The Plot-Structure
The novels of William Golding are attempts at perceiving the truth of human life, and *Lord of the Flies* is the first of his eleven novels which serve as a searchlight on the essence of human behaviour. While writing *Lord of the Flies*, Golding depended upon R. M. Ballantyne's *Coral Island* for some of its ideas and configurations. Yet *Coral Island* is not as intense or philosophical as *Lord of the Flies*. The strength of Golding's novel lies in the realistic presentation of boys and their actions, with special emphasis on how evil is inherent in every human heart.

Golding has divided *Lord of the Flies* into twelve chapters and each chapter realistically explores the boys' transition from innocence to iniquity. Here Golding uses a linear plot-structure from start to finish without any ramblings, providing the reader a clear, comprehensive perspective. With a tightly-knit structure, there is a rapid sequence of events presented in a vivid and coherent style.

The opening chapter reveals a group of boys landing on a lonely island without any other inhabitants and, for that matter, without any interfering adults. Here they are confronted with the burden of survival. This forms the basic structure of the novel and from here the story's main developments take shape. Almost anything can happen without the restraining hand of an adult, and Golding, in *Lord of the Flies*, shows how the stranded boys shake off
every vestige of civilized behaviour and rationality. The chapter introduces almost all the characters in the novel and they form the basis for the development of future events.

After the discovery of a conch, an assembly is called by blowing on it. It is decided unanimously that Ralph would be the leader and Jack Merridew the head of a group of hunters. Golding thus portrays Ralph and Jack representing two different types of leadership. The conch becomes a symbol of authority, and later assemblies are held by blowing on the conch. Throughout the novel it becomes a vital link to rationality and civilization, and in Chapter Eleven, Golding shows us that along with Piggy's death, the shell, too, breaks into a hundred pieces and that signifies the end of civilized life on the island.

Golding's theme of evil and savagery in Lord of the Flies finds manifestation at the very beginning. Jack Merridew is described as "a black, bat-like creature that danced on the sand" [25]. The description serves as a sort of forewarning about Jack's evil potentiality. Another significant aspect in the opening chapter is the boys' encounter with a pig. The pig is allowed to go unslaughtered because Golding in his own unique style shows us that Jack and his group are not yet used to bloodshed; but at the same time the lines: "He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy" [41] are loaded with meaning and the reader already gets a hint of what to expect in the ensuing chapters. In fact, bloodshed and slaughter form integral elements in the novel's structure. In this deliberately planned sequence of events, the plot develops with a combined force of narrative ease and vigour.

In the following chapters, Golding shows us on a realistic level how the initial alluring charm of the island soon disappears, giving in to a serious
contemplation of adult life. For the children, the most important factor is rescue and, accordingly, a fire is built on the top of a hill for rescuers to locate them. The children are inexperienced and the fire soon gets out of control leading to an outbreak in some parts of the forest. Piggy is depicted as the most intelligent child in the group and it is with the help of his glasses that the fire is initially lit. Piggy realises that a "littlun" with the mulberry coloured birthmark is missing. This, incidentally, happens to be the first death on the island. The talk of a "beastie" or an evil spirit reverberates throughout the novel, and the death of the small boy is said to have been claimed by the "beastie." Golding introduces the fear of a beast in the second chapter itself and the motif continues to the end of the novel, thus forming a dramatic and symbolic structure. John S. Whitley rightly comments that "Golding develops his central thesis in a mixture of symbolism and realism which provides psychological accuracy and depth of human motive . . ."

The combined goals of rescue and survival are continued in Chapter Three. Here we also see the differences between Ralph and Jack. Ralph is more concerned with building shelters for protection against outward forces whereas Jack's concern is with the basic instinct of hunting and the latter's behaviour steadily deteriorates into savagery. Harmony on the ordinary moral and emotional level is maintained by the quiet and unassuming Simon. His image is built up by Golding as a Christ-like figure who always supports the weak and the needy. The chapter marks the beginning of antagonism between Ralph and Jack, and as the story develops, the tension between the two becomes more and more pronounced. Chapter Eight marks the final parting of ways of Jack and Ralph, and towards the end of Chapter Twelve, the penultimate incident takes place when Jack hunts Ralph with a spear, and only the timely arrival of the naval officer wards off any untoward happening. Thus, the conflict be-
tween Ralph and Jack forms a structural pattern throughout the novel and Golding lays great emphasis on it to bring a distinction between "reason" and "unreason."

According to Philip Redpath, Golding plans the structure basically around a pattern of assemblies and trips to the mountain. There are altogether six assemblies and six trips to the mountain. In the apt words of Redpath, "The pattern of assembly-mountain exists when reason is the motivating factor in the boys' behaviour." An assembly is called in order to bring back order and discipline on the island. The first assembly takes place in the first chapter and in this meeting, Ralph is elected as the chief. In the second meeting which takes place in the second chapter, a discussion regarding basic rules on the island takes place. It is decided that a signal fire would be lit up on the top of the mountain in order to catch the attention of a passing ship. The third assembly takes place in the fifth chapter and Ralph is particularly careful as to what is to be discussed in the meeting: "This meeting must not be fun, but business" [95]. Golding develops the character of Ralph through these assemblies as Ralph puts his sincere efforts to make things right, but all he receives for his efforts are sneers and snide remarks. The fourth meeting is called in the sixth chapter by Ralph with a view to creating responsibility regarding the "littluns." In the eighth chapter, Jack blows the conch inexpertly to call the fifth meeting, revealing his incapacity as a leader. The sixth and final assembly takes place in the eleventh chapter. The conch is blown very loudly but desired response to the call is not received. In all the meetings, the sound of the conch symbolises the call to awakening and reason. To quote Redpath again, "The overall structure of the novel is therefore based around the antithesis reason / unreason."
Chapters Five to Ten emphasises, among other things, the fear of a beast constantly haunting the children and this in turn forms a symbolic structure of the novel. The true identity of the beast is not known but what Golding wants to communicate through these chapters is that there is no beast to be feared externally; fear is something internal. The children look for an external manifestation of evil but fail to look within themselves. Whitley rightly comments that "One of the most pathetic aspects of both the reality of the boys and their fabulistic roles as frightened and confused humankind is their insistence on seeking the beast everywhere but in place of its origin, the human heart." However, the children, being inexperienced, continue to exchange ideas as to the nature of the beast.

Suspense and fear steadily rise when a dead airman killed in a battle drops on the island — "a figure dropping swiftly beneath a parachute, a figure that hung with dangling limbs" [118]. The figure is an external force of evil and it evokes a sense of terror within the boys. Golding designs the structure in such a way that it is the visionary child, Simon, who recognises the truth — "However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick" [128]. With the instinct of a saviour, Simon frees the parachutist from its strings of entanglement without feeling any kind of horror as he realises the inhumanity of mankind rendered on him.

The eighth chapter symbolically investigates the fable's mythopoeia of a beast. Simon becomes Golding's mouth-piece as he comes in direct confrontation with the beast, which is only a pig's head on a stick covered with flies and kept in the clearing as an offering to the beast. Golding dramatizes a dialogue between Simon and the pig's head which actually exists only in
Simon's consciousness, this confrontation scene being very important to the structure as it brings a fusion between innocence and evil. Simon like a true Messiah rushes to tell the others that there is no beast to be feared but only a dead man on a hill. Golding builds up a foreboding atmosphere in anticipation of the tragedy to follow soon after. A storm breaks in the ninth chapter and the hunters begin to dance in celebration of their triumph as hunters. The dancing soon rises to a frenzy and as Simon advances, he is beaten to death in their unknown passion and terror of the beast. No, only does the innocent child die, the truth about the beast also remains unknown to the others. The description of Simon's body as it gets washed by the sea is by far the most touching scene in the novel bestowing upon it a kind of serene beauty not found in other works of Golding.

In *Lord of the Flies*, Golding has made profuse use of parallel patterns for the coherent assemblage of incidents. In the opening chapter, the first rock is rolled for pure fun and in the eleventh chapter a rock is rolled for a completely different purpose — it is done with a view to killing Piggy. There is total disorder on the island and the hunters by now have given up all civilized behaviour. At Castle Rock, Roger rolls a huge rock, and Piggy blinded without his glasses and clutching the conch, becomes an easy target. Both the conch and Piggy are destroyed simultaneously; the event symbolising the end of the traditional system of authority, the end of intelligence and reason. Thus Ralph's ardent question: 'Which is better, law and rescue, or hunting and breaking things up?' [222] falls on deaf ears. In this way we find total fusion of form and meaning in the structural pattern.

Golding does not end the fable here; he continues the chain of events with the hunters chasing Ralph in the closing chapter. As in chapter two where an accidental fire breaks out, in the last chapter also a parallel incident takes
place when the whole forest is set on fire, although deliberately this time. Ralph becomes a snarling, screaming animal while the "desperate ululation" of the hunters advances upon him with menacing speed. Ralph is crying for mercy and about to be slaughtered — "He staggered to his feet, tensed for more terrors, and looked up at a huge peaked cap" [246]. The "huge peaked cap" belonged to a naval officer who landed on the island with the intention of rescuing the children after seeing the smoke. Golding's plot takes a dramatic and yet a positive turn with the arrival of the naval officer who comments ironically ' "Fun and games" ' [246]; he further comments, ' "I should have thought that a pack of British boys . . . would have been able to put up a better show than that . . ." ' [248]. However, we know the implication of his words because although an adult, the implications of the reality of life still elude him. Kinkead-Weekes and Ian Gregor rightly comment: ". . . in thinking of himself as not only superior to, but even other than the children, it is the man that is the child."5 On the other hand, it is Ralph who is an adult and expresses it through weeping at the loss of innocence. Golding writes at the end: "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy" [248]. Thus in the end it is Ralph who understands the hard facts of life and the naval officer still remains ignorant about them.

Critics are of the opinion that the ending of Lord of the Flies is very abrupt and sudden. Whitley ingeniously comments that Golding uses the Greek idea of deus ex machina which, he adds, is "the god from a machine, a device particularly used by Euripides and involving a god-figure lowered by machinery on to the stage to unravel the intricacies of the plot. . . ."6 The end as a result becomes artificial. However, the fable's overall structure brings about a fusion in the focusing of events by the reader and confers upon it its the-
Golder designs the structure without the encumbrance of any disjointed incident significantly focusing on its organized framework. Moreover, the ideas and symbols which are repeatedly used in the novel give it a unifying effect, denoting *Lord of the Flies* as a work with a neatly wrought plot-structure.

The *Inheritors* happens to be Golding's most favourite among all his novels. It consists of a simple plot revolving round some innocent Neanderthal people who owing to their ignorance, are suddenly wiped out by the *Homo sapiens*.

The plot-structure of *The Inheritors* is similar to that of *Lord of the Flies* in that both have a linear movement of narrative structure. Interestingly, there is a strong thematic resemblance in the novels as both deal with a small group of people being killed by a stronger and more powerful group.

