Characterization
The aesthetic value of a novel depends largely on the style and technique that the novelist adopts in order to present his characters before the reader. William Golding is adept at portraying life-like characters, concentrating more on the "inside effect" rather than on the "outside effect" for presenting profound dramatic conflicts within human beings. John Bayley aptly describes conflict as "the conflict between the indefinable interior man and the 'persona' that is required of him by society or imposed on him by his own will." Shakespeare, too, used this method for the creation of some of the most endearing characters in literature.

Each of Golding's novels is remarkable for its authentic character-portrayals and in this chapter some of the important characters will be analysed in a condensed form instead of dealing with each character in all the novels separately.

Golding's interest lies in the presentation of human experience and its meaning through the exposure of characters. His varied and vivid character-portrayals are all embodiments of diverse expressions of the human soul while facing the mysteries of life and death. Golding strives to present living human beings with their hidden and opaque selves and not the diaphanous common beings of quotidian life. Almost all his characters are highly complex persons, moving in their own distinct arena of thought and speech patterns.
A significant feature of Golding's characterization is that, unlike many other novelists like Charles Dickens, Fielding or Thackeray, he does not introduce many characters in a single novel. However, each of the few characters, plays a pivotal role in influencing and shaping the mind of the protagonist. *Lord of the Flies* and the sea trilogy: *To the Ends of the Earth* are the only exceptions where Golding introduces a large number of characters. In contrast to these, a novel with minimum characterization is *Pincher Martin*. In fact, Martin is the only character in the novel, while all other characters appear only in the protagonist's flashbacks.

Golding is under a strong conviction that "Man is a fallen being. He is gripped by original sin. His nature is sinful and his state perilous." This forms the basic thematic pattern of almost all his novels and he builds up his characters upon it. Iris Murdoch, regarding characterization, comments. "It is curious that modern literature, which is so much concerned with violence, contains so few convincing pictures of evil." However, with Golding it is different, as he is more preoccupied with evil. We, therefore, have more anti-heroes than heroes in his fiction. His anti-heroic heroes are not designed as conventional villains but are more of "fallen" men. According to him, the bad side of mankind is more accessible to the novelist.

The "fallen man . . . fallen more than most" is Pincher Martin. In Golding's own words: "I went out of my way to damn Pincher as much as I could by making him the most unpleasant, the nastiest type I could think of . . ." This is what Golding exactly achieved in *Pincher Martin*. He has depicted the character in such venomous and derogatory terms that Pincher at once becomes his "nastiest" character. Through his subtle artistic design, Golding presents this phenomenal man in the form of flashbacks and through a stream-
of-consciousness technique. The technique helps expose the selfishness and hypocrisy of the protagonist.

To focus the character of Pincher more vividly, Golding brings in the technique of imagery. Pincher is like a big fat maggot that eats up anyone that stands in its way so as to get at its own ends. Through flashbacks, he is depicted as a lewd man who has slept with his producer's wife in order to go higher up in his career. Here Golding portrays complex human relationships by introducing a very good saint-like person called Nathaniel and Pincher served as his best friend in his wedding. Golding clearly shows Pincher's perverted state of mind when he raped Nathaniel's wife, Mary Lowell and further creates a height of depravity when he tries to murder Nathaniel. Antithetical qualities are thus presented in Nathaniel and Pincher Martin, representing good and evil respectively.

Through the technique of parody, Golding depicts a heroic stature in Martin when he fights against death for six consecutive days. He clings to the rock and feeds on mussels and other fish. He is presented as a man of mythical stature, and in his earnest struggle he compares himself to Atlas and Prometheus — "I am Atlas. I am Prometheus."/ He felt himself loom, gigantic on the rock. His jaws clenched, his chin sank. He became a hero for whom the impossible was an achievement' [164]. His self-obsessed body is not prepared to die and his struggle on the rock is the struggle of an anti-heroic hero and all along he refuses a natural act like dying. This may be a result of his great fear regarding the final judgement as he had led a very sinful and profligate life. Yet when God appears, his arrogance leads him to say, 'I spit on your compassion!' [199]. Finally, the black lightning strikes and it is the end of Martin's life, it is the end of his identity to which he held on so steadfastly. It is the end of his intelligence for which he felt pride and
which gave him sustenance. Martin has now left purgatory and entered hell. He is beyond redemption and cannot achieve salvation because of his past sinful life. He can be compared with Satan and Lucifer and towards the end when he becomes mad, his madness can be compared with King Lear's — "Poor mad sailor on a rock!" [197]. Golding depicts Pincher as a fighter to the last and this gives him strength even in his isolation.

Some critics consider Martin's survival-adventure story as a heroic one against the modern world concept. However, unlike Barclay in *The Paper Men*, Martin does not admit his guilt and, therefore, he is damned forever. The story can be read in terms of modern man's dilemma to achieve spiritualism.

Golding has characterized Barclay as another anti-heroic figure. Like Pincher Martin, he is also self-centred and rapacious. He is in his sixties and yet the experience of the spiritual world eludes him. Through interior monologue and flashbacks, Barclay is drawn as a base and callous man who is perpetually in the pursuit of carnal desire in the tremendously physical world of his day; it is a world torn between a clash for personal power, and a spiritual struggle which is difficult to achieve. Golding shows us that in a society like Barclay's, there is a deep psychological void which cannot be filled up except by man's belief in the power of God.

Barclay is portrayed as a self-centred man who is ignorant about the wants and aspirations of others; he desires everything for his own selfish ends. He, therefore, is in no earnest mood to help out Rick Tucker who is struggling for a doctorate degree which he (Tucker) means to achieve by writing his biography. Barclay is also afraid that all the secrets of his past life, mainly all misdeeds, would be out in the open once Tucker starts writing his biogra-
To avoid Tucker, Barclay becomes a peripatetic man. Golding thus exposes Barclay as a vain and egocentric man, who is basically a sadist and enjoys watching other people suffer. He is a man untouched by the swirling moving crowds of people for as he says, "I cultivated what you might call universal indifference" [27]. He is a man "Liking sex but being incapable of love, indeed!" [100]. Added to these vices is his alcoholism which robs him of mental equilibrium. In this way, Golding depicts a typical "modern" man through a direct and convincing method.

