamatory or an interrogative mark. The questions in the first part are all "being" questions like "Who am I?" [51], "What am I? What am I for?" [101], "Am I human?" [101]. These questions, scattered in the first part, project a sense of identity crisis in the protagonist and help characterize the narrative voice in the novel.

Golding narrates the story of Darkness Visible from a great height, like Hardy and Lawrence. The narrator at times, therefore, appears detached and distant. At the beginning, Golding distances himself and the description of the fire is presented by the spectators. The distancing effect is again found in the concluding scene when the end of Pedigree is seen through the perspective of a park keeper.

The Paper Men is Golding’s ninth novel written in the first-person nar-
rative, and the narrator is Wilfred Barclay who happens to be a writer of repute. *The Paper Men* is similar to *Free Fall* in that, both are in the first-person, and the interior monologue form of narration is frequently used in both. Also, the absence of a linear narrative makes *The Paper Men* similar to *Free Fall*.

*The Paper Men* is concerned with the endeavours of Wilfred Barclay, a writer, to escape Rick Tucker, his would-be biographer. It exposes the hollowness of both men. The first-person narrative is self-analytical and introspective. Golding deftly paints a picture of a writer whose only passion is to constantly build a cocoon of egoism round himself.

The story is focused through the point of view of Wilfred Barclay. Unlike in Golding's previous works, here there is no sudden shift in perspective towards the end. Nevertheless, the ending of *The Paper Men* is rendered sensational when the writer is apparently shot dead by the biographer. Hence the last sentence of the novel is incomplete: "How the devil did Rick L. Tucker manage to get hold of a gu" [191]. This is a device used by Golding which is called "peripety" in literary jargon. The conjectural death of the narrator excites in the reader psychic distance instead of sympathy.

The two important characters in the novel, Wilfred Barclay and Tucker, are projected as anti-heroes and the first-person narrative easily makes them the target of the reader's vexation. Their descriptions are often relentlessly dramatic, and tend to be on the verge of farce. The beginning of the novel, in particular, has been made farcical with Barclay shooting at Tucker thinking him to be a badger when the latter was rummaging in Barclay's dustbin for scraps of paper. Here is how Golding describes it:

There was a smear of some food or other on his cheek, marmalade
and a tealeaf or two on the back of his hand. It was evident how he had rummaged — even opening the plastic bags . . . [12].

Tucker was not hurt, only a small bruise and a scratch were all he got and yet a big issue was made out of it.

Barbara Everett appropriately comments that *The Paper Men* is "the most newspapery, the most socially realistic of all Golding's fictions, set in the immediate present and taking the form of direct reportage by a novelist . . ."57 What we have here is a form of reporting of past events by the narrator; in some parts both past and present coalesce in the narrative texture. We come to the direct present when Barclay comments, "Which brings us right up to today" [190]. Chapter Five consists of flashbacks into Barclay's far past. This becomes obvious from the opening lines of the chapter: "I looked up at him and then a long way past him. My life, that life, that long and lengthening trail . . ." [47]. We learn that at nineteen, Barclay was a bank clerk. We also get a closer view of Barclay, the person. The following line is rather self-revealing: "In one way I could describe my whole life as a movement from one moment of farce to another . . ." [49]. The chapter also reveals small episodes regarding Barclay's love life, specially with Lucinda and Margaret. This makes the narrartive movement autobiographical in substance although events are not arranged in a chronological manner.

A positive dénouement is reached when Barclay treats Rick Tucker like a dog. As Tucker was desperate to become the former's biographer, he was willing to come down to the level of an animal to please him. He made sounds like a dog and even lapped up milk from a saucer. The narrator describes the situation in a mock-serious way:

There were blood vessels in the corners and they engorged.
thought for a moment that they might burst. Then he laughed with a kind of crack and I laughed with him. I shouted yap yap at him and he shouted it back and we laughed and he put the saucer down on the floor laughing and he got on his knees having caught on and understood what was required of him. I could hear him lap it up [150].

The passage smacks of a power-loving and high-handed master with Tucker playing a subservient role. Golding thus shows a contrast between the two characters.

The tone of the novel is satirical and the voice of satire belongs to the narrator himself. The satirical tone is much in evidence in the following lines: "But you will also give a clear account of the time you offered me Mary Lou and of the time you offered Halliday Mary Lou and had the offer accepted. In fact, the biography will be a duet, Rick. We'll show the world what we are — paper men, you can call us" [152]. A tone of superiority and power can be detected in Barclay when he is addressing Rick L. Tucker. As for example: "...Sod off and come when I call you. I'll whistle" [152].