*The Inheritors* consists of twelve chapters. The first ten chapters build up the novel's main action and the last two chapters bring to an end an extraordinary experience in the history of thought, language and action. Golding has highlighted the living standard of the Neanderthalers vis-a-vis that of the New People, that is, the *Homo sapiens*. In this way, Golding has dexterously projected two different worlds and has laid them bare for the reader to assess and reassess and form a wide angle of vision. For this angle of vision, Golding uses the limited perspective of Lok but through a skilful development of the plot-structure, he presents a lucid and detailed life of the Neanderthalers, thus making it easy for the reader to form a coherent picture. Moreover, for the last one and a half chapters, Golding through a shift in perspective, uses the story of Tuami, one of the New People. This helps the reader understand
the whys and hows of the sad annihilation of the Old People in the hands of the New People.

As mentioned already in Chapter Two of this work, The Inheritors is based on H. G. Wells's The Outline of History, an extract from which Golding has taken for his epigraph. However, Golding does not take the full privilege of assimilating the ideas contained in Wells's book. On the contrary, he projects an altogether different picture of the Neanderthal people. They are not "gorilla-like monsters, with cunning brains, shambling gait, hairy bodies, strong teeth, and possibly cannibalistic tendencies . . ." [7] but they are simple, gentle, and innocent people who are reluctant to kill even animals for food. Golding covertly shows that the evil attributed to them is actually in the minds of the New People and that the latter are to be held responsible for the defeat of innocence. Thus the views of Wells and Golding are antithetical — whereas Wells's sympathy is with the Homo sapiens, Golding's compassion is for the harmless Neanderthalers.

The Inheritors opens with the Neanderthal people migrating from their winter quarters by the sea to their summer quarters beside a waterfall and at the edge of a river. The people live in a group together consisting of three generations — the old man, Mal and the Old Woman; Lok and Fa, and Ha and Nil who are the middle generation; and the young generation consisting of Liku and the New One. The first chapter introduces the reader to the simple and uncomplicating life of the Neanderthal people. It can easily be deciphered that the people's thinking is limited and they basically communicate by means of "picture". The People reveal their thoughts through a succession of pictures and as they share pictures they become one in mind. Golding has, throughout the novel, shown the exemplary and rare bond of kinship that ex-
ists among the People.

In the first chapter, Golding points out that the Neanderthal people have arrived in their summer quarters slightly early and they are confronted by some ominous signs. The disappearance of the log leads up to a train of events evincing that the hand which removes the log is responsible for the deaths of Mal, the Old Woman, Ha and Nil. The destruction of the Old People forms a significant pattern throughout the novel.

Chapter Two is a continuation of the first chapter emphasising a cheerful feeling of well-being. The chapter is an overture on how Lok keeps watch on the island. Even here, Golding hints at the intruders who would eventually cause havoc in Lok's Eden: "There were eyes watching him from the cliffs, eyes even, on the island, but nothing would come nearer while ashes of the fire still glowed" [41]. Lok perhaps had a premonition of impending danger for his "ears twitched in the moonlight so that the frost that lay along their upper edges shivered" [43].

The shadow of danger in Chapter Two becomes a reality when Ha is killed by the New People as he follows them over the cliff in the Third Chapter. It occurs when Ha and Nil go together to collect wood in the forest. Chapter Four marks the second death — the death of Mal. Mal's death, unlike that of Ha's, is a natural death. But indirectly the causality of circumstances is once again the New People. Fa comments "... the log that was not there" [98] hastened the death of Mal. The People are engulfed in remorse and grief as Lok digs the grave besides the dying Mal. The Old Woman in the end comments that, "'Oa has taken Mal into her belly' " [91]. Thus, throughout the first four chapters Golding does not analyse for us but wants us to realise through our mental experience about the lives of the Neanderthalers.
In Chapter Five, Golding introduces the actual presence of the "other." The New People raid the place when Lok is away and they kill Nil and the Old Woman besides kidnapping Liku and the New One. An important point to note here is that all these major incidents basically take place off stage. It leads to a new kind of awakening in the People, a kind of awareness and sensing of the presence of the "other." Golding achieves a stupendous feat by making the reader jump ahead and understand what Lok cannot see. Regarding this aspect, Jean E. Kennard rightly comments:

For the reader the plot is an opening out; his view is, for much of the novel, as limited as Lok's. Golding forces the reader to leap ahead guessing at what Lok cannot see, placing him in the macro-cosm of human history.7

In a way it can be observed that what Lok sees and rationalises can be discerned by the reader. Golding thus develops the plot-structure entirely through the view point of Lok. In Chapter Five, it is not observed by Lok as to how the Old Woman and Nil meet their deaths. The sight of the Old Woman's body floating on the water confirms the death whereas the death of Nil is not observed by Lok at all. The kidnapping of Liku is learnt only through her screams. The plot-structure is thus unfolded through the limited vision of Lok. In this manner, Golding also makes use of suspense in order to keep the curiosity alive. Lok becomes the central character in the novel through whose consciousness the plot is unfolded.

In Chapter Six, a delayed commentary is made as to the deaths of Nil and the Old Woman. Lok and Fa observe that "There was blood on the rock by the water" and "a little milk" and thus come to the conclusion: 'They killed Nil and threw her into the water. And the old woman' [114]. This also gives
them the same clue to the disappearance of Liku and the "new one". The "other" thus becomes a dominant cause of horror for the People. The chapter deals with the fear and uncertainty which fills the minds of both Lok and Fa: "The other people with their many pictures were like water that at once horrifies and at the same time dares and invites a man to go near it" [126]. For the first time in Chapter Six which is an echo of Chapter One, Golding performs the dual task of introducing the "other" people to us as well as showing us their mannerisms. Golding etches out in dark strokes the first sight of the "other" and accordingly creates narrative interest from the intrusion of the New People. Suddenly the reader becomes aware of the end of the soft tenderness of the night as the harsh sounds of the stag "full of pain and desire" [128] fill the air.

From Chapters Seven to Nine, the reader is immediately transported to a world of horror, of sin and evil. The actual confrontation between the Neanderthal Man and the New People takes place in the seventh chapter: "At last they saw the new people face to face and in sunlight" [137]. It also marks the end of happiness and security for the Old People as well as the beginning of a new consciousness and awakening in Lok and Fa.

Golding believed that a proper dichotomy would not be possible if he left out the New People's ways of life and a detailed description thus forms a part of the integral structure. Lok and Fa hide from the vantage point of a tree and they watch the activities of the New People in the clearing. Strange indeed are their ways of life and the Neanderthal couple watch the phantasmagoria with innocent and unknowing eyes. With great imaginative feat Golding shows us the New People's society. Their life style is totally alien to that of the Neanderthal people as it involves violence, exploitation, drunkenness, poli-
tics of power, a degenerate sexuality and most of all, an inherent sense of fear. However, these activities are not unfamiliar to us, the inheritors, and what Frank Kermode says is worth giving a thought: "What we have to be shown is that, although we are experiencing these events innocently, by way of the passive, vegetarian, inhuman senses of Lok, we belong down below in the clearing, corrupt and intelligent." Through an immensely organised plot-structure, Golding achieves his purpose of portraying a dual strain of thought and imagery.

An unusual structural pattern is developed here towards the later part of the work. As James R. Baker rightly comments, "... the progression of events must be rendered at the unambiguous level of a prelogical mentality." For instance, the killing of Liku in Chapter Eight is not observed by Lok and hence nothing is revealed to the reader except Fa's horror-stricken reaction. Through Golding's dexterous structural design it is indirectly insinuated that the New People also have cannibalistic traits.

Chapter Nine ends with the disappearance of Fa; and Lok, alone and grief-stricken, is a changed man who can now think clearly and logically. Golding does not end the life of Fa here because, then, their story would remain incomplete. Fa comes back, although wounded, and their reunion is most touching.

The next chapter highlights the great change that has come over the Neanderthaler. From innocent beings they now take the plunge into evil, and behave like the New People. They drink, fight and act like rowdy people. Their fall is now complete. In the background is the constant sound of the fall, which is reminiscent of their "fall" into guilt and evil.

Chapter Eleven has a full circular movement with the death of Fa. This
death is similar to that of the Old Woman. The sole survivor, Lok, is projected as desolate and helpless, looking out for Liku. But all he finds is a "small white bone" [218]. Lok dies a miserable death when he discovers the remains of Liku. He curls himself up and dies, for now he has no one to live for. Towards the end of the chapter, a new point of view is made, and Golding uses the device of the distancing effect. The sudden shift towards the end brings us out of the consciousness of Lok and allows us to see objectively from the point of view of the *Homo sapiens*, thus making the tone shift from innocuous lyricism to injudicious guilt.

It becomes essential for Golding to end the novel from the point of view of Tuami so that the reader can form an overall idea about the triumph of the New People, which signifies the end of innocence and a new consciousness of man's essential nexus with evil and guilt. James R. Baker, in discussing the end of *The Inheritors*, has emphasised the darkness in man's heart: "There is no real escape, no rescue; man the mythmaker, the perpetual Wellsian fantasist is doomed to suffer from the threats and horrors bred in his own dark heart."\(^{10}\) The reader discovers a total experience through the interconnection of innocence and guilt. The only Neanderthal person alive is the "new one" or the little Oa, and he gives us hope for the future. Thus the novel ends with a note of hope, and S.J. Boyd aptly compares the reader's acquaintance with the New People to the myth of Pandora's box: "... we uncover all the troubles and miseries in the world, but at the last there is still a token of hope."\(^{11}\) The positive ending becomes an integral part of the overall structural design of the novel. The detailed description of the life story of our ancestors makes Golding an excellent archaeologist as well as an accurate stylist, and to understand his point of view, each minute detail has to be followed very closely.
William Golding's *Pincher Martin* is best remembered for its intensity of style and technique. It also happens to be Golding's most difficult novel as its basic form hinges on the complex pattern of time and consciousness. For its plot-structure, *Pincher Martin* depends on a recurrence of flashbacks and they are presented in different contextual propensities.

Symbols and images are intricately interwoven into the plot-structure and to understand the novel's main action, the reader has to understand the underlying meaning behind them. The plot is a simple one and it concentrates, in the manner of *Lord of the Flies* and *The Inheritors*, on a unique adventure of survival. It is about a drowning man fighting for survival in the middle of the Atlantic ocean, and at the same time he recollects the whole intricate pattern of his past life. However, it is not as simple as it appears to be because basically the structure of *Pincher Martin* is built on two levels, thus giving it the pattern of an allegory. The drowning man fighting for survival is the superficial level whereas the underlying level is that the hero, Pincher Martin, dies on the second page of the novel, and it is done so casually that it is difficult to grasp its full implications by the reader. Golding, with his superb technical control, makes the hero die at the beginning itself so that he can develop the extended consciousness of Martin as an allegorical structure. So what we have is a paradigm of all that passes through a man's mind the instant he is dead. The two levels of meaning is a sophisticated structural device adopted by Golding. On reading *Pincher Martin* for the first time, the reader imagines the elaborately detailed descriptions of Martin's grim struggle to be real. However, on re-reading the book, the reader is aware that the protagonist is already dead and so he develops an altogether ironic attitude to the whole story. Golding makes the novel move on the metaphysical level of reality; it is a novel which explores the centre of human experience.
The plot and technique of *Pincher Martin* is similar to that of the American author Ambrose Bierce's short story, *An Occurrence at Owl Creek Bridge*. Both of these deal with the innermost thoughts that race through a dying man's mind. Again, in both the stories, the hero dies at an early stage of the narrative.