On a parallel pattern, Golding presents a caricature of Rick Tucker who is very ambitious and is as greedy as Barclay. He has neither intelligence nor originality to write his own thesis and survives in the literary world by stealing material from others. Like Tucker, Barclay is not without the guilty pangs of plagiarism. He remembers Prescott who kept pestering him with his manuscript. As he confesses: "But the thing was that the central idea in my fourth novel was exactly the good one hidden in Prescott's awful manuscript!" [111]. Golding, thus, juxtaposes both the characters and exposes their primary instinct for fame.

Barclay's egoistic character comes close to Pincher Martin as well as Sammy Mountjoy. These characters, however, have some positive traits—Pincher Martin is a fighter to the last and never gives up even in his isolation, and Sammy Mountjoy is a person who, although self-centred, tries to reform himself and is conscious of his guilty conscience. Barclay, on the other hand, although acknowledging his guilt does nothing to uplift his soul. His life has the overtones of a Faustian parody as he becomes more and more obsessed with selling his soul to Satan who happens to be Tucker. In the apt words of Crompton: "The ultimate commitment of putting things in writing' acquires overtones of a Faustian pact as Barclay is tempted to sign away his own life
by consenting to the writing of an official, an authorised biography. 6 Barclay is thus a modern Faustus, a product of the corrupt times. Crompton, however, defends Barclay by emphasising that the "late twentieth-century society pays scant attention to the truths of revealed religion; far worse, it seems to have reversed Christian moral values, so that sin is considered more exciting, interesting and life-enhancing than the inhibitions and rejections that necessarily accompany virtue." 7 According to the humanistic concept, Barclay's sins are not considered to be "interesting". He is the prime accused in the break-up of his happy home with his wife and daughter by leaving them to live with another woman. He is characterized as a pseudo-intellectual cooched in a shell of self-eulogy and his arrogant and undignified ways have been vividly dealt with by Golding. At the death of his wife, Liz, he realises his mistakes and, for the first time, feels the pangs of guilt. Gindin aptly remarks that "Barclay sees himself as a comic martyr, the melodramatic version of Golding's saintly scapegoat who takes into himself the sins of being human." 8 A highly emotional state of mind is depicted by Golding when Barclay visits a Sicilian Church and there comes face to face with the image of God. Here, Golding shows us that a man is sometimes capable of a sudden transformation which enables him to cast an eye into his inner being. In a dramatic moment of revelation, Barclay realises that he is "one of the, or perhaps the only, predestinate damned" [124]. Unlike Martin, Barclay admits his guilt, but he receives a similar fate like Martin since he does nothing to make amends, or undergo any kind of repentance. Hence, he is "damned" forever. Golding presents both Barclay and Tucker as wasted talents who are more "types" than "individuals". The characters are revealed through dramatic monologues rather than through action.

Golding, however, presents variation in his dark characters by introduc-
ing "types" like Jack, Roger and Sophy, whose intrinsic qualities are best expressed through action. They are Golding's most vile characters and have their recognition as his Mechiavellains. These characters do not project themselves as distinctly human characters although they are perfectly life-like. Golding presents these characters in a direct manner so that we learn about different traits through their various actions and dialogues. Again, these characters have an outer shape whereas Barclay, Pincher and Sammy have none.

In Lord of the Flies, Golding draws characters which are antithetical. Jack's character is contrasted with that of Ralph's, and the reader finds that whereas no change comes over Jack, Ralph finds himself in a better understanding of the ways of the world and thus gains in maturity. Golding has great understanding of juvenile psychology and believes that children without any restraint from elders can deteriorate into mere savages. Subsequently, in Lord of the Flies he shows how Jack and Roger turn into savages with spirits thirsting for revenge and death. Golding vehemently refutes the unrealistic ideology present in Ballantyne's Coral Island where, according to Carl Niemeyer, "The boys' life on the island is idyllic; and they are themselves without malice or wickedness." Whereas Ballantyne shows that evil arises as an influence from the outside world, Golding posits that evil is internally present and that it inevitably arises from within the boys. He adds that human beings always prefer to hide themselves behind a mask of innocence and goodness, and hence in Lord of the Flies, the followers of Jack hide their evil intentions behind a facade of paint and tattoo marks. In the words of Golding: "... he [Jack] began to dance and his laughter became a bloodthirsty snarling. ... the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness" [80].

Jack's personality finds manifestation through some subtle nuances. At
the beginning, he is an obedient and understanding boy, but later he develops a stark disregard for reason and logic. He breaks up with Ralph and forms his own group wherein he becomes the chief of the hunters. Golding characteristically presents two types of leadership in *Lord of the Flies*. One is the leadership of Ralph which is subservient and follows a code of conduct belonging to the civilized world. His leadership advocates a fair and sensible government. The second leadership is that of Jack who is portrayed as a villain from the beginning of the novel. The following lines indicate the nature of Jack: "His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger" [27]. Jack represents the most depraved aspect of human nature like lasciviousness, avarice and cruelty. His domineering attitude frightens even the smallest of the boys who unquestioningly follow his dictatorial outbursts. David Spitz rightly compares him to Hitler and Mussolini who came "out of an authoritarian tradition."10 Ironically, his leadership has a larger following than Ralph's, which proves that terror and ruthless dictatorship is more popular in contemporary world. S.J.Boyd aptly comments that Jack is like a "vicious Roman emperor" who "provides food and entertainment for his mob, entertainment taking the form of beating littluns, murderous ritual dances, and the obscene and rapacious violence of the hunt."11 Jack degenerates from bad to worse, so much so that towards the end he develops the killer instinct, not only killing any animal but victimising human beings. Initially, towards the end of Chapter One, we find how he hesitates to kill a pig as is apparent from the following line — "because of the enor-mity of the knife descending and cutting into living flesh; because of the un-bearable blood" [41]. Later on, a vast transformation comes over him. Golding gradually shows us how his former inhibitions are swept away. In Chapter
Eight, his deterioration into savagery is complete when he moves around "stark naked save for paint and a belt . . ." [173]. For Jack, rescue and reason are obsolete words. The final savagery of the manhunt of Ralph, with Jack at the head, is highly emblematic of the total culmination of ruthlessness and violence. For all the chaos unleashed on the island the main initiator is Jack, and eventually Simon is killed as a result of the bestial instinct present in man. What Golding shows in these little children without restraint, can happen to any adult, for children after all, as Golding postulates, are adults in the making. Thus Jack is portrayed as humanity's worst enemy who derives strength from war and spurns reason.