Like many a modern novelist like Graham Greene and others, Golding has in The Paper Men adopted the practice of inserting lively and functional dialogues to his advantage. He also gives free reign to colloquialisms.

Rites of Passage is the first of Golding's three novels on the sea, the other two being Close Quarters and Fire Down Below. However, Rites of Passage was published before The Paper Men but for the sake of convenience the three novels will be discussed together in all the chapters. The sea trilogy was later published in a single volume in 1991 known as To the Ends of the Earth. Like Conrad, Golding's intense love for the sea inspired him to write these adven-
tured on the sea. He describes the trilogy as "a series of events" (Fire Down Below, 275) with some convincing realistic descriptions.

Recipient of the prestigious Booker Prize in 1980, Rites of Passage is Golding’s most successful novel. In the words of Edward Blishen, "It’s a novel that shows how the sheer panic of being human moves about, sometimes hideously, under the skin of that pretence of being at home in the world that we call civilization."58

Unlike Darkness Visible where there is a short section devoted to Matty’s journal, Rites of Passage has a dual narrative structure — that of the device of the personal journal as well as the epistolary form of narration. Edmund Talbot, with an aristocratic background, maintains a journal for his godfather who is a nobleman of great political influence. Talbot gives an account of all the happenings aboard the ship which he hopes would form a source of entertainment to his Lordship. Golding portrays rare skill in giving the device of the personal journal and the letter a great deal of authenticity. The narrative has no loose ends, is compact, and written with an eye on economy. As Robertson Davies comments, "It seems to move easily and, when Talbot is writing, somewhat self-indulgently, but there is nothing unnecessary at any point..."59 The epistolary narrative thus never fails to lessen the interest of the reader.

Like all the other novels of Golding, Rites of Passage, too, has a shift in perspective. From Talbot’s journal we suddenly move to Colley’s letter to his sister. Regarding the shift, Redpath comments that, "The middle section, comprising Colley’s letter, is interpolated into the chronologically linear first-person narrative of Talbot’s journal."60 Colley’s letter takes us back to the beginning of the journey, thus enabling us to assimilate both the perspec-
tives. As Redpath says, the shift in perspective becomes "a technical necessity" and it entails better understanding of Golding’s moralistic standpoint. The two perspectives throw sufficient light on the characters of Talbot and Colley although it requires little effort to realise that Colley’s letter is far superior to and more interesting than Talbot’s journal. Through Colley’s letter, not only can we understand the real nature of James Colley, the parson, but also James Colley, the person. Moreover, we can also view Talbot from the outside. The double narrative structure has implications wider than those of a single one. Golding takes this idea from Homer’s *Odyssey*. It undoubtedly enhances the narrative texture through which the reader is exposed to a wider vision of truth and reality. But, here again, there is a snag, as too much probing of the truth could be rather exasperating to the reader because there is a perpetual shroud of mystery surrounding the nature of Colley and especially regarding his death. This mystery or "aura of the unknown" forms the underlying narrative movement.

An element of drama is found in both Talbot’s journal and Colley’s letter. The ceremony called "Crossing the Equator" is by far the most dramatic incident in the novel, and a detailed description of it is found in Colley’s letter. The incident is described in an objective and dramatic manner in which the unsuspecting Colley is hauled to ascend the throne where the strikingly handsome seaman, Billy Rogers, is seated. He undergoes all kinds of humiliation as we can see from the following extract:

Before I could make myself heard, a question was put to me of such grossness that I will not remember it, much less write it down. Yet as I opened my mouth to protest, it was at once filled with such nauseous stuff I gag and am like to vomit remembering it.[237]
This profligate action is suggestive of crudeness and vile behaviour, and the author standing right behind the narrator makes it sound all the more so, especially when he writes, "it is crueler than death, it must be — it must be so, nothing, nothing that men can do to each other can be compared with that snarling, lustful, storming appetite —" [238]. Here the author is deliberately trying to draw the attention of the reader to the predicament of Colley, the tone being that of derision, distress and humiliation all put together.