*Pincher Martin* opens with the hero struggling to be alive after his ship has been torpedoed during the Second World War. He finds a rock in the middle of the ocean which saves him from drowning and he recounts his past life in his grim struggle for survival. Golding presents just one major character in the novel — Pincher Martin himself who is depicted in an anti-heroic role. In a note on the novel, Golding has explained: "The greed for life which had been the mainspring of his nature forced him to refuse the selfless act of dying. . . . Just to be Pincher is purgatory; to be Pincher for eternity is hell." The selfish and greedy Martin thus forms a structural pattern in the fable.

The parody of survival is built up by Golding on a series of flashbacks which have no sequential order. A significant structural device in the story is that there is a constant oscillation between the past and the present as well as the future. The most dominant external reality to the present is the rock on which Pincher clings to save himself. The dimension of time is glaringly absent in the underlying level but at the superficial level, Martin fights for survival for six consecutive days. The struggle for six days and nights is similar to the Genesis myth of creation or to the Divine Week of Creation. Critics like Kinkead-Weekes and Gregor, Avril Henry and Philip Redpath find the six-day structure related to the details of Martin's survival on the rock in the form of repeated flashbacks. Avril Henry comments that the flashbacks "relate to the six-day structure of the whole experience: the structure which is
superficially a temporal check for us and Martin in the otherwise timeless and distorted events on the rock and in the mind, and at a deeper level is a horrible parody of the six days of Creation."13 Golding, however, shows that time has no sequence but that it has a simultaneity with the past, the present and the future. With great technical skill, Golding brilliantly explores the moment of Martin's purgatory where the tripartite time of action meets.

Analogous to the Divine Week of creation, Martin creates his own world: the rock, the green sea, the sky, the pebbles, lobsters, sea-gulls, shell-fish, the cliff, sea-weeds, and so on. In his abject loneliness he also gives names to different rocks — Oxford Circus, Piccadilly and Leicester Square. The place where he finds food is called Food Cliff and even provides himself a pub called the Red Lion (Chapter Six). In this way, Golding shows the protagonist's perfect symmetrical alliance with his environment.

The plot of Pincher Martin can be divided into a three-part structure. The first part comprises the first seven chapters stretching from day-one to day-four. During these four days, Golding creates in graphic detail Pincher Martin's extraordinary will to survive. The vividness of Martin's grim struggle and his almost frightening optimism gives the novel a rare sense of realistic extravaganza. The second part comprises Chapters Eight to Ten stretching from days five to six, when Martin's strength for survival reaches a point of subsidence and he comes to recognise, though reluctantly, his illusory world. Chapters Eleven to Thirteen show how the reality and grimness of Pincher's survival begin to drift away. As Samuel Hynes comments, Pincher is now "reduced to two hands, red and grasping like lobster claws, and symbolic, as his nickname is symbolic of his essential nature."14 In the end he is completely exterminated. Before Martin dies he has a "hallucination" — a con-
frontation not with his friend Nathaniel, but with God. Even here Martin's extreme egoism insists that he has created God out of his own mind. The words ' "On the sixth day he created God. Therefore I permit you to use nothing but my own vocabulary. In his own image created he Him" ' [196] is highly suggestive of the protagonist's self-assertive nature. But, finally, of course, his weakness gets the better of him. In fact, Golding wants to emphasise that it is Pincher's weakness which actually gives shape to the novel. Chapter Fourteen is the coda showing the death of the protagonist at a much earlier point in the story. It is dramatically made clear in the final sentence of the novel that Pincher Martin ' "... didn't even have time to kick off his sea-boots" ' [208]. Thus the movement of the two levels converge in this final section.

Throughout the plot-structure, flashbacks play a dominant role which reveal his past life showing Martin as a man of extreme greed. In antithesis, his friend Nathaniel is a Christ-like figure whom Martin wanted to kill for his own selfish ends, but unfortunately his attempt to murder Nathaniel led to his own death. Samuel Hynes is right in commenting that "the existence of his friend Nathaniel is interwoven with Pincher's in the way that good is interwoven with evil, dark with light."15

**Pincher Martin** has a symbolic structural dimension which explores in detail the complex mental process of the protagonist. The symbols and images give a metaphorical density to the novel and they form a pattern in it. Golding frequently uses the image of the Chinese box in which a fish is buried and then gradually eaten by maggots in order to signify the greedy nature of the protagonist. Another recurrent image is that of a little glass sailor suspended in a jam jar, clearly showing both the spiritual and physical conditions of Martin, as he remains suspended between life and death in the sea.
Through the images of red lobsters and black lightning, Golding brings into focus the central conflict in the book. The recurrent imagistic patterns give an organic unity to the whole novel.

The structure of Pincher Martin is similar to that of an eschatological novel. However, through it Golding also portrays man's attitude towards life. In the appropriate words of Virginia Tiger, "Pincher's inability to achieve salvation, therefore, is to be read as an excessive warning on contemporary man's inability to achieve any kind of spiritual vision." Thus a moral meaning is hidden in an artistic form in the whole plot-structure. Under Golding's excellent craftsmanship, Pincher Martin emerges as a powerful novel on the mysteries of life and death, with an overall structural pattern of rhythm and poetic beauty.

With Free Fall Golding has moved into a new social context. A gifted writer with an extraordinary insight into man as a physical being, living in a social world torn between petty prejudices and an unholy clash of material supremacy, Golding probes deep into the psychological problems arising out of the contradictory nature of society. Free Fall is Golding's first social novel.

It is written in the tradition of the 'Bildungsroman', "the novel of development, which traces the growth of a hero from childhood through later conflict" and 'Kunstlerroman', the novel that traces the growth of an artist. Here the narrator-protagonist is constantly affected by memories of the past; he remembers his early childhood which was full of typical Wordsworthian innocence and splendour. In Free Fall Golding convincingly presents the rags-to-riches story with Sammy spending the early part of his life in a Kentish slum and later becoming a rich and famous artist. It thus has a close affinity with James Joyce's The Portrait of the Artist as a Young Man, both being...
autobiographical novels portraying the life of an artist.

Golding once commented that the basic problem of modern man was "learning to live fearlessly with the natural chaos of existence, without forcing artificial patterns on it." In *Free Fall*, Golding makes a deliberate attempt to explore "the patternlessness of life". To do this, he has employed a structure which is very flexible in order to go with the theme. Here Mountjoy looks back over his shoulder and recalls important events in his past life and tries to bring back a semblance of coherence into his incoherent life. But as the human mind cannot think back in a methodical and sequential order, events are presented in an unchronological manner according to their importance. Therefore, although by profession an artist, Sammy Mountjoy temporarily becomes a writer in his middle age and tries to communicate his past experiences in a realistic way. However, he warns his readers that they might be exasperated with his translation of "incoherence into incoherence" [8]. Golding vividly shows how the protagonist presents before the reader a series of "pictures" which has led to the loss of his personal innocence and the beginning of a new darkness. He wants to "find the indications of a pattern that will include me, even if the outer edges tail off into ignorance" [9]. It has, thus, strong confessional overtones.

Golding presents the plot-structure of *Free Fall* on a series of disjointed flashbacks which are in close affinity with those in *Pincher Martin*. The chronology is based upon Sammy's memory and his experiences are not recorded in a process of sequential order. Regarding the sequence of events, Virginia Tiger gives a fitting comment on it: "He organizes and reorganizes past events not as they occurred but in the order of their affective significance."[19] Sammy moves back and forth shuffling the time-units in a typical Conradian manner.
In his narrative, Sammy is often left confused and the conclusion he gets is: "Patternlessness is the only pattern."20

In Free Fall, Golding shows how the narrator had lost his freedom at some point of his life which signifies the end of innocence and the beginning of guilt. He wishes to unfold before the reader the haphazard remnants of his experience.

Golding conveniently divides the novel into fourteen units. They are all in the form of flashbacks concerning the inconsequential life of Sammy. The first three chapters of Free Fall are concerned with Sammy's childhood. Golding tells us how the narrator grew up in the slums of Rotten Row amidst poverty and dirt. He was "empty as a soap bubble but with a rainbow of colour and excitement" [17] surrounding him. Through these chapters the reader becomes acquainted with Sammy's early life unsullied by the hands of sin. Redpath claims that "... the first three chapters of the novel are irrelevant to Sammy's search" and that "it is logical for Sammy to begin his search at the point of his origin" which means the time he lost his freedom.21 However, Golding allows Sammy to write about the early period of his life so as to focus on the transition from innocence to experience. It reminds one of Blake's "Songs of Innocence" and "Songs of Experience" wherein the poet shows the dichotomy between unsullied innocence and the ugly experience of truth.

The gradual loss of Sammy's freedom can be observed in the Chapters Four and Five. These chapters throw light on the fancy-free boy, suddenly transformed into a "self-conscious fallen man." Sammy falls in love with a beautiful nineteen year old girl by the name of Beatrice Ifor whom he is determined to win. Golding, with a persistent eye for detail, finds it relevant to portray Sammy's love for Beatrice as symptomatic of a modern trend in love
which is violent, aggressive, and devoid of spirituality. It forms a deep contrast with Dante's love for Beatrice in "La Vita Nuova" where love is portrayed as spiritually sublime. Golding indirectly brings in the allusion to highlight modern love as an object of lust and hence cannot be easily satiated. This forms a pattern in the novel and he obliquely shows us the patternlessness of human existence.

Sammy enters a new phase of life when he joins the Communist Party in Chapter Six and falls in love with Taffy, the daughter of a communist. He commits the sin of infidelity. Golding does not elaborate much about the life with Taffy except that they both get married and have a child. What Golding wants to drive at is Sammy's guilty conscience by letting down Beatrice. However, Sammy defends himself by asserting that: "I could not kill the cat to stop it suffering. I had lost my power to choose. I had given away my freedom" [131].

In Free Fall Golding lays much emphasis on the nature of darkness and it is elaborately dealt with in the seventh chapter where Sammy is held as a prisoner-of-war in a completely dark cell. Golding, as we see by now, is a slave of Sammy and this is how Gabriel Josipovici explains: "Here Golding is himself trapped in the fluid consciousness of his hero (it is no coincidence that this is the only first-person novel he has written), free to roam where he wants in Sammy's past, but always trapped inside the prison of Sammy's consciousness."22

At this point, Sammy's consciousness again digresses and he goes back to his school days in order to narrate how his fear of darkness began. Chapter Eight, therefore, contains flashbacks of his boyhood days spent in the rectory with Father Watts-Watt as the main influence in his life at that time. In Chap-
ter Nine, he is back to his world of darkness in the cell. Metaphorically, the darkness is his own inner darkness. In this way Golding portrays Mountjoy as a pattern maker. Structurally, Golding takes it to be more effective if he presents facts in a random sequence, as he does in Pincher Martin.