Another character who masterminds a different kind of death is Roger. Golding's characterization of him is handled with great artistic subtlety in Lord of the Flies. Whatever is revealed about Roger is done in direct narration. Golding does not divulge much about him except that "the shock of black hair, down his nape and low on his forehead, seemed to suit his gloomy face and made what had seemed at first an unsociable remoteness into something forbidding" [76]. He is a loyal follower of Jack and has no qualms about killing a human being. However, through an ingenious illustration, Golding shows us how Roger in the beginning is conditioned by society not to hurt anybody deliberately. His stone-throwing is aimed six-yards away from Henry so as not to touch him because he "... dare not throw .... Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins" [78]. With time Roger's conditioning wears off and he becomes a savage like Jack. As a matter of fact, when compared to Jack, Roger turns out to be more despicable. His vindictiveness is apparent when he shoves the spear into the rear-end of a harmless sow. Golding further tarnishes his character as a murderer; he is held responsible for the death of innocent but wise
Piggy. Roger feels a surge of joy and power when he pushes a huge boulder down the slope towards Piggy which instantly kills him. Roger also sharpens a stick at both ends to kill Ralph. Thus, Golding projects Roger as the evil incarnate and the most sadistic of the hunters. "All power tends to corrupt, and absolute power corrupts absolutely" is indeed an aphorism to which Jack and Roger subscribe.

Just as Ralph and Jack are placed side by side in Lord of the Flies symbolising good and evil respectively, in Darkness Visible, too, Golding places two characters of opposing nature, representing, once again, good and evil. Matty is the exemplary character donning the garb of goodness whereas Sophy is depicted as a nihilistic and depraved person. She is the only strong female character of Golding, albeit an "emotionally crippled" modern one. She is first depicted as a delightful and intelligent child, who grows up into a beautiful young lady. Her air of innocence hides her inner self to the outsider, but Golding, taking hold of the character, firmly rips her apart and reveals her camouflaged evil intentions to the reader. As a child, Sophy takes delight in torturing animals and birds and when she grows up she indulges herself in serious offences like lying, stealing and even prostituting herself. She develops a weird and perverse personality and becomes a sexual sadist. She is the brain behind the conspiracy to kidnap a rich young Arab Prince from Wandicott School. However, her plot fails and finally, it is her twin sister, Toni, who gets the upperhand along with her terrorist friends. So Golding presents Sophy as a failure, in spite of her stupendous drive and lofty ambitions.

Golding, through his excellent delineation attributes Sophy's evil nature to an unknown attraction for all that is "dark." He claims: "She knew that she stood or lay at the extreme end of this dark direction as if she were sitting at the mouth of a tunnel and looking out into the world . . ." [113]. Golding
probes deep into the sub-conscious level of Sophy and mostly through a combination of interior monologues and action-oriented scenes, with varied snatches of dialogue, loses himself in the labyrinths of a true modern mind. The reader, thus, gets to know the deep rooted secrets of Sophy.

However, one has to agree that Sophy becomes what she is because of her inner turmoil of growing up in a broken family where love and companionship were obviously lacking. In a way, she is a tragic figure groping in the darkness without a proper hand to guide her or pick her up when she stumbles and falls. Like Matty, she is also a visionary and a mystic, but of a different mettle. It is the evil in her which makes her a failure and this evil emerges as a result of circumstance — a life of psychological and spiritual barrenness. In this way, Golding in *Darkness Visible* shows us why people like Sophy embrace evil.

Golding in his unique way reveals the grim realities of life his protagonists have to face, and shows how it is extremely difficult to transcend the hurdles and complex experiences which fall across their ways. He shows how this world has more failures than successes which prove that real success is very hard to come by. Ironically, Golding's characters are not obsessed with wealth, except a few like Barclay, Tucker and Oliver. They are taken up more with achieving inner spiritual peace which is far difficult to attain than with acquiring material prosperity. Sammy Mountjoy, the protagonist in *Free Fall*, is one such individual who, in spite of getting all sublunary pleasures, remains dissatisfied with life owing to the inner restlessness of his soul. His character is analysed as one who shows no development either in mind or spirit. His pursuit of inner peace continues till the end of his life.
Sammy Mountjoy, unlike Pincher Martin, is constantly under the tension of a guilty conscience. F.R. Karl, while describing the vices of Sammy, comments:

Sammy's relentless pursuit and seduction of the virginal Beatrice (like her namesake in Dante, she is a visionary ideal) indicate his attempt to enjoy whatever his appetites find desirable. Sammy is a proud sensualist who assumes that all people possess his power and emotional flexibility. According to Golding, Sammy has sinned against the design of the world by "mounting joy" before all other considerations. 

Sammy tries hard to make amends but without any success. He realises that "There is no bridge" from the physical world to the world of the spirit. His only concern is "When did I lose my freedom?" [5]. He is, therefore, one of life's failures who is constantly tortured by a feeling of helplessness, and inner peace simply eludes him. He is, however, above Pincher Martin as a person, because of his acceptance of the burden of guilt. Sammy has lived "in a world of sin" [13] where he has "tasted evil" in his mouth "like the taste of vomit" [226], and the conscious awareness of it creates a darkness in the centre of his being which haunts him each passing, impregnable moment. He fails to become a saint, but indeed, his redemptive quality makes him rise above the common herd of mankind. No doubt, Sammy's priapism for Beatrice Ifor, his selfish relationship and finally, his break-up with her speak volumes against his character; but yet Golding shows us a humanistic and religious streak in him by analysing in detail his exemplary retributive quality. Sammy is, therefore, no Mephistophelean but easily a man who is venial.

Like Sterne, in Tristram Shandy, Golding is much concerned with the
inner-consciousness of his protagonist. He does not give us any external description of Sammy but much of the tangle of emotions and uncertainties of the inner recesses of his mind. This at once brings Sammy in close kinship with Paul Morel, of *Sons and Lovers*, who is equally enmeshed in a web of intricate inner conflict.

