2.1.1 INTRODUCTION

In the preceding discussion, an attempt was duly made to establish the overall identity of the 'Golding Novel' with the help of its characteristic features. Even so, the issue of its identity needs to be more elaborately discussed with regard to its generic position. In view of the critical commonplace regarding Golding's novels primarily as fables or allegories, it is imperative to establish the generic status of the 'Golding Novel'. The discussion in Chapter One has already prepared the ground for this, by unraveling its surface structure.

The present chapter will, therefore, attempt to reveal the intrinsic pattern embedded in Golding's novels, with the help of the modes and categories operating in them. This, in turn, will help ascertain the generic identity as well as the gradual development of the 'Golding Novel' over the last four decades. However, the identification of the conventional modes and categories of literature in a contemporary work poses its own paradox. As Terence Hawkes perceptively remarks:

Modes and categories inherited from the past no longer seem to fit the reality experienced by a new generation.1

There is a reason for this seeming paradox. The concept of
reality in the contemporary world of fiction has undergone a noticeable metamorphosis: on the one hand it has developed into an extremely complex experience; on the other hand it has become exigent for the creative writer to perceive and communicate it imaginatively. However the conventional literary modes and categories are not always adequate enough to comply with the literary demands of the reading public and the imaginative leap of the creative writer.

What is generally true of the creative writer applies to the writer of fiction in particular. A novelist today has to contend with the contemporary readerly approach to and expectations of fiction. He is faced with the problem of matching his thematic potential with an imaginative presentation of fictional reality consistent with the expected reality. As a result of this situation the novelist is saddled with a strange dilemma! In the words of Malcolm Bradbury, he:

may feel himself under a growing need to present his fiction as fictive - because the problems of presenting the structure of the novel as authoritative or somehow co-equal with life are intensified and obscured.

But the novelist is also hard put to it to create 'the world out there' and yet conceal that it is what Roger Fowler calls, 'an artifice constructed through the novelist's technique'. Here he finds the need to experiment with the modes and the techniques of narration.

Like his contemporaries, Golding is also a victim of this
dilemma: to provide his readers with an imaginative experience of reality without suffusing it with the banality that has come to be associated with that term; and what is more, without denuding his characters of vitality and his theme of its ardency. Golding's way out of his dilemma has been to enrich his fiction with a fair dose of fabulation. All his early novels, particularly The Inheritors and The Spire, testify to this fact.

It is thus that his novels have been variously labelled by critics and commentators as fables, allegories, myths, histories or ideographic narratives. This has invested the 'Golding Novel' with a rare challenge in that the above literary modes are found to be at once inadequate and yet necessary to define the full potential of Golding's fiction. Merely using terms with known connotations such as those mentioned above sheds light on one angle of Golding's imagination than on another. At best, such terms may apply to a larger extent to one novel than to another. Hence using such 'blanket' terms to describe Golding's novels would prove counter-productive.

It is important to note that Golding's novels are not thematically exclusive of one another although they may be independent fictional artifacts. Thus it would be advantageous to adopt a comparative approach in the study of the 'Golding Novel' in order to trace the development of his imagination, in an attempt to discover the literary mode to which his novels belong.
Thus the ensuing discussion will move from the surface structure to the deep structure of Golding's fiction, dealing with individual novels in terms of their plot, thematic potential, modal variety and finally a stage-wise analysis of the emerging generic countenance of the 'Golding Novel'. This analysis will be directed towards important elements of the 'Golding Novel' such as narrative techniques, points of view and thematic linkages that posit it with a rare status as a fictional edifice with recognizable stages of development.

2.1.2 'GOLDING NOVEL' : THE STAGES

A brief comment on the different stages of the 'Golding Novel' is necessary at this point. It will facilitate the stage-wise analysis that this study proposes to undertake in order to understand and classify Golding's novels. There are two distinct stages that can be identified during the course of the development of the 'Golding Novel': the Initial Stage and the later Social Stage. There is a general agreement among critics that Golding's first five novels belong together. Hence these five novels namely, Lord of the Flies, The Inheritors, The Pincher Martin, Free Fall and The Spire shall be included in the Initial Stage of the 'Golding Novel' in this study. The main features of this stage are: the thematic continuity from novel to novel; the use of isolated settings or the isolation of the protagonist from his
social context as in *Free Fall* and *The Spire*; and the exploitation of other easily identifiable techniques as described in Chapter One. The Initial Stage will be discussed in two phases: its first phase, the *experimental phase*, concerning *Lord of the Flies*, *The Inheritors* and *Pincher Martin* will be dealt with in this chapter; while the second or the *transitional phase* centering on *Free Fall* and *The Spire* will be discussed in the following chapter.