At this point, Golding again diverges for the third time to take the reader to Sammy's adolescent period. So, Chapters Ten, Eleven, and Twelve are an account of Mountjoy's experience in school and his relationship with two of his teachers, Rowena Pringle and Nick Shales. After the account of the dark cell, retrospective narration into the far past is bound to play a role in the fact that the episode can be viewed with a new kind of reality and comprehension. Sammy now confronts two separate viewpoints — one of a spiritualist, and the other of a rationalist as well as a scientist predicting cause and effect, and narrating how influenced he was by their teachings. By the end of the Twelfth Chapter, Sammy chooses flesh over spirit and vows that he is ready to sacrifice everything for Beatrice Ifor.

Chapter Thirteen concerns Beatrice but a Beatrice who is a big contrast from Golding's earlier portrayal of her as a beautiful yet reticent young girl. Beatrice is now confined to a lunatic asylum and her loss of ratiocination leads Sammy to a psychological crisis. A parallel pattern is seen when just like Minnie in the past, Beatrice, too, cannot control herself and urinates on the hospital floor. Sammy feels compassion for Beatrice which is unusual as he always has been a selfish man. James Acheson explains: "Beneath the shell of adolescent self-centredness is a fund of humaneness in Mountjoy: it is this that accounts for the intensity of his suffering over what happened to Beatrice." 23

The final chapter shows how Mountjoy goes to meet Nick Shales and
Rowena Pringle to have an answer for his guilty conscience. They, in fact, cannot help him and admit that "There is no bridge" [253]. The final scene takes the reader back to the prison camp where the prison door is opened for him symbolising the door of spiritual understanding. Golding, in the end, shows Mountjoy as a fallen man with a difference because he has understood the nature of his "sin" and is ready to make amends for it. In this way, Mountjoy has narrated how he lost his freedom. Without an analysis of the different chapters a proper structural perspective is difficult to achieve.

The plot-structure of Free Fall is deliberately complex with an ambiguous chronological process. Here, Golding portrays modern man and his response to guilt and sin. He depicts Sammy with all his inner doubts and complexities and yet possessing a conscience. In order to achieve a convincing picture, he has devised an unchronological structural pattern. Thus, there is immense fluidity in the unfolding of the story. The rhythmic turn of different phases of Sammy's life lends a new logical dimension to the novel. Insight into the beginning makes us more aware of Sammy Mountjoy, the mortal human being. It has a circular structure because the end takes us to the beginning.

Golding's special capability lies in his unerring instinct for meditating on mankind's intricate consciousness of mind. Almost all his novels present the deeply mystical aspects of humanity, and his fifth novel, The Spire, is an excellent instance of man with the combined force of a visionary and a sensuous being. Golding's artistic skill and rich imaginative power find ample manifestation in this remarkable work of art, set in the fourteenth century England.

Unlike Free Fall, the plot-structure of The Spire is straightforward and moves undisturbed in a perfectly chronological sequence. Its linear structure
moves over a period of two years, making it the first Golding novel to follow the seasons of the year.

Structurally, *The Spire* is developed around the structural construction of the spire. As the cathedral spire is gradually erected and grows in height, the narrative structure becomes more intense and severe.

*The Spire* is structured on the sole consciousness of Jocelin, the Dean of Barchester Cathedral. So what the reader experiences is the experience of Jocelin and has to evaluate everything through his level of consciousness. The reader has to be prepared to change his views to the last moment just like Jocelin does. As such there are two movements in the novel. The first movement from Chapters One to Ten deal with the construction of the spire and they concern Jocelin's spiritual blindness. The second movement from Chapters Ten to Twelve concern the protagonist's spiritual awakening when he realises his own evil motives.

The plot-line of *The Spire* is quite simple from the outside and it extends chronologically over a period of two years. Jocelin believes that he has been ordained by God to build a 400 feet spire on top of the cathedral although it soon becomes obvious that the foundations under the cathedral would not support such a massive spire. In spite of this, Jocelin compels the spire to be built against the better judgement of the people and in the face of all opposition. Jocelin becomes the integral force in the novel through whose consciousness every event in the story is focalised. Therefore, the structure is more concentrative than diffusive.

The planning and execution of the chapters has been done with dexterous care. Each chapter is very intense and has great thematic relevance. The opening chapter is a connecting chapter to the rest of the chapters in the novel. At
the outset, the reader is made aware of Dean Jocelin as the dominating force in the novel. The novel opens with joy and "with a glory of sunlight" exploding in Jocelin's laughing face. The first chapter is expository in nature, it introduces the main facts which will later move as recurrent patterns in the novel. It introduces the major characters in the novel who will give rise to dramatic tensions in the story. The important characters are Pangall, the dumb young sculptor called Gilbert, Goody Pangall, Father Adam and Anselm. What becomes obvious is the tension between Jocelin and Pangall, and Golding emphasises it to show Jocelin's glorification of God through the construction of the building in spite of opposition from Pangall. Moreover, Jocelin cannot sympathise with Pangall's fears when the latter claims of constant mockery from the workmen. Pangall's fear is rendered prophetic as his fears become real when he is killed by the workmen in Chapter Four. In this chapter, Jocelin also receives a letter from his aunt Alison who is repentent about her past life as a mistress of the King. Later, she is partly instrumental in causing the disillusionment of Jocelin. Again, in the opening chapter itself, Golding creates the presence of the guardian angel comforting Jocelin and warming his back whenever he feels dejected, but we learn of this as tuberculosis of the spine towards the end of the novel. Thus, in the first chapter itself, Golding has introduced some major elements which will serve as important motifs throughout the entire novel.

An important point to note about *The Spire* is the use of a relevant time-structure. It allows Golding to make his basic foundation a paradigm of integrity and coherence. Avril Henry rightly comments that, "*The Spire* moves us through two years: from the early Spring of the first to the Spring of the third. Each chapter but the last contains some indication of the month or season: indications which are frequent in the first year, less so in the second."
Thus it can be observed that the structure is in close proximity with the seasons of the year with, of course, a few occasional lapses. The seasons of the year also have a great deal to do with Jocelin's inner consciousness. Summer brings joy and happiness, the rains of winter bring depression and decay, Lent and Easter bring helplessness and desolation; and, ironically, Autumn brings fulfilment when Jocelin is successful in driving the Holy Nail into the capstone which is expected to protect the spire. Thus Golding contrives to blend the passage of time with the plot-structure.

The Spire marks the tension and conflicting ideas existing between Jocelin and Roger Mason. In the second chapter, Golding shows how Jocelin wills his mind to force Roger Mason into consenting to continue the work of the spire. But Mason functions mainly as an opponent to Jocelin, throwing dust into his eyes. The tension between the two forms a major pattern in the novel and it continues till the end. Golding creates Mason as an integral part of the construction, somewhat like a salient "tool" without which the work of the spire would remain incomplete. Jocelin becomes more firm in his mission when he receives the promise of a Holy Nail from Rome.

With the third chapter, Golding brings in a major development in the story, namely, that of the illicit love relationship between Roger Mason and Goody Pangall. Jocelin learns from the frank Rachel as to why she is childless and also becomes aware of Pangall's impotence. Looking inwardly into the cellarage of his mind, Jocelin acknowledges a special fondness for Goody and burns with an insane jealousy and revulsion. "He lifted his chin, and the word burst out over it from an obscure place of indignation and hurt. 'No! '" [58]. Golding soon reveals the reason because the dream which Jocelin has at the end of the chapter symbolises his suppressed sexual feelings for Goody.
Pangall. Golding makes the reader experience the metaphorical filth in the lives of the various characters, specially that of Jocelin. It symbolises the evil that doggedly pushes Jocelin ahead in realising his vision. What adds to this already existent muck is his realisation: "She will keep him here" [64]. The exploitation of others for his own benefit points to the evil desires ingrained in Jocelin.

An important movement in the novel is that Jocelin looks upon Reger, his wife Rachel, Pangall, and Goody as the four pillars at the crossways which join together and sustain his vision. Golding creates them as the four pillars which hold together the plot-structure of the novel.

From Jocelin's inner consciousness, Golding takes us to the external world of the cathedral. The fourth chapter marks the crucial episode of the earth moving "like porridge coming to the boil in a pot" [79] and the pit is hurriedly filled up and a carved head of Jocelin is also mindlessly thrown into the pit. Thus Golding evinces that Jocelin is metaphorically "built in" to the foundations of the spire. The chapter also marks the sacrifice of Pangall who is looked upon by the workmen, including Mason, as a bad omen. The death of Pangall is deliberately made obscure by Golding since Jocelin's view of the scene is obscured. Moreover, he wants to give the reader some suspense so that there can be the gradual unfolding of the mystery.

In the next chapter, Jocelin becomes aware that Pangall has been killed with a mistletoe. This element of mystery is deliberate and is the first death which fits into the narrative pattern.

Golding makes Rachel the carrier of important news. It is revealed to Jocelin that Goody Pangall is pregnant and Jocelin reacts to the news with dual feelings of rage and fear. However, Goody dies in childbirth in Chapter
Seven and after this incident, Jocelin is constantly tormented by images of Goody and he becomes increasingly eccentric. His physical and mental condition deteriorates, and as for Roger Mason, his condition, too, deteriorates when he takes to heavy drinking. Golding indirectly shows the power Goody had over these two men. The tower reaches its full height but the pillars at the crossways start bending which proves the fragility of the structure. Jocelin's growing fears about the building is synthesised with his fears regarding his own motives. Thus the diverse patterns of the spire, the different characters, and Jocelin's inner consciousness give the novel a tightly-knit structure.

Golding gives relevance to the "Holy Nail" in Chapter Nine brought by a Visitor from Rome as a gift from the Church. The Visitor questions Jocelin and asks him to explain the relevant events and the unexpected sympathy of the Visitor adds a new heroic dimension to the story. The Visitor stands for order and sanity and he breaks open the "claustrophobic world" in which the action has taken place so long, thus forming a dramatic reversal in the plot-line. Later Jocelin suddenly realises the significance of the Nail and in the midst of a frightening thunderstorm Jocelin himself goes up braving the storm and the devils, and fixes the Holy Nail on the spire in defiance to Roger's reason and in affirmation of his own faith. In the words of Don Crompton, "He is nailing the cathedral to the sky in affirmation of the supremacy of his Faith over Roger's Reason. He uses the nail not because it is a conventional relic but because it epitomises the power of Faith."25 In this way, Jocelin makes the spire safe.

Chapter Nine brings to an end the first major movement of The Spire. No doubt, Golding shows that the Spire stands although at the terrible cost of a vision. Jocelin so long has remained blind to his vision and has been engrossed
only in his unbending will to build the spire.