The theatrical or dramatic element is significantly evident in the novel. In fact, the ship is like a stage where it seems that all the passengers are acting out different roles. We are inclined to think in this line as we come across the situation when Captain Anderson orders Colley to learn the rules of the ship by heart. Another scene which makes theatricality obvious is when Zenobia loses a letter from one of her lovers and she goes to Talbot for help. The following is an extract:

Does your lordship detect a theatricality in my response ? It was so indeed. We were at once borne along on a tide of melodrama.

"Oh heavens — it, it is a billet — lost, lost !"

"But my dear," said I, leaving the stage at once, "I have written you nothing." [99]

The above is a fine example of authorial intrusion and the author's voice, with a tone of theatricality, gains momentum in the episode.

Most of the epistolary narrative is light and frequently farcical. Golding is rather particular to create the right effect through a remarkable parody of 18th century epistolary method which reminds one of Richardson. The two methods used here — that of journal and epistle — are two-dimensional. Talbot's journal revolves round the microcosm of society in the ship written
in a light and frivolous mood whereas Colley’s letter to his sister is an ago­
nised outpouring of a bruised heart. The translucence of Colley’s letter opens
the eyes of the reader to new character-situations with serious implications.
The dislike of the captain for parsons becomes more than obvious whereas
Summers is portrayed as the only humane and stalwart character. Colley’s
narrative style proves far superior to Edmund Talbot’s as the latter’s point of
view is on a superficial level.

Towards the end of the novel, Edmund Talbot’s strong conjecture that
Colley could be a homosexual serves as a kind of epiphany. He states: "I now
understand what happened to pitiable, clownish Colley!" [276] and contin­
ues with "Rogers owning in the heads that he had knowed most things in his
life but had never thought to get a chew off a parson!" [277]. Golding uses
italicised words to make it more obvious.

In Rites of Passage, Edmund Talbot’s Journal finds a generous reference
to literary figures to add finesse to his artistic endeavour. Names of literary
personalities like Dr. Johnson, Goldsmith, Richardson, Fielding and Smollett
are occasionally mentioned. Coleridge finds greater prominence in the novel.
Mr Prettiman’s shooting of an albatross from his blunderbuss is analogous to
the situation in Coleridge’s "The Rime of the Ancient Mariner." The moralis­
tic standpoint is no doubt ambiguous here but there is a strong resemblance
to Colley being both the Mariner and the Albatross.

The epistolary narration makes the tone very personal without the con­
straints of formality. There is a kind of rapport between the reader and the
writer and hence the distancing effect is negligible.

British class structure is of thematic relevance in the novel. Here Captain
Anderson is confined to his side of the ship and anybody trespassing gets a
piece of his mind. The class theme here can be compared to that in Jane Austen's *Pride and Prejudice*. Golding also uses wit and humour and these form some marvellous comic scenes. An instance is when a meal of marrow bones is enjoyed at the Captain's table by Talbot, Summers and Oldmeadow.

*Close Quarters* and *Fire Down Below* continue Talbot's accounts of the sea voyage from England to Australia in 1814. Like *Rites of Passage*, these two novels are also written in the first-person narrative and the narrator is Edmund Talbot. The device of the personal journal have been skilfully used by Golding here.

In *Close Quarters*, the narrative is easy and relaxed and it portrays in a realistic manner the ups and downs of life at sea. Here incidents take place within "close quarters" where emphasis is given to personal feelings. Talbot by now has evolved into a stoical and understanding man, and his feelings, too, regarding his co-passengers have undergone a dramatic change. He finds them all not as bad as he thought them to be. He begins to admire Colley, in particular, specially as a writer — "... there was a touch of genius in his vivid and fluent use of his native tongue ..." [280]. Thus, the narrative rede­fines a new social order.

Throughout the voyage Talbot's role has been as voyeur and observer and not as a participant in the activities that surround him. This, however, does not last long as he himself falls in love with the beautiful Marion Chumley, giving him a new lease on life — "A fire burned the exhaustion out of me ..." [107]. Golding uses here the overtones of Romantic vision to describe Talbot's feelings of love-at-first-sight. The following is an excerpt:

Oh, thou, Marion rising from the meekest and deepest of curtsies, sum of all music, all poetry, distracted scraps of which with their
newly irradiated meaning tumbled through my mind! . . . Oh, Lord!
The trouble is that since the days of Homer the greatest of poets
have exercised the utmost of their art in the description of young
women. There is no eloquence, not a figure of speech from under-
statement to hyperbole that has not been laid under contribution!
[88,90]
The above lines parodies the effects of a Wordsworthian poem. Golding rarely
reveals a romantic frame of mind in his works, hence the above quoted lines
is like a breath of fresh air which serves as an aberration from the mundane
affairs aboard the ship.