Another of Golding's portraits of spiritual decay is Oliver in *The Pyramid*. He shows no change in character and remains what he was in the beginning — a thoughtless and selfish man. Golding, here, brings in the technique of setting and background to focus on Oliver's character. Like the still and staid town of Stilbourne where Oliver was born and brought up till the age of eighteen, traits like stagnancy, snobbery, and materialistic pursuits touch his life. The semi-comic figure of Oliver is a true reflection of an ordinary, contemporary man, living a lack-lustre and stereotyped life. Golding's method of presenting the character through different relationships is quite remarkable. In this novel way he captures the flux of the deeper emotions of the protagonist. Oliver's relationship with Evie Babbacombe reveals a man who falls short of any psychological understanding or maturity. He becomes obsessed with his own sexual desires and thoughtlessly makes use of Evie to satiate his own selfish needs. Moreover, Oliver is a victim of social snobbery as he looks down upon Evie who comes from a low class family. Through his relationship with Evelyn De Tracy, the producer of the operetta *The King of Hearts*, Oliver comes face to face with reality. He understands that the woman (Imogen Grantley) he admired and loved so much is only *A stupid, insensitive, vain woman* [154]. He also understands the spiritual and intellectual deadness of Stilbourne and its people which includes himself. Suddenly he feels the four walls of his life closing in on him, a life where "... There's no truth and there's no honesty... the way we hide our
bodies and the things we don't say, the things we daren't mention, the people we don't meet — and that stuff they call music — It's a lie! Don't they understand? It's a lie, a lie! . . ."' [147]. The lines echo the anguish of a disheartened soul, who has lied all along regarding his talent as a musician, and who is nothing less than a hypocrite in his society. Later, he gives up his passion for music to pursue a prosperous career as a manufacturer of poison gas. In his relationship with Bounce Dawlish, his music teacher, he soon realises that he did not like her. Oliver is cushioned in his materialistic comforts without any feeling for others, and like the artists on the stage who remain isolated from one another, Oliver, too, remains engulfed in his own isolated corner where only wealth and riches count. Thus Oliver has fallen short of a convincing hero. He has failed to reach out and touch the hearts of the people who most needed love, namely, Evie, Evelyn De Tracy and Bounce. He has made only worldly achievements but nothing to elevate the essence of his soul.

It can thus be analysed that Golding's masterly characterization of the above mentioned psychotic-constructs like Pincher Martin, Barclay, Jack and Sophy are all projected as "static" or monolithic characters who basically remain unchanged throughout the story. They can be defined as uni-dimensional.

Golding's power to delineate human experiences through his various character-portrayals is quite extraordinary. He is equally adroit at presenting "round" characters or individuals with their own disparate qualities. Like G.B. Shaw, Golding does not have any real heroes or typical villains. His speciality lies in the presentation of ordinary human beings drawn from the pages of reality; their problems, inhibitions and secret desires basically belong to the world of reality. No doubt, there are polarities in terms of per-
sonal idiosyncrasies as well as social and moral tensions, yet they all converge into one when the question of life's satiety arises. Golding's verisimilitude is apparent in his illustration of the human race which is torn apart by loneliness and despair, with serious repercussions of unhappiness and disillusionment afflicting most people. In this way, Golding gives shape to some of his famous characters who can be labelled as tragic figures. They are Piggy, Lok, Beatrice, Matty, Colley and Charles Summers. They can also be called "round" characters as we find something of the complexity as well as development present in real human beings.

A significant technique of Golding's characterization is that he remains in the background while the characters are exposed through their action, dialogue, interaction through other characters, and sometimes through a stream-of-consciousness technique. Piggy's personality in Lord of the Flies finds exposition through his speech and action, and through his relationship with the other characters in the novel. James Stern comments that "Piggy is the hero of a triumphant literary effort." In a nondescript way, Piggy emerges as a hero, who in his blindness, meets his own death while saving the lives of others. He remains a tragic figure whose individuality has been least understood by his companions. In the opening scenes of the novel, Golding presents Piggy as a comic figure who is continuously bullied and laughed at, by the rest of the characters, especially by Jack. His asthma, his rotundity, his obedience to rules, his concern for preservation and rescue, are jeered at by the inexperienced young boys. Even his best friend, Ralph, laughs at and sneers at him at the beginning but later develops a deep understanding of Piggy's intellectuality, and calls him "a true, wise friend" [248]. Golding thus depicts Piggy as a symbolical figure who stands for intelligence and rationality.

In Lord of the Flies, Golding's technique of presenting almost all the char-
acters is from the outside, something which he avoids in most of his other novels. Here he directly describes Piggy in this way: "The naked crooks of his knees were plump... He was shorter than the fair boy and very fat... and then looked up through thick spectacles" [11-12]. From his speech 'I can't hardly move with all these creeper things' [11] and 'We was attacked!' [13], it becomes quite clear that Piggy has not come from a polished, well-to-do family like the rest of the boys. 

David Spitz, while admiring Piggy, comments that he takes him to be "Socrates, the voice of reason... He alone shows marks of intelligence; he can think; he has brains..." Piggy's inhuman death in the hands of Roger symbolises the death of rationality and true intelligence in contemporary society. His otherwise impeccable character gets tainted when he denies any kind of involvement, leading to the death of Simon, when both he and Ralph were present at that time. Piggy's lamentations: "... We never done nothing, we never seen nothing" [194] smacks of an escapist although he was right in commenting that 'It was an accident' [194]. This makes Golding's portrayal of Piggy more life-like.

Like Piggy, all other tragic characters of Golding inevitably die unusual and unnatural deaths. Lok, Colley and Matty meet their ends under very tragic circumstances.

Whereas Piggy is projected as the most intelligent in the group of boys on the island, Lok in The Inheritors is the least intelligent among the Neanderthalers. Again, in direct contrast to Piggy, who met his death unknowingly and suddenly, Lok willingly curled himself up and died. The death of Lok can be best compared with that of Colley's; they both willed themselves to death — Lok, when he could not bear the final tragedy after finding Liku's bone and Colley after his humiliation during the "crossing the equa-
James R. Baker rightly comments that "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." Golding shows here how Lok has to suffer not for himself, but for the sins of others. With his joyful gait and childlike innocence, he is unable to fathom the darkness in the hearts of the Homo sapiens, and thus falls an easy prey to their evil web of manipulations. Golding is a skilled artist and he deftly paints the Neanderthalers vis-a-vis the Homo sapiens and thus shows a contrast between the two tribes. Lok, a very endearing character with Blakean innocence, remains to the last a creature untouched by the sullied hands of the evil intruders, better known as the Homo sapiens.

In The Inheritors, Golding paints the characters in broad strokes with the sensuousness of an artist. They live through their sensory organs more than anything else. Thus, there is minimum dialogue among the People and the reader has to understand the story mostly from their action and mimicry. Golding's depiction of Lok and his companions categorises an ideology of freedom and innocence.