In Chapters Ten to Twelve, Golding focuses on Jocelin's spiritual awakening and acknowledges his own faults. The dean realises belatedly of Alison's part in the building of the spire, thus revealing the crookedness of the finished spire. The dumb sculptor, Mason, reveals to Jocelin that the stone pillars on which the whole building stands, are weak and filled with rubble, leading to the "singing" of the pillars. The discovery shocks Jocelin for he realises the ironic implications of his faith. After this, Jocelin's health deteriorates and he suffers from a deadly disease in the spine. In this way, Golding makes the protagonist pay for his sins.

Golding now projects Jocelin in an altogether new light. In Chapter Eleven, he is a much changed and repentant man, who even admits his sense of guilt about Goody's death and asks Mason for forgiveness. Mason by this time has turned into an imbecile. The beautiful apple tree and the kingfisher make Jocelin aware of his own narrow-mindedness. Golding brings in the parallels with a perfect Blakean tone.

The concluding chapter shows a dying Jocelin looking out of the window and is surprised to find the spire still standing. He looks upon it as a vision that "had grown from some seed of rosecoloured substance that glittered like a waterfall, an upward waterfall" [223]. Finally, before he dies, he finds a metaphorical parallel and claims that the spire is "like the appletree !"[223]. David Skilton comments about the conclusion in this way: "So his end is both visionary and equivocal, like his life, closing on the unresolved tension of the paradox of his blindness versus his privilege in seeing the vision of all — 'I was lucky to see it. No one else saw it.' [p.205]." 26 Thus basically The Spire gradually unfolds a proud man's vision and the price he has to pay for
it. Jocelin is convinced that "There is no innocent work. God knows where God may be" [222].

Symbolism and clusters of images form a pattern in the novel. The spire itself is seen as "a diagram of prayer." Sometimes it is also seen as a club, an appletree and an upward waterfall. Golding gives much emphasis on the phallic aspect of the spire as well. Also, the cathedral is symbolised as a ship. The imagery in The Spire is interrelated and they form an intricate and complex pattern. It gives the impression of a tightly-knit structure. No doubt the parallels between the spire and The Spire are interwoven into the plot-structure.

That Golding's works are not monolithic became apparent with the publishing of The Pyramid in 1957 which established itself as belonging to the genre of comic social fiction. Golding for the first time, divides his novel into a three-part structure, each section having a relevant coda. In fact, two of the three sections which make up the book appeared separately in different publications. The common link in all the three episodes, as mentioned already in Chapter Two, is the first person narrator-protagonist, Oliver and the unifying element is the theme suggested by the epigraph: "If thou be among people make for thyself love, the beginning and end of the heart". It is an Egyptian Epigraph taken from the "Instructions of Ptah-Hotep." Here love interconnects the three episodes together. Gindin comments about the structure in a succinct way: "... the structure of all three of the episodes, like that of the novel itself, is a constant series of pyramids with 'love', in one form or another, at the base of each." It is this factor which gives the novel its unity of structure.

Golding, in an interview with John Haffenden has specified that The Pyramid has a musical structure. He comments:
I've taken Greek drama very much as the model for writing. If you examine most of my novels you'll find they fulfil the Aristotelian canons of tragedy — except for *The Pyramid* which is in sonata form.29

*The Pyramid* is thus based on the sonata form and the second episode is presented as a "scherzo" or a comic musical interlude.

The plot-structure of *The Pyramid* is similar to those of *Pincher Martin* and *Free Fall* with "discontinuous time schemes and flashbacks." However, *The Pyramid* is easier to follow since Oliver narrates his story lucidly without any ambiguous deviations and the "self-completeness" of each section removes any kind of obscurity that might linger in the reader's mind. Through minute observation, humour and a vein of didacticism, Golding achieves an organic structural pattern.

In each of the episodes, Golding is much concerned about relating an experience. His plot-structure is completely alienated from the complex "detective" format and it derives its importance from an artistic manipulation of thematic unity. In *The Pyramid* and elsewhere, Golding is conscious more about the causality of events rather than the end result.

*The Pyramid* is an autobiographical novel, perhaps more so than *Free Fall*. Here Golding concentrates on social foibles. Henry James, among other writers in the nineteenth century, believed that in order to "scale the moral and esthetic [sic] heights in the novel one had to use the ladder of social observation."30 Golding could not have done it better and here he concentrates on class differences — on the people's attitude towards sex, class and music. A pyramid is a traditional image which stands for class structure and hence the title is a suitable one, symbolising social class.
In the first episode, Golding introduces us to the protagonist, Oliver, son of a chemist, living in the dull and quiet town of Stilbourne. He is shown as a teenager who nurtures feelings of priapism towards Evie Babbacombe, the daughter of the caretaker of the town hall. A parallel movement is that Bobby Ewan also loves the same girl. However, it is Oliver who wins Evie and they have a relationship which is quite peculiar as Evie is determined to make love openly on the escarpment. Structurally, Golding wants to say that this is a strong point in Evie because she is not ashamed of her upbringing and is neither afraid to be bold, nor to hide anything. On the other hand, Oliver is weak and has in possession all the intricacies involved in social hierarchy. Therefore, he is afraid to be related by marriage to Evie Babbacombe because of the shame it would bring his parents. Class consciousness, highly reminiscent of Jane Austen, is very much apparent in the following monologue of Oliver's: "I saw their social world, so delicately poised and carefully maintained, so fiercely defended, crash into the gutter"[82]. Golding thus echoes the uncertainty and mental conflict underlying contemporary society when Oliver is projected as not being sure of his true want of Evie's love. Through the protagonist, Golding brings up a dual picture of good and evil: "All at once, I had a tremendous feeling of thereness and hereness, of separate worlds, they and Imogen, clean in that coloured picture; here, this object, on an earth that smelt of decay, with picked bones and natural cruelty — life's lavatory"[91]. The lines are reflective of the protagonist's level of self-consciousness and his dual mind. The affair between Oliver and Evie abruptly comes to an end when Olly's father discovers their sexual promiscuity on the top of a hill through his binoculars.

Golding brings in an element of coincidence when Olly and Evie meet again for the last time in the Crown after a two-year gap, when Olly is in his
third year of College. It is a moment of heightened consciousness when Evie loudly accuses Oily of raping her, and not only that, she also admits categorically that it was her own father who taught her about love. This serves as an "epiphany" in the structural pattern of the first episode. Oily feels sorry for Evie which alludes to his new psychological growth.

Golding presents the brief middle section in the form of a scherzo. It is about the Stilbourne Operatic Society whose mission is to save the souls in Stilbourne. The production of the musical King of Hearts opens the eyes of Oliver to the realities of life with its myriad of complexities. The section contains the primordial ramifications of class, sex and music. The episode borders on high comedy and farce. However, Golding creates laughter which is rather ironical since it alludes to the follies and foibles of society. To do this, he has created characters like Evelyn De Tracy and Imogen Grantley. Oliver was secretly in love with the high class Imogen, but unfortunately for him, she got married to another man (Norman Claymore). Through Evelyn De Tracy, Oliver learns that everybody has faults and that he had overestimated Imogen. A scene of great farcical intensity is when Evelyn, the director of the musical, produces before Oliver some pictures of himself in women's clothes. The scene reveals that De Tracy is not as virile as Oliver took him to be and all he does is to laugh blankly. Through this scene Golding shows us that Oliver is rather ignorant about human susceptibilities. Commenting on the structural device of this section, David Skilton opines in an ingenious way: "This middle section is not just a bridging passage, but an epitome of the rest of the novel — a small pyramid that forms the top of the large pyramid, part of the whole yet geometrically similar to it, completing it at a still higher level of high comedy." In this way, the section forms an integral structure for the strong foundation of the pyramid.
In the third section of *The Pyramid*, Golding presents a middle-aged Oliver who comes back to Stilbourne after a long period of absence. The episode, mostly in the form of flashbacks and recollections, is about his relationship with his music teacher, Bounce Dawlish. His father and Miss Bounce are both dead, and Oliver, standing beside the grave of Miss Bounce, brings back a flood of old memories. In this section, Golding introduces a double structure. He shows the child Oliver looking at life, as in Dickens' *David Copperfield*, as well as through the eyes of an adult. The episode makes it explicit as to how Oliver sacrificed music to the pursuit of material gain. Through this episode, Golding depicts the character of Bounce Dawlish as very pathetic. She was a person who was made a fool because of her gullibility. She loved Henry Williams and craved for his attention, and Henry, taking advantage of the situation, becomes a rich and prosperous man by secretly depriving Bounce of her material assets. Oliver examines himself and finds that he resembles Henry Williams as far as the pursuit of material comforts is concerned. Bounce could not play the piano well and yet the inscription on her tomb after her death reads: "Heaven is music" [213]. Thus this staid and pessimistic plot make up the third episode in the novel.

The three sections, rendered with Golding's excellent craftsmanship, exemplify the structural pattern he uses to depict each stage of Oliver's psychological development. The tripartite structure is in perfect synthesis with the three sides of the pyramid which stand for class, music, and material prosperity. At the base, which is triangular, stands the protagonist Oliver with his conspectus towards the three points of the social pyramid. With such a meaningful plot and brilliant structural device, *The Pyramid* cannot fail to achieve its deserving success.
The Scorpion God, like The Pyramid, is divided into three different stories or novellas, but unlike The Pyramid, the stories are separate with a perfect conclusion. There is no common link with one another and the method of technique in all three is dissimilar. The stories in The Scorpion God somewhat remind us of The Inheritors since they take us back into the historical past. Through these stories Golding has "proven himself a very knowledgeable anthropologist, with some romantic tendencies perhaps, yet always capable of blending science and art through a kind of stylistic alchemy which seems to make the two cultures one."32 The stories have a comic structure, especially Envoy Extraordinary.

Egyptology greatly influenced Golding's "fictonal imagination" and gave shape to many of his major works. The Scorpion God is one such example. Redpath appropriately comments that, "The established Egyptian outlook in this story appears to parallel that of Stilbourne. A rigid hierarchy exists socially and metaphysically, and the goal of life is to reach death and enter a timeless and motionless state of Now."33 Just as The Pyramid is governed by a rigid structure of class consciousness, so is The Scorpion God. Set in Egypt, The Scorpion God portrays the life style of the Egyptians. The plot is a complex one with multi-dimensional elements of inner and outer life. Golding shows through a tight structure that life and death are intermingled. Here the King, Great House is put to death because he was drunk and failed to copulate with his daughter, Princess Pretty Flower. There is a great combat between the Head Man and The Liar when it is learnt that the latter was having an affair with the Princess. Here Golding shows the death of the Head Man, and The Liar turns out to be the winner, who rises above petty limitations, has foresight and wins Pretty Flower. In this novella, there is a linearity of events and they flow in a fast pace. "Egypt From My Inside"34 is an impor-
The next novella Clonk Clonk draws a convincing contrast with that of The Inheritors where there is a clash between the two sexes, whereas in The Inheritors there is a clash between the Homo sapiens and the Neanderthalers. Through Clonk Clonk, Golding pays tribute to the wisdom of women. There are six sections in this novella; the first four sections throw light on the polarities existing between men and women and the last two sections show their harmonious convergence. The plot-line is simple and easy to follow. It has a comic structural pattern and is one of Golding's most optimistic works. The action takes place in the wilds of Africa and its two important characters are Palm and Chimp.