With the publication of *The Pyramid* the 'Golding Novel' shows a clear concern with themes of social significance. Making use of a broadly realistic and acceptable social canvas, it embodies its thematic potential in an identifiable social context. Hence this development of the 'Golding Novel' will be identified as its Social Stage. However, as the novelist's thematic concern takes on diverse aspects of presentation in his fiction, the Social Stage will be studied in three different phases consistent with the nature of Golding's thematic preoccupation. As such the *moral phase* will deal with *The Pyramid* and the three novellas of *The Scorpion God*; the *metaphysical phase* will dwell on *Darkness Visible* and *The Paper Men*; and *To the Ends of the Earth: A Sea Triology* will be the focus of the *final phase*. These phases will be discussed sequentially in Chapters Four, Five and Six.

A detailed analysis of Golding's use of structural, narrative and perspectival techniques concerning each stage will
be undertaken at the end of the discussion. Thus at the close of the Initial Stage in Chapter Three, there will be a discussion of Narrative Technique, Character, Point of View in each of the novels of this stage along with an assessment of Golding’s novelistic style and his authorial vision. Similarly, at the close of the final phase of the ‘Golding Novel’ in Chapter Six, an in depth evaluation of Golding’s use of structural, narrative and perspectival techniques during the Social Stage will be undertaken. This discussion will also take an overview of Golding’s entire fictional oeuvre and comment on the trilogy of the final phase as its culmination.

Such an approach to the fictional features of the ‘Golding Novel’ and to Golding’s novelistic technique is felt to be consistent with the overall objective of this study. It intends to understand the ‘Golding Novel’ and to ascertain its stage-wise development. Hence a comparative approach to the two major stages of the ‘Golding Novel’ will reveal not only its developments from novel to novel but from the Initial Stage to the Social Stage.

The developments during the Social Stage are particularly significant: Golding’s fiction now shows a diversification of the novelist’s original concern with mankind and the innate evil in Man. Themes of ‘survival’ and ‘fall’ that mark the two phases of the Initial Stage of the ‘Golding Novel’ respectively, now yield place to themes related to Social depravity, metaphysical quest
and self-perception during the Social Stage of the 'Golding Novel'.

Such an alteration in the thematic thrust of the novelist brings in its wake technical innovations involving interesting structural and narrative devices. The diverse points of view offered in the novels of the Social Stage naturally reflect on the viability of the plot and the evolution of characterization resulting in more enriching perspectives. These features together offer a deeper insight into the novelist's continually-developing vision. They also facilitate a better understanding of his 'world-view' and a more intimate acquaintance with his style. The trilogy of the final phase is particularly useful for this intimate understanding of the 'Golding Novel' since it epitomizes the entire Golding Corpus. Hence, this work will be analysed as the paradigm of the 'Golding Novel'.

2.1.3 THE INITIAL STAGE OF THE 'GOLDING NOVEL': ITS TWO PHASES

Golding's sixth novel, The Pyramid, brings the 'Golding Novel' noticeably close to the genre recognized as contemporary social fiction. The initial target of study will be Golding's first five novels. These belong to his decade-long observation and analysis of Man and his condition. Of these, the first three namely Lord of the Flies (1954), The Inheritors (1955), and Pincher Martin (1956) have the 'survival' theme as their nucleus. The remaining two, Free Fall (1959) and The Spire...
deal with the 'fall' motif and its implications. 

There is apparent in these five novels a gradually developing thematic and structural continuity in spite of their having totally dissimilar plots. This distinct feature of these novels validates the claim that Golding constantly breaks new paths while it supports the notion of 'family resemblance' in Golding's novels.

However, Golding's approach to all these five novels of the Initial Stage is not uniform or static. There is a constant change in narrative mode, perspective and technique, particularly, in the first three novels of this stage - Lord of the Flies, The Inheritors and Pincher Martin. This change does not seem to be motivated by the sheer need for superficial novelty of approach nor does it seem to have been initiated by purely extraneous factors such as popular taste or critical prejudice. In fact the reviews of Lord of the Flies and The Inheritors are so raving as to rule out the possibility of change either for its own sake or due to the adversity of readerly response and critical opinion. There is thus scope to conjecture that this change is intended to meet the novels' developing vision and his maturing technique. Perhaps his changing thematic perception is also an important determining factor.