Lok is presented as a simple uncomplicated human being. His relationship with his companions is revealed by Golding in a lucid way. His devotion towards Fa is most touching, his respect towards Mai and the Old woman shows his obsequiousness, whereas his love for Liku and the Little One is unsurpassable. A significant aspect in Lok is a new sense of awareness towards the end of the novel. From a joyful and fancy-free person, he develops into a mature thinker shaped by "grief and suffering." Golding, thus proves, that it is grief alone that develops the faculties of a man. When one by one all
the mates of Lok, like Ha, Nil and Fa, die, he becomes smitten with grief and loneliness. Finally, when he finds a "small white bone" belonging to Liku, he can no longer control his grief and soon perishes.

Towards the end of the novel Golding uses a unique stylistic device by projecting Lok from the outside. He refrains from giving any outward description earlier, and in the penultimate chapter, Lok is described as an ape — "a red creature." The pronoun "he" is changed into "it". This is how Golding throws new light on the character; and at the same time the lines reflect his verbal virtuosity:

It was a strange creature, smallish, and bowed. The legs and thighs were bent and there was a whole thatch of curls on the outside of the legs and the arms. The back was high, and covered over the shoulders with curly hair... The mouth was wide and soft and above the curls of the upper lip the great nostrils were flared like wings .... [218-19]

The epiphany fills the reader with a mixture of horror and awe as the reader "see" Lok for the first time. Nevertheless, it is not the appearance of Lok but his endearing qualities which remain imprinted in the reader's heart.

The remarkable characterization of Matty in *Darkness Visible* reflects Golding's adroitness at presenting a very intense person. He is, in fact, Golding's most tangible character of pity. In the words of Miriam Allott, "Novelists who belong to the tradition inaugurated by Richardson and culminating in Conrad and Henry James show that to explore beneath the surface appearance of things is to draw near to the central areas of tragic experience." 16 This is exactly Golding's portraiture of Matty. He is a tragic figure who carries on his frail shoulders all the agonies of this world. His physical deformi-
ties lead to ostracism and perhaps, no other Golding character is projected as so helpless and isolated as Matty. He is the lone survivor of a raging firestorm in London leading to an ugly face with "hair on the right side of his skull but the left side was a ghastly white" [20], an unusual behaviour and an awkwardness in communicating with others.

Matty is projected as a man of great mental stress. However, the omniscient narrator intervenes to reveal some of the inner secrets of the protagonist. Although Matty is deformed physically, he still possesses all ordinary physical sensations. He wants to demonstrate his love for his fellow-beings but when he reaches out for love, he fails to strike a rapport because of his ugly looks. So, although he becomes an itinerant person in search of love and friendship, he stops short of his goal. He keeps changing places — first the hospital, then the Foundlings School, Frankley's the Ironmongers, leaves for Australia and finally as a gardener at Wandikott School, Matty basically remains a loner and becomes more of a spiritualist. A case in point is when he baptises himself in the marshy waters of Australia so as to rid himself of his sins. Thus, Matty becomes a very intense and complex character and even Golding, the narrator, desists from revealing too much about the inner workings of his mind.

Matty is emphasized as a Christ-figure, just like Simon is, in *Lord of the Flies*. In the words of John Calvin Batchelor, "Matty is a wounded outcast who, like the proto-Christ in the Fourth Servant Song of Isaiah, will redeem men with his sacrifice ..." Matty's death is his final triumph when he rescues a child from a raging fire but eventually losing his own life in the bargain. Thus Matty is like Dickens' Sidney Carton, who is a suffering but heroic soul. His selflessness and dedication are qualities rarely found in any
other of Golding's characters. He is a splendid example of the primitive "unpromising hero", the awkward or diffident young man who turns suddenly into a heroic figure.¹⁸

Golding, in his characteristic sombre and vivid style, portrays the character of Matty 'pari passu' with Sophy. They are both antithetical characters — whereas Matty is the son of God, Sophy is the daughter of Satan. Matty achieves freedom and salvation, whereas Sophy meets her downfall, a cosmic case of evil deeds. Regarding the juxtaposition of good and evil in *Darkness Visible*, Crompton rightly comments that there is "a tension between positive and negative spiritual power, between good and evil forces, between God and Satan, and between light and darkness . . ."¹⁹

Golding's art of characterization consisting of antithetic leading roles reflects his perceptive and organizing mind. His depiction of Matty as a deformed figure reminds one of Philip Carey in *Of Human Bondage* with his club-foot and boyhood loneliness. However, although Golding outwardly presents Matty as a character of pity, but inwardly, he is a brave and pious crusader against evil.

Golding designs Colley's portraiture in such a way that it comes alive only after his death. He achieves this through his unique epistolary method. In *Rites of Passage*, Edmund Talbot's towering personality initially overshadows the quiet and unobtrusive Colley. However, his unnatural death makes the reader turn back the pages and look upon him with renewed sympathy and concern. His tragic misfortune becomes the central feature in Talbot's journal.

Golding portrays Colley as a tragi-comic character. He continually receives humiliation from the inmates of the ship right from the Captain to the
low class sailors. He is often at the receiving end of rebuffs from Talbot, which leaves him emotionally shaken. Again, the treatment which Colley receives during the traditional "crossing the equator" ceremony is beyond all precincts of civilized behaviour. He becomes so overcome with shame and humiliation that he locks himself up in his cabin without food and water for two days, leading to a most shocking death. Through a letter to his sister, the true feelings of Colley are accentuated.

Colley's characterization is a complex one and Golding shows his development from a frivolous man to a very serious-minded one, who mostly keeps to himself. This is the result of his brooding melancholy significantly arising out of the ostentatious indifference of his co-passengers. He, however, had a weakness for handsome people, the inmates of the ship branding him as a homosexual. Golding, however, gives only a subtle hint about it and there is no direct reference to this indulgence. The real troubled state of Colley's mind can be discerned from the letter to his sister. In it he writes: "What a man does defiles him, not what is done by others" [235]. In the letter he reveals about the treatment meted out to him by his fellow passengers and how it all catapulted to "melancholy leading on to madness" [210]. In spite of everything, Colley is ready to forgive his persecutors and to love his enemies without malice. Gindin aptly comments that "Colley is a deeper, more historical version of Golding's scapegoat, the disordered figure, the man who fits nowhere, in contrast to the smoothly empirical and rational Talbot."20 Like Mr. Boldwood in Far from the Madding Crowd, Colley is grossly misunderstood and is a poor victim of negligence. He is Golding's most unassuming and weak character, whose sheer cowardice leads to his final destruction. He is a tragic hero who fails to reach out to the new modern world.