The short tale Envoy Extraordinary was first published in Sometime, Never: Three Tales of Imagination (1956) and was later turned into a radio play for the BBC entitled The Brass Butterfly.

Envoy Extraordinary, a brilliant tale, has some modern concepts in it. Unlike The Scorpion God and Clonk Clonk, it is not a backward march to history but in fact, signifies a rather modernist tradition and is a strong contender with science fiction. Kingsley Amis has commented that Golding is "closer to being a writer of science fiction than any earlier figure of comparable stature." But Golding himself has insisted that the statement may apply only to Envoy Extraordinary.

The novella is witty and it depicts the technical progress which arises out of man's creativity and imagination. The plot revolves around an Alexandrian who has invented a steamship, gunpowder, the pressure cooker and printing. The Emperor is pleased with the pressure cooker but is dismayed by the adverse effects of gunpowder, and not too happy, either, with the invention of
printing. So the Alexandrian, by the name of Phanocles, is sent to China as an Envoy Extraordinary. In this comic tone the story ends.

The three stories show Golding's potentiality as a born writer and quite at home with both ancient and modern concepts. James Gindin, commenting on the triadic stories, rightly claims that "All three novellas share the comic tone, the issue of governance or control over a society, and the familiar tension between the rational and the mysterious." The plot-structures of the three novellas show the great imaginative feat of Golding as well as the complex vision of a modern man. The connecting link among all the stories is the theme of rationalism and faith which implies the journey from darkness to light.

Golding's darkness Visible is an example of his great concern for contemporary life reflecting decay and materialistic pursuits. In fact, almost all his novels portray civilization on the fringe of spiritual downfall. In Darkness Visible, Golding shows the two sides of life — the good and the evil, the light and the dark.

Like The Pyramid, the plot-structure of Darkness Visible is divided into three parts forming the exposition, and they throw light on different angles of vision, each section focusing on a single important character. The first section focuses on Matty who is introduced as emerging from a blazing fire after a bombing explosion during World War II and meets his end in a blazing inferno. The second section highlights upon Sophy who under psychological stress has a weird attitude to life, and is the perfect antithesis of Matty. The third section shows the convergence of Matty and Sophy. Arnold Johnston rightly feels that "Golding's concern in Darkness Visible is to explore the circumstances and motivations that bring about the convergence of these di-
verse characters in an event that seems increasingly symbolic of contemporary experience.\textsuperscript{37} The three sections can be rightly described as thesis, antithesis and synthesis and together they give a rhythmic structural shape to the novel.

\textit{Darkness Visible} has a straightforward story-line with no flashbacks. It is still quite enigmatic as to why Golding refused to divulge on the intricacy of the plot in his numerous interviews and "talks." His "uncharacteristic reticence" has unwittingly intensified the mystery which still shrouds the novel.

Golding has given a Miltonic touch to the title and it is assumed to have been taken from John Milton's \textit{Paradise Lost}, (Book I), showing Hell as a place where there is "No light, but rather darkness visible". The main characters — Matty and Sophy in \textit{Darkness Visible} are shown as helpless characters groping in a world of darkness — a darkness which is engulfing and abysmal.

The first section on Matty moves in a concentratic pattern. The section hinges heavily on the spiritual growth of this quaint little man whose actions are sharply conditioned by his great faith in the Bible. He is like a messiah who is out on a stint to heal people. Don Crompton rightly comments that his level of work can be seen as a "kind of pilgrim's progress."\textsuperscript{38} The opening of \textit{Darkness Visible} is a scene of horror. We find a small child miraculously escaping from a raging firestorm in London on account of bombing during the Second World War. This small child is, of course, Matty, the protagonist, and it is highly coincidental that forty years later this child "born" out of an all-consuming fire meets his end in a similar fire caused by a bomb explosion. It is interesting to note that a third immolation takes place and it is Pedigree who witnesses the healing of Matty's spiritual face: "Sebastian
watched in terror as the man before him was consumed, melted, vanished like a guy in a bonfire; and the face was no longer two-tone but gold as the fire . . ." [265]. Fire thus plays an important role in the structure of the novel as it forms the beginning and end of the novel.

A strong spiritual structure makes up the whole story giving it a dimension of apocalyptic vision. Symbolically, Golding has woven into the novel many elements from the Bible. This on the whole forms the basic framework of the structural pattern. The name given to this little child is Matthew Septimus Windrove. It alludes to Matthew, Chapter 7, which significantly is a theme on judgement. Likewise, the theme of Darkness Visible, too, is on the final judgement. As Virginia Tiger puts it: "Darkness Visible issues gnomic warnings about judgement as it illuminates the darkness below the surface of contemporary English society." 39

In the first section, the story of Matty is unfolded to us and it traces the ups and downs of a very lonely man whose central concern is spiritual salvation. He is a quiet and pensive person and the plot-structure is unfolded through a series of impressions rather than actions. His life story can be smoothly traced from the time he was in the hospital (Chapter One) to the Foundlings' School at Greenfield (Chapter Two). Here he is exposed to ridicule as "His limp, his two-toned face and ghastly ear hardly concealed by black hair swept over the baldness of his skull made him a natural butt" [22]. He meets a teacher called Pedigree, a man of doubtful reputation, and yet Matty is drawn towards him. As for Pedigree, a lover of aesthetic beauty, detests Matty for his ugly looks. Matty gets involved in the death of a young boy called Henderson although he is totally innocent. After this incident Pedigree is arrested and a veil covers his story, to be removed in Chapter Six. Matty is
asked to leave school for "It was plain to the staff that he was one of those cases for early relief from school and a simple, not too brainy job was the only palliative if not remedy" [37]. He is given a job at Mr. Frankley's the Ironmongers (Chapter Four). Here also he is not happy and so he leaves for Australia where his actual spiritual quest begins. He experiences castration and crucifixion in the hands of an Aboriginal man. It is here that basic questions like '"Who am I?"', '"What am I?"' arise in his mind. In Australia he performs the symbolic "self-baptism" in order to be cleansed of his sins. The scene of baptism is dramatic and rendered in a precise and skilful way. Thus, Golding in Darkness Visible removes the mysterious veils of conduct and shows the emergence of a new Matty who has been spiritually rejuvenated.

Chapter Six concentrates on Pedigree who is back from jail. He and Sim Goodchild meet once again after seventeen years. Thus the sudden movement of time is made specific in the novel. There is a change in the narrative design in Chapter Seven when Matty comes back to England and starts to maintain a diary where he records the inner workings of his mind. He is regularly visited by spirits — "a red spirit with the expensive hat and the blue spirit with a hat but not so expensive" [90] who claims that he is "near the centre of things." [91] and asks him to throw away his Bible. The private journal with dates is a new structural device adopted by Golding for the first time although obliquely we also have it in Free Fall. The journal portrays vividly the psychological awakening of his self to a state of spiritualism.

Part Two of Darkness Visible is the story of Sophy who stands for evil and thus represents the darker side of life. If Matty represents goodness, Sophy represents evil, and Golding juxtaposes the two for the proper understanding of the binary aspects of life. Through this section he depicts contemporary society which is a far cry from the spiritual world of Matty. Dark and opaque
Sophy has a twin sister called Toni who is light (fair) and transparent. Although they are twins there is very little rapport between them.

Parallel incidents as well as contrasts form a part of the structural framework of the story. Like Matty, Sophy experiences loneliness and she lives in a private world of her own. Ronald Blythe shows clearly the similarity between the two: "The analysis of the personalities of Matty as the mutilated being who carries salvation within him, and Sophy as the mutilator who echoes with all the vacuities and self-centredness of the Seventies, is extraordinarily powerful." The contrasting patterns are more obvious between Matty and Sophy. Whereas Matty is ugly and mutilated, Sophy is beautiful; Matty does not have much intelligence whereas Sophy is very bright and highly calculating; while Matty renounces the world of flesh for the spirit, Sophy adopts a life-style which has sensuality as the topmost priority. Sophy is shown to have affairs with numerous men and she is totally engulfed in a world of sex, power and violence. Again, it is Sophy who makes the outlandish plan with Gerry and Fido in order to kidnap a rich Arab boy. In this way, Golding skilfully shows Sophy's descent into darkness.

The third part of *Darkness Visible* is entitled "One is One." Through this final section, Golding shows the convergence of the two major characters, Matty and Sophy with their separate worlds suddenly brought together when the school in which Matty works is suddenly set to flames by a bomb thrown by Sophy. As can be evident, the central theme is the bringing together of good and evil, and it also attempts to resolve the paradox that good conquers all. True to it, Golding is more concerned with the development of Matty's character and in the end, Matty emerges as the hero in spite of his anti-heroic features. In the major fire that breaks out, Matty rushes in and saves the child
although it meant sacrificing his own self. His body catches flame — "The fire monster jigged and whirled. After a time it fell down; and after some more time it lay still" [248]. Thus the imagery of fire dominates the concluding section of the novel and in this way Matty receives his salvation. Sophy, on the other hand, is filled with an uncontrollable rage as she has been betrayed by her own close friends and this happens to be the anti-climax in the whole plot-structure.

Golding projects the third section through the consciousness of Sim Goodchild, Edwin Bell and Sebastian Pedigree. At the end of the novel a seance takes place and the whole kidnapping episode is reviewed. The spirit of Matty with his face healed appears once again and takes along with him the soul of Pedigree as a kind of atonement for his "sin" against him. Thus Pedigree also dies. It can be seen that the third section is a serious attempt to "fuse divergent actions into the framework of a single encompassing explanation." Golding perhaps does this to show that life is always shrouded in mystery. For Sim Goodchild and Edwin Bell events still remain a mystery to them: "... No one will ever know what happened. There's too much of it, too many people, a sprawling series of events that break apart under their own weight... " [258]. It is also a mystery as to how Sebastian Pedigree meets his death in the park. This proves that literature in the twentieth century, from whatever angle it may have been written, is doomed to be full of uncertainty and tension. The Blakean innocence can be rarely found except for rare Christ-like characters like Matty and Simon. Golding makes it clear that beneath the triadic structure of the novel, there is an inevitable connecting link which comes to the fore in the third section, thus giving it a structural unity and coherence.
The Paper Men is another example of Golding's versatility as a writer. Here he concentrates on the life of a famous novelist, Wilfred Barclay who is constantly pursued by an American academic called Rick L. Tucker in the hope of writing his biography. Told in the first person, the narrator-protagonist narrates his story in a mock-heroic tone, deriding vain and empty academicians who pursue scholarship in order to gain promotion, fame and recognition.