Talbot's journal ends abruptly leading to a "narrative discontinuity." However, in the concluding sentence he gives the hope of a third volume. He writes:
"All this then to apologize to a conjectural audience which may have been
startled by the abruptly ended journal of "book two" but may be mollified and
excited as much as I can contrive by this "puff" for a third volume!" [281].

Golding keeps his promise and writes the third volume on the sea, *Fire Down Below*. The generic implications of the 'Bildungsroman', that of a novel
of general education is more pronounced here, although it is also found in the
other two volumes on the sea. In *Fire Down Below* Golding presents life both
from the personal and societal points of view.

In conjunction to *Rites of Passage* where the end of Colley remains a
mystery, here too a narratorial distancing effect is found regarding the inci-
dent of the iceberg. It remains unexplained. Golding, however, is quite adept
at projecting the fictive world in which the ship meets with some technical
difficulties. Here is an example:

There was a fearful explosion almost under my feet and the frapping
burst, went flying in the air, and at once there were two other explosions, one after the other. I saw the deck split open from my feet right to the fo'castle itself. The whole ship opened and sent up a tower of bright flame in the midst of which what was left of the mainmast fell thunderously.[280-81]

The tone of urgency is found throughout the novel, the language being powerful and specific. The ceaseless and sprawling problems are tackled in an "artistic" way by Golding. Most of the narrative is in the form of conversational passages. These are plain, direct and sometimes colloquial.

Golding here relies on the narrative of fantasy and dream from the perspective of Prettiman. Prettiman has a firm belief that he would be successful in his quest for finding Eldorado. Regarding this, J.H. Stape comments that Golding "turns toward the structuring authority of fantasy and myth to respond to his character's — and his — painful ideological position by the subterfuge of blurring the boundaries that separate the realistic from the fantastic, from the-world-as-it-is from the world as-it-might-be." Eldorado offers the opportunity to Prettiman to throw off conventional living and settle for an idealistic world of dreams and imagination. Fire Down Below thus constitutes the "throes of seamanship, engineering and poetry" [113]. With this volume the trilogy comes to an end.

Golding's knowledge and love for the sea finds brilliant expression in all the three volumes. He not only succeeds in portraying a journey by sea but also "utilises his art in order to explore the nature of truth and man's relationship to the truth." 64

From the above, it can be concluded that Golding's narrative technique is highly skilful and inimitable. Through it, his remarkable imaginative feat
as a story-teller is clearly revealed, making him one of the most sought after novelists of contemporary writing. In the words of Oldsey and Weintraub: "Each of Golding's novels is a remarkable imaginative feat, fertile in invention, powerful in drama, suggestive in its richness of literary and mythic overtones." His richly varied and detailed realistic style, coupled with his remarkable psychological understanding of human behaviour, convey the sense of a perfect literary artist.

Notes and References


5. Same as Note 2, p.116.


8. Ibid., p. 57.


12. Ibid., p. 69.


14. Same as Note 11, p. 68.

15. Same as Note 6, p. 70.


18. Same as Note 7, p. 83.

19. Same as Note 11, p. 71.

20. Same as Note 7, p. 90.

21. Same as Note 11, p. 73.


24. Ibid., p. 41.


31. Same as Note 11, pp.158-59.

32. Ibid., p.166.

33. Same as Note 17, p.58.

34. Same as Note 6, p.138. In the Chapter "Golding's View of the Human Condition in Free Fall" by Sylvere Monod.

35. Same as Note 17, p.58.

36. Ibid., p.56.


39. Ibid., p.7.


42. Same as Note 7, p. 147.


45. Same as Note 7, pp.174-75.


47. Same as Note 7, p. 169.


49. Same as Note 38, p.56.
50. Same as Note 11, p.267.

51. Same as Note 16, p. 38.


53. Same as Note 1, p. 164.

54. Same as Note 44, p. 305.


57. Same as Note 22: Taken from the Chapter "Golding's Pity" by Barbara Everett, p.111.


60. Same as Note 1, p. 58.

61. Ibid., p. 62.


64. Same as Note 1, p. 57.