In keeping with the influence of the above determinants, the change that marks the development of the 'Golding Novel' is
organic, planned, comprehensive and subtle. Above all, it gives the impression of being intentional. It indicates a deep-seated urge in the novelist to constantly alter and re-furbish his literary provisions; to convey realistically and succinctly his uncompromising concern with 'human condition'.

It is thus that the 'Golding Novel' displays an 'experimentation streak' during the earlier part of its Initial Stage of development. The almost bell-jar-variety of conditions in which the plots of the first three novels are enacted supports this contention -- the isolated settings, insulated social conditions, threadbare locale, absence of emotional entanglements are common to all these novels, albeit to a gradually diminishing degree.

The quick succession of Lord of the Flies (1954), The Inheritors (1955) and Pincher Martin (1956) further bolsters the view that the novelist was experimenting with his craft. In fact, these novels show a similarity of narrative technique and style while yet displaying a distinct qualitative improvement. Further, they present a thematic continuity among themselves underlining to Golding's, pre-occupation with themes and his experimentative concern to probe further into them.

The other two novels of the Initial Stage -- Free Fall (1959) and The Spire (1964) --- appear to have been written with a greater time-lag and with an express necessity to change
avenues. This delay, incidentally, is assigned to the greater complexity of these novels by certain critics. These two works are distinct from their three predecessors in mode of narration, in technique and in thematic approach.

There are other, more apparent distinctions too. The environment in the three earlier novels had been purely incidental to the plot, so was character; in the two later novels the context, the locale and characterization are given a greater leverage in their general layout. Again, the later novels show a greater proneness to the social milieu and to the contemporary context. For instance, there is an overt reference to war-day England in Free Fall as there is an apparent reference to the religious conflict and corruption of the Middle ages in The Spire. Though, as yet individuals are the focus of action and the social context is secondary, the 'transition' from isolated individual-centered themes of the experimental phase towards social fiction of the second stage is discernible in these novels.

As has been mentioned earlier, the Initial Stage of the 'Golding Novel' will be studied in two phases. For the sake of convenience, phase one will be termed as the experimental phase and it will be discussed in this chapter. It will concern itself with Lord of the Flies, The Inheritors and Pincher Martin -- novels which more than others display his :
habit of running literary experiments and expose his science-versus-humanities point of view.

In phase two, Free Fall and The Spire shall be discussed. As these novels manifest a departure from the earlier phase of the 'Golding Novel' and an orientation towards its Social Stage, the phase can appropriately be described as the transitional phase.

Critics such as Julia Briggs and Don Crompton see this shift from the earlier novels to the later novels of the Initial Stage clearly reflected in Free Fall:

Apparently abandoning the meticulous planning, the well-organised division and sub-division, the firmly controlled point of view which had characterised his earlier books Golding seems to be experimenting, letting the work run free in quite a new way, no longer certain as to where it was taking him. 8

Because of this significant development, transitional phase will be independently discussed in Chapter Three with a view to elucidate the generic development and modal complexity of the 'Golding Novel.'

2.1.4 COMMON FEATURES OF GOLDING'S NOVELS OF THE INITIAL STAGE

Even a cursory survey of the 'Golding Novel' will reveal that variety and unpredictability have always been its notable features. Grafted to these features are Golding's intense concern with mankind in relation to the universe and his constantly experimentative and daring approach to his craft. These inimitable qualities make the study of the 'Golding Novel' a challenging proposition as Golding emerges as a 'sui generis'
novelist who:

cut himself loose at a single stroke from two centuries of tradition in the English novel: centuries during which the realistic mode has been paramount. Opting for a different kind of narrative mode than that to which the readership of realistic fiction had been accustomed, Golding quickly displayed his originality and his distance from the traditional genre. In doing so, he helped revalidate the kind of fiction with much celebrated precedents that had nonetheless taken a backseat since the eighteenth century.

However, such an approach of the novelist to his themes has been interpreted as perhaps an unintentional though obvious distancing from 'the quotidian and circumstantial', the recognizable world we inhabit. This, having naturally upset the critical circles, has evinced a response of unease even wariness in Golding's critics, who would rather have him:

wed his sense of transcendent evil and good to the fully felt social novel that the English have constructed in their great tradition.