Analogous to most of Golding's previous novels like Pincher Martin, Free Fall and The Pyramid, the plot-structure of the The Paper Men is also in an autobiographical pattern. Wilfred Barclay probes deep into both his past and present life and finds himself caught in a web of deceptions and vanity, which suddenly takes him unawares as he approaches old age. Barclay, who once laughed at his Italian mate for believing in Padre Pio and the "stigmata", finds suddenly that all throughout his adult life he had believed in God. Thus, as the plot develops, the mock-heroic aspects slowly slip away to let in the visionary experience of the true self of reality.

The plot-structure of The Paper Men primarily borders on the spirit of farce. The protagonist describes his whole life as a "movement from one moment of farce to another, farce on one plane or another, nature's comic, her clown with a red nose, ginger hair and trousers always falling down at precisely the wrong moment" [49]. In a precise way, Golding thus describes the main character as a clown. The novel opens on a highly farcical scene with Rick Tucker rummaging in the dustbin for scraps of relevant documents which might help him become a professor. Barclay, thinking Rick to be a badger, shoots at him. Towards the end of the novel, the tables are turned when Rick shoots at Barclay, fatally wounding him. Thus, the beginning and the end
form a reverse structural pattern. The story opens in the house of Barclay in England and ends in the same place, giving the novel a circular movement.

In *The Paper Men* events follow in an unchronological manner and the reader has to closely follow the cataclysm in the life of the protagonist. Wilfred Barclay is mostly engaged in travelling all over Europe as he is constantly pursued by an aspiring biographer called Rick Tucker. The irony is that the more Barclay tries to avoid him, the more he comes face to face with Tucker. This leads to a sequence of events which form the plot of *The Paper Men*. Redpath, while pointing out the unchronological manner of writing, claims that Golding divides his structure into three segments — the far past, the near past and the present. The three segments are interwoven into the basic structural pattern. Chapter Five is a glimpse into the far past of Wilfred Barclay and the reader vaguely sweeps through the time when Mr. Barclay was a bank clerk, a journalist, and had numerous affairs with women. The near past takes us to the time when Rick was rummaging in the dustbin and the present, of course, is in reference to the moment he is writing his own journal. The most significant reference to the present occurs in the concluding part of Chapter Sixteen (pages 190-91) which also happens to be the coda. Throughout, Barclay tries to isolate himself from his past and remains isolated from his fellow men.

A plot is often described as "a dexterous manipulation of the action for the purpose of stimulating curiosity." The plot of *The Paper Men* excites curiosity as the reader follows in the trail of Barclay and Rick Tucker. The story opens with Rick rummaging in the dustbin of Barclay. When he produces a piece of paper with Lucinda's name, there is a veritable break-up between Barclay and his wife, Elizabeth. Barclay leaves England and travels to
Italy where he becomes friendly with an Italian woman but very soon this relationship too breaks up owing to religious differences. As Barclay is constantly jostled ahead by the spirit of wanderlust and travels to Europe and the Mediterranean, he starts maintaining a journal and recalls his shabby past. In every encounter with Rick, Barclay desists from signing on the dotted line. He moves around, putting on the garb of an escapist although he does not enjoy it, as most times he is besotted with grief and loneliness. Rick Tucker along with his new wife, Mary Lou, follows Barclay to Weisswald in Switzerland. Tucker, with his absolute lack of propriety, pushes his wife into a liaison with Barclay so that the latter would sign the relevant document. However, Barclay feels humiliated rather than attracted towards Mary Lou and writes: "To know myself accepted, endured not even as in honest whoredom, for money, but for paper!" [75] (Chapter Seven). Thus Barclay and Rick both become entangled in a never ending series of negotiations and a tirade of argumentative fallacies. There is sufficient reason for Barclay to dodge the efforts of the enterprising Rick, and as Golding insinuates, Barclay is a man who is afraid that his profligate past life would be exposed. He has committed numerous sins in his life in the same way as Pincher Martin; he is beyond redemption and has fallen into an abysmal pit of darkness.

From Chapter Twelve onwards, Golding introduces the device of peripety. Barclay agrees to meet the request of Rick Tucker by signing on the paper if only the latter is willing to abide by the terms and conditions set aside by him. Barclay in a rare bid of exhibiting his power over Rick, treats him like a dog and even makes him drink from a saucer. Tucker behaves like an obedient dog to its master and laps it up. Thin paper man that he is, he is willing to do anything for his crazy pursuit of scholarship. This is a phenomenal style of Golding in conjunction with the weird and the unusual. The scene is exem-
plary of contemporary society where man is willing to stoop to any level for power and politics.

The Paper Men is structured on a tone of reversal. In Chapter Fifteen Barclay and Tucker meet at the Random and the dénouement unfolds gently with Barclay admitting to him "... You're not going to write that particular biography. I'm going to write it myself" [182]. Chapter Sixteen reveals the anti-climax — Tucker kills Barclay with a gun symbolically leading to literary waste. The novel thus ends with the death of the author and the end of the academic career of Tucker. Barclay never could complete his story and a sense of incompleteness thus sweeps the structure. Golding can hardly succeed to make the reader sympathise with the words of the narrator: "Then, paper man that I am, I began to think — what a story!" [77].

The Paper Men has the tone of satire and irony infused into the whole structural design. Here Golding satirises the department of English Literature which devotes itself to fruitless aspects of the study of literature. As for example, Tucker once read a paper in a seminar on the number of relative clauses which Barclay had used in a particular work of fiction. Tucker, the indefatigable ambitious soul, even gets the sponsorship of a rich business tycoon by the name of Halliday. Golding, in this way, portrays the dubious world of a famous novelist and a potential biographer; in other words, between the artist and the critic.

Golding, by way of using a parallel pattern, paints both the characters as "damned" and guilty. The relationship between the two can be compared to Mephistopheles, and Faustus in Marlowe's Dr. Faustus. Regarding the parallelism, Redpath most appropriately comments: "Tucker appears as the Mephistopheles of the novel, attempting to persuade Barclay to sign his life
over to him. . . . Whereas Marlowe's Faustus is willing to sign his soul away
in blood, Barclay as an ageing Faustus would 'rather die than say yes!" 44
The two "paper men" become entrapped in a clash of power, thus forming the
basic structural design.

The scene when Barclay encounters God in an Italian Church (Chapter
Eleven) is by far the most touching in the novel. The apocalyptic vision re-
flects Barclay's inner depravity and how all along he had only been strag-
gling into purgatory. This self-reflection is important to the story because
this is how Golding makes Barclay realise his own shortcomings and is filled
with remorse. Barclay admits: "I saw I was one of the, or perhaps the only,
predestinate damned" [124]. Regarding predestination, Crompton's view is :
"The riddle of predestination (muddled over by Marlowe's Faustus at the be-
ginning of the play) locks itself into its familiar vicious circle, so that Barclay
either cannot change because he believes himself predestined to Hell — or,
because he is so predestined, cannot change." 45 Barclay thus realises all too
suddenly that "In hell there are no eyelids" [124] — that it is a place of no
return. This highly illuminating scene has the underlying voice of Golding in
it.

In The Paper Men Golding operates the novel on more than one level. He
dexterously alludes to the presence of two voices — the surface voice and the
underlying voice: As Golding writes:

The stream, a single skein of falling water briefly interrupted by
the path, had two voices, not one. There was the cheerful babble, a
kind of frivolity as if the thing, the Form, enjoyed its bounding
passage downward, through space. Then running under that was a
deep, meditative hum as if despite the frivolity and surface prattle
the thing sounded from some deep secret of the mountain itself [83].

The surface voice is that of the banal and artificial voice of the protagonist, Wilfred Barclay, and the underlying voice is that of Golding assessing the role of the creative artist. In the structural framework, the two voices are interwoven, giving the novel a kind of authenticity and depth. The surface voice is a "cheerful babble, a kind of frivolity" signifying the ordinary day-to-day life; and the underlying voice is "The deeper voice of the stream" which "had consumed the lighter one" [89]. Golding suggests most altruistically that it is literary creativity which counts rather than criticism.

Golding has received accolades for his superb craftsmanship and for a well conceived plot-structure in The Paper Men. Sebastian Faulks aptly comments that: ". . . no one but a master craftsman could have said and suggested so much so harmoniously within such a short and disciplined structure." Indeed Golding has proved his fine workmanship.

Rites of Passage is in the same easy and relaxed style as Lord of the Flies, and this accounts for its immense popularity. Written in the tradition of the eighteenth century epistolary method, Golding has attributed the plot of Rites of Passage to a reference in Wilfred Scawen Blunt's two volume work, My Diaries: Being a Personal Narrative of Events, 1888-1914. In the words of Golding:

"There was a convoy travelling from the east coast of India across to Malaysia, I believe, and the Duke of Wellington went aboard from one of the other ships in order to cheer this chap up, but his efforts were no good and the man just died."
Golding wants to find out as to how it is possible for a man to die of shame. In *Rites of Passage* he has deciphered some circumstances under which a man can simply perish out of humiliation caused by guilt and folly. Around this enigmatic theme, Golding has planned the plot-structure of the novel. He unfolds before the reader a parson who willed himself to death out of sheer shame and frustration. It is presented in a dramatic way with an idiographic structure. This then forms the basic framework of *Rites of Passage*.

The novel opens with Edmund Talbot's journal addressed to his godfather, recounting his adventures aboard the ship while journeying from England to Australia during the end of the Napoleonic Wars. Along with Talbot's journal, the reader also gets the chance to read Colley's letter addressed to his sister. The parallel incidents presented in two different devices is a new technical feat of Golding, and it allows a free assessment of events. The plot-structure can be divided into three different sections. The first section is Talbot's journal when he records the daily happenings on the ship, and he numbers his chapters by the days of the voyage. The second section comprises Colley's letter to his sister which is in direct antithesis to Talbot's journal and takes the reader back to the beginning of the voyage. The third section is an objective insight into the past happenings; it can also be explained as a kind of dénouement where everything falls into its proper place. In *The Pyramid* and *Darkness Visible*, the tripartite structure is obvious but in *Rites of Passage* the three-tier structure is subtly concealed within its framework.

In the first section, Talbot is rather particular about maintaining a daily report of events. He marks each chapter by the number of days in the voyage but admitting omissions for days unknown. His journal contains the major bulk of the novel and it deals largely with the myriad of characters who are
aboard the ship. Talbot himself is unwittingly projected as a pompous and snobbish young man whose aristocracy gives him an unwelcome aloofness from others. Talbot gives us his views on different characters and situations although most times he makes some wrong assessments. In the words of Michael Waterhouse, "Talbot is forever being proved wrong in his estimates of other people; his reading has not equipped him to avoid mistaken judgements of Deverel, Mr. Prettiman and, of course, James Colley." In his journal, Edmund Talbot records his dislike for the parson, James Colley, for the simple reason that he comes from a lower strata of society. In the ship itself Golding ingeniously shows us that the passengers are divided into two different compartments — one is the higher-ups and the other is the commoners, thus making class-structure an integral element in the novel. In the first section, Golding also highlights the rivalry that exists among people, in this case between Captain Anderson and Colley, and between Colley and Talbot.