Jocelin, the Dean of Barchester Cathedral, is Golding's most controver-
sial character, cushioned as he is between good and evil. He is the only protagonist who is always surrounded by people, and except for rare moments, his joys and fears are hardly camouflaged. Golding, with a blunt and direct method, reveals all secrets of Jocelin, thus laying bare a soul who is obsessed with his own selfish desire to scale the heights of power and glory. Golding, with his vivid fusion of characterization and movement make The Spire come alive under his expert narrative style.

Here Golding depicts the character of Jocelin with rare skill and verve. He is portrayed as a "round" character showing an astonishing development or change for the better. In the beginning, Jocelin can be observed as a man who is extremely proud and self-centred, but towards the end he realises his mistakes, and turns into a wise and understanding person, repenting for his past sins.

In the title essay of A Moving Target, Golding writes on The Spire that it "is about the human cost of building the spire". As the book progresses, the reader becomes increasingly appalled to observe the personal price Jocelin is willing to pay and the price the innocent workers have to pay for the fulfilment of his daring vision. To make his dream come true, he encourages adultery and uses all kinds of deceptive methods. He arranges for Roger Mason, the chief builder, and Goody Pangall to be together and have a secret affair so that Mason would stay and complete the work on the spire. In this way, Golding covertly shows how a man is influenced by his own selfish needs.

Golding's main emphasis is on the inner working of the mind of the protagonist and Jocelin's burning intensity and unbending faith find accentuation in the novel. Ian Gregor finds a dual connotation in the spire's construction. To quote his words: "The paradoxes and tension wrought within The
Spire are so elaborate — every height means a new depth, whether into the cellarage of the heart or into the rubble of the foundation. . . . "21 Thus, every height of the spire gives a new dimension to the prodigious power of the protagonist. It is, however, quite ironical that this man of power is physically very weak; constantly suffering from tuberculosis of the spine. His hubris, however, fails to accept any kind of weakness and so he calls the "warmth" or pain in his back as an angel who comforts him and gives him joy. Jocelin is a symbolical figure whose decaying body can be compared to the spire standing miraculously on rubble along with hollow pillars. Here we find the sense of life and death interwined together; the spire, a corrupt foundation, and yet miraculously beautiful, like the beauty of a young girl or like an upward waterfall.

D.W. Crompton puts forward a very relevant aspect on The Spire. According to him: "The strength and effectiveness" of The Spire is largely due to "Golding's skill in reconciling contraries and resolving, in poetic terms, the dilemma of good and evil inextricably involved in the same action. 'Was Jocelin's motive for building the spire bad or good?' "22 Golding here makes clear that faith is something extremely delicate but Jocelin's faith borders on an obsession which is evil. He only gave prominence to his own vision and how to fulfil it, but paid no heed to the "cost" the workers had to pay. It reveals his blatant self-centredness. Yet, his faith in God and the strength of his will make his motive a good one. William Barrett supports Jocelin in the following way:

He (Golding) does make powerfully clear that all faith rests on a quagmire, that our inheritance from the past is always imperfect, and that holy purposes have, in the way of the world, to do business with corruption and evil. But he seems to be suggesting, too,
that without the absurdity of a faith like Jocelin's, no Cathedrals would ever be built . . . 23

It can easily be deciphered that Jocelin lacks that intellectual or philosophical depth which is required of a Dean.

Jocelin, in the second movement of the novel, is a much changed man who develops a new self-awareness. He understands the cellarage of his mind and something about the nature of human beings through his own suffering. He feels repentant for his sins, and asks Father Anselm and Roger Mason for forgiveness, so as to receive peace in his hour of death.

Thus Jocelin, with all his faults, rises in our esteem. He is forgiven by God because of his unbending faith in Him, and by the reader because of his great pursuit in the achievement of a lifetime's ambition.

The characterization of Golding's heroic figures is dynamic as his manner of treatment focuses on the developmental aspect in which the personal traits are accentuated. This is more in the line of the traditional method of characterization. Ralph and Edmund Talbot possess the stature of heroes whereas Nathaniel and Charles Summers who are minor characters are also depicted as brave and worthy citizens. These are Golding's most refined and convincing individuals or "round" characters who represent perceptive intelligences and elegant sensibilities. His Christ-like characters are Simon and Matty as well as Nathaniel.

Although there are many characters in Lord of the Flies, Ralph emerges as the most convincing hero. Golding presents his character in direct narration, as for instance, he tells us beforehand "there was a mildness about his mouth and eyes that proclaimed no devil" [15]. Against all odds, Ralph man-
ages to maintain a calmness of mind and body, and categorically refuses to stoop to savagery like Jack and his group of hunters. He is elected as the leader in the opening of the book and sincerely tries to keep up the reputation of a responsible "chief," and who tries to stand "in a childish way" as quoted in the article "Bending Over Backwards", for the "values of the developed man, the absent adult world."\textsuperscript{24} He works towards acting like an adult, and tries to restore peace and civilization on the island community; but unfortunately he fails, as he is only an ordinary, confused boy who is not sure how to do the right things. To take some major decisions, he has to depend on the good reasoning power of Piggy. He himself admits, "I can't think. Not like Piggy"\textsuperscript{[97]}). This is Ralph's greatest weakness.

However, as far as sane and civilized behaviour is concerned, Golding makes Ralph the most conscious of all the boys. He feels responsible for the "littluns" and is much preoccupied with rescue unlike rest of the boys. His sense of guilt at the accidental death of Simon shows that he has an exemplary moral sense. Golding in a realistic way shows that Ralph, on one occasion, reverted to savagery along with Jack and the Hunters which proves that there exists a tendency for evil in every human being. Golding once said that he wanted to create "real boys instead of paper cutouts with no life in them; and try to show how the shape of the society they evolved would be conditioned by their diseased, their fallen nature."\textsuperscript{25} Except for Simon who is a Christ-figure, all the characters including Ralph stoop to violence in one way or the other. Ralph, who personifies "good will and common sense" is ignorant about the darkness in man's heart just like Marlowe in Conrad's \textit{Heart of Darkness} takes long to understand the existence of a heart of darkness.

There is a tremendous change in Ralph towards the end of the novel.
Golding shows us through his subtle nuances how Ralph, a delightful boy excited by adventure, later becomes a much changed person. He is depicted as a spent force who is almost on the verge of annihilation in the hands of Jack, who, although only twelve years old, has already witnessed the ups and downs of life, that is, encountering numerous problems, challenges and threats to life on the microcosmic island society. Ralph learns through suffering; he learns the difference between good and evil, and has at last understood the hard reality of life. W.H. Whitley rightly comments that "In Ralph, weeping, we have an ordinary, decent human being almost destroyed by forces he cannot control but who, through struggling to comprehend those forces, gains something approaching heroic stature."26 In this way, Golding shows us how Ralph while overcoming his weakness learns to choose good over evil. He thus attains a heroic stature.