As his fiction of the late 60's shows, Golding was to heed this advice but not initially. He began his first novel Lord of the Flies (1954) with the firm conviction that he had to please himself. Years of unpublished novel-writing had taught him this wisdom. Thus emerged the multimodal, almost amorphous, fiction of his experimental phase -- works he was to describe as 'dy' books, with fiction a complicated generic visage. In fact, the complex structure of his novels demonstrates a novelist's attempt to cope
with a rapidly changing world and its attendant complex reality.

As Ronald Hayman rightly opines of a novelist's inclination for formal innovation:

Far from being antithetical to realism in the novel, formal invention is indispensable to it. The complexity of reality he experiences will be in the complexity of his structure, certain portions playing in relation to the whole, the same part that the whole plays in relation to reality. 12

The uncertain generic identity of the 'Golding Novel' merely underscores this observation and reveals the novelist's strong inclination for formal invention.

Notwithstanding the issue of generic identity, Golding's concern, as reflected in his novels, is with Man rather than 'with men in general' - with the need to understand human predicament in the physical world in relation to the world of spirit undeniably beyond it. Golding has, thus, tried to probe into the mystery of human existence in novel after novel. This does not imply that he has either ignored or overlooked the contingent reality or the immediate environment in his fiction. Issues central to the contemporary existentialist inquiry have preoccupied Golding too. But he analyses them not merely in the context of the phenomenal experience. His inquiry focuses on questions such as: What kind of creature is Man? What is the essence of his being? How does he become depraved? How does Man in his defiance of spiritual reality accost death? What is the possibility of conjoining the worlds of flesh and being?
In other words, the human experience portrayed in Golding's novels is not the presentation of mere mundane reality as an end in itself but as reality that subtly posits the deeper archetypal truths underlying it. For Golding, the novelist, the phenomenal world is just a conglomeration of complex exigencies to bring about the innate discovery of being through a sudden exposure to and understanding of itself. His way of doing this is by pushing conceptualization to the point where it is just experience.

Even a random sampling of his novels will validate this observation of Stephen Medcalf.

Interestingly, this discovery of being is not confined to the protagonist of a given novel so that it should begin and end in one novel. It is an exploratory journey into the essence of being and becoming that continues from novel to novel, developing gradually into a vision. Such a vision evolves from the glimpses of the inevitably depraved condition of mankind, its opacity of vision and ignorance of self. In all appearance Golding's plots hold forth same theses, vivified with ingenious structural and narrative devices through very similar contexture. This naturally seems to reduce his novels to embodiments of preformulated thesis, making them out as fables with an 'anterior' purpose. It also divests them of their rightful appeal as works of fiction with an unique ability to entice and to move.

What is more, the so-called theses as the nuclei of novels
bear down the fictional element in a bid for a bold and convincing portrayal. This, in turn, diminishes the novelist's efforts to view his novels as purely fictional artifacts, pressing him for an enactment of a forceful thesis rather than for the portrayal of an appealing story. In other words, the preoccupation with a theme, or with a pet theory can unduly affect the creation of a work of fiction and reduce it to an exercise to prove a desired thesis or conclusion. Fortunately, in Golding's case this apprehension does not hold in the context of his entire fictional work but his initial fiction has come under a cloud for being considered as fables. This applies mostly to the earlier novels of the Initial Stage.

2.2.1 NOVELS OF EXPERIMENTAL PHASE

The novels of the Initial Stage of Golding's career give the impression that they were created for an anterior purpose. This is mainly true of the three novels of the experimental phase, more so of Lord of the Flies. In fact the novelist has often admitted that Lord of the Flies was written as a result of his War-experiences. As late as 1976 Golding was to admit that:

The years of my life that went into the book were not years of thinking but of feeling... It was like lamenting the lost childhood of the world. The these defeats structuralism for it is an emotion. The theme of Lord of the Flies is grief, sheer grief, grief, grief (A Hoving Target, p. 163).

Even an elementary reading of the novel will reveal that the so-called 'grief' over 'the lost childhood of the world' has taken
precedence of the gripping survival tale of the young adolescents.