Golding has much insight into the intricacies of human behaviour. Here he shows us how Talbot's character undergoes a change at the discovery of Colley's letter to his sister. The content of events of Talbot's journal and Colley's letter form parallel patterns in the plot. However, it is the variance in perspectives which make all the difference. Before reading the exclamationary and tormented letter of Colley, Talbot was unaware about the complexities of human nature and was blind to simple human needs like companionship that Colley very much expected from him. In direct contrast to Colley's letter, Talbot's journal records very little of the truth and integrity of life through which he has travelled showing his deficiencies and shallowness. Talbot's journal is a parody of the Augustan Age whereas Colley's letter signifies the Romantic Age. Talbot's pomposity and snobbish attitude are reflected in his journal, whereas Colley's quiet yearnings of his heart find ex-
pression in words of poetic beauty. *Rites of Passage* is thus structured around the conflict between Augustanism and Romanticism. On this strain of difference, James Gindin lucidly comments: "In dealing with the spiritual or the religious world, Talbot's is the voice of sane and complacent scepticism, Colley's that of passionate although sometimes vague and confused commitment."49

The journal and the letter are no doubt reflections on the same happenings on the ship except that Colley's letter follows the journal of Talbot. In the opening section of the novel, the reader gets a superficial glimpse into the life of Colley. He is first depicted as a man who is in awe of Talbot coming from a noble background. Talbot, however, makes his feelings of dislike for him more than obvious. Colley gets into deep trouble with Captain Anderson for violating his Standing Orders of not to cross the white line. Colley is unjustly humiliated by the sailors during the traditional "crossing the equator" ceremony. In Talbot's journal, the ceremony is missing as he was busy with Zenobia, an elderly lady in his cabin. Later, Colley embarrasses the passengers by his repulsive behaviour. Colley's conduct in the fo'castle farce has serious repercussions as he confines himself to his room, never to come out again. This then forms the plot-structure of Talbot's journal.

The second section contains Colley's letter through which the gory details are revealed, particularly the incident of the "crossing the equator" ceremony. Golding describes in detail how the seamen humiliate the parson during the ceremony for which he has to approach the Captain for appropriate action. However, instead of sympathising with Colley, the Captain aggravates the matter; yet Colley is optimistic with a good mission in mind: "... after due preparation I shall go forward and rebuke these unruly but truly lovable
children of our Maker!" [247]. He ends his letter on a cheerful note with an all-consuming love for all creatures. On this incomplete note, Golding ends the letter of Colley. Golding, through his innovative structure, has built in an aura of mystery giving rise to suspense with a touch of tragedy.

The third section basically deals with the question ' "Who killed cock Colley?" ' [248]. Golding designs the plot in such a way that no single person can be blamed. Many surmises are made to this effect and suspense revolves around the mysterious death of James Colley. Talbot opines : ' ... Could we not confess that his intemperance killed him but that our general indifference to his welfare was likely enough the cause of it!" ' [250]. The plot takes a new turn when it is revealed that Colley was actually willing to perform "fellatio" with Billy Rogers, the shame of which killed him. Another factor revealed puts the blame on Captain Anderson — "It is not a dénouement so much as a pale illumination. Captain Anderson's detestation of the clergy!" [266]. Towards the end of the novel, Talbot becomes aware that he could have saved Colley had he been a little sensitive and accommodating to his wishes — "deserted, abandoned by me who could have saved him . . ." [277]. It becomes evident that it was Talbot who catalyzed the undignified sequence of events. Thus, Golding leaves the reader in direct confrontation with the mystery of human evil and suffering.

In *Rites of Passage*, Golding thus explores human relationships, with Colley projected as a tragic hero who fails to communicate with the modern world. The novel concludes in a philosophical and worldly-wise tone : "In the not too ample volume of man's knowledge of Man, let this sentence be inserted. Men can die of shame" [278].

The unity of time, place and action gives the novel an organic and tight
plot-structure. Despite some exasperating scenes, the novel vibrates with the physical feel of existence and the ups and downs in human relationships. A touch of comedy and humour, coupled with high drama, forms a consistent structural pattern. *Rites of Passage* no doubt, is an "artistic triumph" and perhaps the most accessible plot-structure after *Lord of the Flies*.

*Close Quarters* is a sequel to *Rites of Passage* and has the same structural pattern. It is written in the form of a journal by the narrator, Edmund Talbot. The volume continues its focus on the microscopic society aboard the ship. Whereas *Rites of Passage* is concerned with the tragic story of Reverend James Colley, *Close Quarters* narrates the love story between Edmund Talbot and Miss Chumley in elaborate detail.

Events are presented in a linear movement, and the work has a simple chronological plot-structure. The structural pattern is built on the diverse relationships on board the ship.

Talbot's relationship with the inmates of the ship has undergone a sea change. This may be attributed to the events surrounding the death of Colley leaving him more sensible and compassionate to the other passengers. In deep contrast to his relationship with Zenobia in *Rites of Passage* which was basically carnal, in *Close Quarters* he looks upon Marion Chumley as a profound goddess. An underlying current of tension erupts between Charles Summers, the first lieutenant and Edmund Talbot which gets settled towards the end of the novel.

Golding introduces an element of drama in the scene where the ship *Alcyone* is sighted. It is at first misunderstood to be an enemy ship belonging to the French, and adequate precautionary measures are taken but very soon ending in a celebration with joint dinner and dance on learning that the ship
is a British one. Another scene of high drama is when Lieutenant Deverel in a
drunken state arouses the fury of Captain Anderson for neglecting his duty.
As a result, a sudden gust of wind catches the wrong side of the sails leading
to a broken top-mast.

During the journey to the Antipodes, the ship runs into many technical
difficulties symbolising that life on earth is never smooth sailing. Talbot,
who all along has been portrayed by Golding as very robust and cheerful,
meets with ultimate sorrow and frustration when the Alcyone with Miss
Chumley in it sails away.

Golding introduces a number of characters in the novel like Mr. Benet,
Mr. Brocklebank, Mr. Cumbershum, Captain Somerset, Lady Somerset, Mrs.
East and Miss Granham, thereby giving the novel its intrinsic qualities of
adventure and romance. The surfacing of Wheeler as if from the dead gives a
new dimension to the novel. However, Wheeler becomes a psychic case and
he soon commits suicide. In this way, many small incidents form the plot of
Close Quarters.

Nichola C. Dicken Fuller aptly describes the novel as symbolising:

... man's struggle for survival: against natural elements, symbol-
ised by the weed, the sea and the wind; against enemies of war,
symbolised by the anxiety about the Alcyone; against personal ac-
cident, symbolised by Talbot's blow to the head and his struggles
to recover; against the fortunes of love, symbolised by Talbot's
attachment to Miss Chumley; against personal temptation, sym-
bolised by Deverel's drinking problem; and against psychological
forces, symbolised by the haunting presence of Colley. Thus the
novel becomes a symbol for man's survival at close quarters.
The above words succinctly sums up the basic plot-structure of *Close Quarters*.

*Fire Down Below* brings a suitable conclusion to the trilogy on the sea. In fact, it also brings to an end Golding's career as a novelist. *Fire Down Below*, a sequel to *Close Quarters*, has a happy ending with the ship reaching its destination, Australia, in spite of many setbacks. However, the ship gets totally destroyed by fire, and Charles Summers dies a hero's death by trying to put out the fire. Both the efforts of Benet and Summers at engineering are handled in a realistic way by Golding. Edmund Talbot emerges as the genuine victor by winning his heart's desire, that is, his union with Miss Chumley.

*Fire Down Below*, like the first two volumes, is full of perilous sea adventures portrayed in a realistic and vivid style by Golding. Storms almost destroy the ship, and on one occasion a strong current makes the ship hit against a massive iceberg. It can thus be assumed that perilous conditions in the sea form a strong structural pattern in the trilogy on the sea. It shows that man is totally helpless against the elements of nature. Golding through these volumes show that there is tragedy at every turn of the corner. As can be observed, the spirit of Colley haunts the ship in all the three volumes symbolising fear and uncertainty in life. The happy ending suggests that there is hope yet for mankind which becomes the chief structural concern of the novel.

A strong sense of parallelism marks the three volumes giving the trilogy its desired unity and coherence. To quote James Gindin: "... the trilogy, without a transforming vision, is Golding's deepest and fullest treatment of the conditions of change and circumstance in developing human consciousness." With reference to the above quoted lines, Golding is willing to put a strong wager that human beings always undergo change under an environmental set-up. Their behavioural patterns are not static but they change for
the better as can be seen from the characters of Talbot, Captain Anderson, Mr. Prettiman and Benet who were introduced as arrogant and incompatible beings but were later shown as admirable and enduring characters. The structural design of Golding's trilogy thus depends more on the coherence of intense personal feelings of the different characters rather than on the coherent sequence of events.

We may conclude the chapter by emphasising once again that Golding, a post-modernist writer, often abandons the ordinary chronological sequence of events as can be observed in some of his works like Pincher Martin, Free Fall, The Spire, The Pyramid and The Paper Men. In all his plot-structures, the first and the last page have always been significant. Frank Kermode comments that Golding "does not say so because it seems to him self-evident." In each of his novels, Golding employs new stylistic devices with varied thematic aspects which show that he is a novelist of skill and assurance.

Golding's plot-structures with their graphic details have a deep underlying significance and emphasize the inner reality of life. He is rather fond of employing ambiguity as a structural device which, according to Virginia Tiger, makes the "skeptical reader to accept ... paradoxes of existence which are to Golding symptoms of the spiritual world." Golding's novels, it may be rightly concluded, have strong yet flexible plot-structures which move smoothly and unhindered towards their desired dénouement.
Notes and References


3. Ibid., p.81.

4. Same as Note 1, p.32.


6. Same as Note 1, p.53.


10. Ibid., p.23.


15. Ibid., p.30.


18. Same as Note 9, p. 55-56. The author comments that Golding's remarks were made in the course of an unpublished interview conducted by Owen Webster and sent to him by Mr. Charles Monteith of Faber & Faber.

19. Same as Note 16, p. 149.

20. Same as Note 9, p.58. In the Chapter "The Translation of Incoherence into Incoherence".

21. Same as Note 2, p.129.


24. Same as Note 8, p.167. In the Chapter "Time in The Pyramid" by Avril Henry.

26. Same as Note 8, p.158. In the Chapter "On The Spire" by David Skilton.

27. Golding, William: The Pyramid. Its first section was first published as "On The Escarpment" in the Kenyon Review (June 1967), pp. 312-400; the third section was published as "Inside a Pyramid" in Esquire (December, 1966), pp. 165-69; 286-302.


31. Same as Note 8, p.179. In the Chapter "The Pyramid and Comic Social Fiction" by David Skilton.


33. Same as Note 2, p.104.


36. Same as Note 28, p.63.

38. Same as Note 25, p.100.


41. Same as Note 2, p.51.

42. Ibid., p. 185.


44. Same as Note 2, pp.190-91.

45. Same as Note 25, p.177.


47. Same as Note 29, p.100.


49. Same as Note 28, p.78.


52. Same as Note 12, p.250.

53. Same as Note 39, p.68.