Edmund Talbot, the narrator-protagonist in the sea trilogy, is also depicted as a heroic individual but, of course, not without his limited drawbacks. Talbot is quite a modern, man-of-the-world person and, luckily for him, has a very affluent god-father. During his voyage on a ship bound for Australia, Talbot has seen much and learnt much about the hard facts of life. From an easy going snobbish man in Rites of Passage, to a profound amatory involvement in Close Quarters, and his final victory in Fire Down Below, Talbot remains to the last a most interesting and consistent character. As can be observed, Talbot's snobbery and class consciousness, like Emma, is not self-destructive. An innate good sense, and a sporting acceptance of the lessons in experience make Talbot a popular character in the ship.

Golding once commented that "The novelist's characters must be seen to undergo a change. He or she must change in a way that is credible and before
the very eyes of our spirit.” This is exactly what makes a character life-like and not just a paper cut-out. As one progresses in the voyage in the sea trilogy, one notices an admirable change coming over Edmund Talbot. When he starts his journey in *Rites of Passage*, he is a snobbish, vain and cynical nobleman, who constantly looks down his nose at the lower class of people. A case in point is his unhealthy treatment of Colley who easily becomes a scapegoat just like Piggy. In fact, Talbot even enjoys watching the mortification which Colley has to undergo during the course of the voyage. But as the journey progresses, Talbot becomes more sober, tolerant and understanding. He begins to recognise the reality of other people's lives and accepts them as human beings. In each of the three novels he learns valuable lessons from the passengers in the ship. In *Rites of Passage*, it is Colley who opens his eyes and breaks his reservations against class distinctions; in *Close Quarters* it is Marion Chumley who inspires him to poetic heights of love and passion, and finally in *Fire Down Below*, Mr. Prettiman imparts to him valuable lessons in the field of politics, who reveals to him "the elaborations and knaveries of the government!" [194]. It also opens his eyes to the selfless love of Charles Summers. Throughout the three novels, Talbot is much appreciative of the reliable friendship of Summers. He, of course, learns through the hard way after many mistakes and trials, and towards the end of *Fire Down Below*, he is a spiritually renovated man.

Like *Lord of the Flies*, in the sea trilogy, too, Golding has portrayed a myriad of characters who come from all walks of life. Talbot's close association with individuals like Charles Summers, Benet, Prettiman, Captain Anderson, Miss Granham and Miss Chumley give him a much broader outlook on life. He begins to recognize human beings for what they are, and according to S.J. Boyd, has learnt that "The surest route to happiness is to
"serve" the world and the best form of service to the world (in the sense of the community or one's nation) is to conform to the norms of human nature..."28

This is the lesson which Talbot has learnt and the universal truth which Golding has initiated. For his good sense and overall commendable personality, Talbot wins eligible Miss Chumley as his wife.

Charles Summers is Golding's perfect blend of a social and moral being. Edward Blishen observes that Charles Summers is "the author's most convincing attempt to portray a good, strong human being."29 Indeed, he is a perfect gentleman who performs his duty well as a first lieutenant and has always proved to be a true friend of Talbot. He, like Matty in Darkness Visible, is killed by the fire which breaks out on the battered ship, as a result of the fire employed by Benet in order to repair the mast. Summers die like a hero as he gets immolated by the flames.

Another Christ-like figure which Golding etches out in detail is Simon in the novel Lord of the Flies. He is portrayed as a boy of rare courage, who is not afraid in the least to face the power of evil — the Lord of the Flies — alone on top of a hill. Of all the boys on the island, Simon is the only one to be fully innocent of any crime. He is shown as a helpful and kind boy who is always ready to assist the "littluns". When Piggy, on one occasion, is not given meat during a feast, it is Simon who quietly gives him a part of his share.

Golding's skilful treatment of Simon as a mystic and a saint deserves special mention. In "Fable", he calls Simon as a "Christ-figure". He is depicted as a loner whose secret spirit often dwells in the mysterious mountains; he often wanders off alone and has no fear of the vast, dark jungle. In the words of the author himself, "Simon, solitary, stammering, a lover of man-
kind, a visionary, who reaches commonsense attitudes not by reason but by intuition. Of all the boys, he is the only one who feels the need to be alone and goes every now and then into the bushes. Perhaps Simon remains a little apart from the other boys only to pray or to meditate. Golding portrays Simon like a true Wordsworthian child, who is in oneness with nature and God.

Every author has a message to give his readers and in *Lord of the Flies*, Simon becomes Golding's mouthpiece. The message that Simon offers is that the beast or evil is within us and that man creates his own hell: "However Simon thought of the beast, there rose before his inward sight the picture of a human heart at once heroic and sick" [128]. Golding uses two very explicit symbols to prove his point: the Beast and the Lord of the Flies itself. The Beast is given a physical reality, the body of a dead airman, and Lord of the Flies is the pig's head on a stick which is covered by flies. After a one-sided conversation with the pig's head, Simon comes down and does an act of charity by untangling the dead airman's body from the parachute harness, although it required tremendous will power to do such a thing. Whitley comments that "Like Donne he has discovered that 'no man is an island'"[31] since even in his death the airman has not been neglected. Simon, who comes running down the hill to tell the others the truth about the beast, is beaten to death by the frenzied hunters as their evil senses are totally blocked to the words of a redeemer. Virginia Tiger very lucidly tells us, why Simon is brutally killed: "Simon's recognition of evil — and all mankind's complicity — occasions his ritual death. He meets the fate of those who remind society of its guilt; man prefers to destroy the objectification of his fears than recognize the dark terrors and evil of himself."[32]

It should now become obvious that some of the best ideas of Golding
emerge from the manner of his characterization. He does not portray "flat" characters as in Ballantyne's *Coral Island*, but life-like characters whose stupendous physical presence can be almost felt. Characters like Ralph, Piggy, Simon, Pincher Martin, Sammy Mountjoy, Jocelin, Oliver and Matty are some of the life-like characters Golding has portrayed and through them is reflected the picture of a society which is at once "heroic and sick."

Almost all of Golding's characters are ordinary human beings with ordinary human aspirations. They are the Sammy Mountjoys and Olivers of this world whose lives remain as empty as momentary soap bubbles. They get entangled in emotional conflicts and cannot cope with failures and frustrations. Golding's mighty warriors, who would not rest till their goals have been achieved, are only a few. They are the Pincher Martins, Jocelins and Barclays of this world who like Tamburlaine move after:

\[
\ldots \text{knowledge infinite,}
\]

\[
\text{And always moving as the restless spheres,}
\]

\[
\text{Wills us to wear ourselves and never rest}
\]

\[
\text{Until we reach the ripest fruit of all} \ldots ^{33}
\]

Their invincible courage and doggedness give hope to similar aspiring souls.

Golding once commented in an interview that he took Greek drama as the model for writing and that most of them "fulfil the Aristotelian canons of tragedy."^{34} Golding's tragic heroes like Piggy, Simon, Lok, Matty and Summers arouse our pity with their untimely and tragic deaths. They have been personified as very good and just souls, whose sudden deaths create a void. Their vulnerability and wrong judgement of characters and situations lead to their total annihilation. A reader might question as to why there is death of
the good souls whereas the wicked live. Perhaps the good man is not fit to live in a world where evil predominates and so God sympathises with them and gives them a place in Heaven. However, the wicked like Pincher Martin and Barclay also die but these characters are not as demonic as Milton's proud demons or like Pinkie of Greene's *Brighton Rock* because unlike the former, these two get a glimpse of Heaven in the course of their lives. However, with regard to their evil deeds, God makes them suffer much on earth; then His law of justice annihilates them for their wickedness. Thus Golding's charac-
terizations are nothing but dramatizations of life's most seminal issues (un-
derlined for emphasis).

From the above analysis it is found that most of Golding's evil characters are "inner directed". They are intense characters and their bad traits are de-
tected by Golding's comments on their inner consciousness, like Pincher Martin, Barclay, Sammy Mountjoy and Oliver. Like Henry James, Golding is brilliant in illuminating man's "inner life" and its consequences in behav-
iour. The outer directed characters are Jack, Roger and Sophy. The distinct patterns of their behaviour are revealed to the reader by their overt misdeeds.

Golding, in the tradition of Shakespeare and Jonson, holds a mirror up to the true human nature and focuses upon its follies and foibles. He has a per-
fect psychological understanding of human nature, and in this context, has presented a number of diversified men and women drawn from the pages of reality. They all have their peculiar complexities, problems and secret de-
sires. Golding has, however, singled out a few particular streaks in human beings which, barring a few, are common to his characters. He has singled out "greed" and "selfishness" which are humours or idiosyncrasies, and these lead to the protagonist's downfall, as we find in the lives of Pincher Martin,
Women characters have always fascinated readers through the annals of literature but Golding, unfortunately, is not versatile in portraying life-like women characters. The few he has portrayed are mostly "flat" characters with little or no development. They are mostly dumb and subjugated females, and unlike G.B. Shaw who has portrayed women characters as far superior to the male species, Golding's female characters are always dominated by men. Beatrice, Mary Lou, Mary Lovell, Goody Pangall and Evie are depicted as weak characters who have been ruthlessly used and then rejected. Bounce Dawlish is projected as a tragi-comic figure, who although possessing everything, did not have life's essential requirements like love and compassion, and even after her death there was nobody to weep for her. In fact, even Oliver who was close to her, was glad the eccentric woman was no more "When I heard you were dead I was glad" [214]. Miss Chumley is also portrayed as an unassertive and quiet lady who has no voice in important matters. She, however, is lucky unlike Bounce, in winning the heart of the man she loved the most. Sophy is Golding's most nihilistic female character and also the most vociferous. She is portrayed as strong-willed and bold although she too, in the end, is thoughtlessly used by her best friend, Gerry, and fooled by her own sister, Toni.

Golding believes that as life is mostly lived inside, it is carried on in solitude. His characters, therefore, move in isolation like Pincher Martin, Sammy Mountjoy, Oliver, Colley, Sophy and Matty. Another distinctive characteristic of William Golding is that he uses contrasting traits in the same novel, which Bernard F. Dick describes as "a polarity expressed in terms of a moral tension." Thus we have contrasting characters like Ralph and Jack.
Piggy and Simon, Benet and Charles Summers, Jocelin and Roger Mason, Colley and Talbot, and Matty and Sophy. Golding's treatment of diversified antithetical traits create interest and are realistic portrayals of the different facets of human nature.

The novels of Golding isolate and define moral problems which have become integral to present society. As such his characters are mostly allegorical or symbolical figures, conveying depth and meaning to his works of fiction. Again, one of the most obvious devices of Golding is to show a polarity between two world views — a rational or scientific view and a moralistic or conservative view. The tension between the two is embodied in two opposing sets of characters. Ralph, Rowena Pringle, Roger Mason and Charles Summers stand for conservative thinking and are more moralistic or religious than others. Piggy, Nick Shales, Jocelin and Benet stand for scientific reasoning and function as "moderns", representing new technology and progress.

Golding best represents Sterne, Henry James, Virginia Woolf and James Joyce in illuminating man's inner life, its turmoils and complexities. He is like Conrad in allowing his characters to reveal themselves by their actions, process of thinking, dialogues and through casual comments of other characters. Like Marlowe, Golding knew the nature of the power he put into the hands of his heroes and the inevitable curse it carried with it. He is Lawrentian in the fact that he also did not have any "hero" or "villain" in the conventional sense of the terms. What helps the reader to form a better idea of a character is the conflict "within" himself rather than "between" characters. Golding is not concerned with creating the surface texture of life in his technique of characterization but prefers to be an analyst of thought and feeling.

Golding's art of characterization stems from a deep understanding of the
duality and flux of mental life. His treatment of characters has been moulded by a strong sense of moral enthusiasm. In fact, some of them act as a vehicle to convey his personal vision of life. His mastery of language while depicting characters is unique in its intensity, whether prosaic or poetic. Like Conrad, he preserves an objective detachment in the subtle nuances of vital individuals. His range and psychological depth coupled with his vivid imagination have culminated in the creation of some of the most enduring characters.

Notes and References


5. Ibid.


14. Same as Note 10, p.25.


19. Same as Note 6, p.104.


22. Same as Note 6, p.70.


24. Same as Note 4, p.608.

25. Same as Note 2, p.88.


28. Same as Note 11, p.190.


30. Same as Note 2, p.98.

31. Same as Note 26, p.49.