Further to stress this theme the novelist has made specific choices in terms of his locale, setting, character, narrative technique that have side-lined the natural development of a poignant tale. The isolation of a score or two of boys; the avoidance of any emotional relationships; the use of trite symbolic devices; the unnatural verbal skill given to some of the boys; the undue intrusion of the novelist in his story and above all the allegorical status of the boys -- all these factors indicate that the novel was for Golding, consciously or otherwise, an exercise of sorts. It was rather an 'experiment' where all the conditions were closely controlled by the novelist-experimenter to arrive at a desirable conclusion.

What is true of Lord of the Flies is true to a lesser or greater degree of The Inheritors and Pincher Martin. In each of these novels also, the story proceeds from a pre-conceived thesis. Enacted in a well-regulated and isolated setting it permits no undesirable intrusions. The extremely limited number of characters in these novels also eschews any emotional complication that could intrude into the chosen theme of the novelist. The elementary conceptual ability and the telepathic togetherness of the Neanderthals rules out their individuality as characters. Again, the limited development of the homo sapiens ensures the smooth movement of the plot in a way desirable to the novelist's
design. So also Pincher's isolation on the mid-Atlantic rock and his wilful depravity further facilitates the intended plan of Golding in that novel. In the case of The Inheritors his objective was to overturn the Wellsian myth of evolution, while in Pincher Martin it was to analyse an 'intentionally' deprived human specimen.

Yet in all fairness to Golding it needs to be accepted that these novels became impressive fictional artifacts in their own right. Particularly The Inheritors remains his best admired tour-de-force. But this is more due to his technical ingenuity and narrative skill than due to his experiments with theme. In fact, his Pincher Martin was not comprehended well and that possibly steered Golding towards a more acceptable theme with a less isolated milieu and with a larger social accessibility in Free Fall. This pushed the 'Golding Novel' towards socially-inclined yet individual-centred fiction of the transitional phase to culminate in the creation of The Spire -- the most satisfactory work of fiction during the Initial Stage.

The above argument strengthens the contention that Golding was experimenting with his craft -- certainly during the early part of the Initial Stage of the 'Golding Novel'. This phase is therefore described as the experimental phase. Particularly the backdrop to the genesis of the novel Lord of the Flies offers some additional evidence of Golding's overt experimentation. Written
much earlier as *Strangers from Within*, its manuscript had to be largely altered probably to weed out much of its explicit didacticism. This was done to restore its deserving aesthetic value before it could be accepted for publication in its present form and under the well-known title.

It may be thus argued that this interesting story was for the novelist primarily a cathartic moral experiment. Hence, he was probably trying in the original manuscript to make his thesis as convincing as possible, perhaps at the cost of its artistic value. Particularly Golding's well-known views -- often aired through interviews and articles, about the novelist's obligation *to tuck away* a lesson and *to mirror the world* around him -- lend further credence to the view that his early novels were experiments with an explicit objective.

Golding's peculiar fondness for the inversion of literary sources in his early work also shows that these novels can be viewed as literary experiments. *Lord of the Flies* attempts a crafty reversal of the idealistic national pride and the joys of primitive living without losing one's grip on civilized life, glorified in the Ballantyne tale, *The Coral Island*. Similar literary experimentation was continued through *The Inheritors* and *Pincher Martin* also.

However, the gradually soaring fictional finesse of these novels is also significant. The proportional growth of thematic complexity in them; their structural compactness and the gradual
elimination of their trite symbolism reveals that these novels were carefully developed fictional artifacts. They were experiments to the extent that the novelist was step by step pruning his fictional ability to meet the requirements of an aesthetically satisfying work of fiction. A perceptive comparison between *Lord of the Flies* or *Pincher Martin* and *The Spire* will reveal that Golding’s culminating work of fiction was the latter novel -- the final work of the *transitional phase*.

The above discussion ascertains that the novels of the Initial Stage cannot be all grouped together. The first three have clearer pre-conceived thesis embedded in their structural design. They strike as powerful fables and well-conceived allegories. They also stand up challengingly to being embodiments of myths. The latter two novels are less fabular and more fictional than their earlier counterparts. In them the leaning of the story towards realistic fictional mode is clearly discernible. The former three are more closely knit by their multi-modal identity leading to the generic complexity of these works. They also display a gradual emergence of the fictive element giving the evidence of a progressively developing narrative and structural skill in the novelist. This calls for the discussion of the novels of the *experimental phase* singly and severally.

As such it would be worthwhile to undertake a novel by novel analysis of the *experimental phase* of the 'Golding Novel'
chronological order beginning with Lord of the Flies (1954), followed by The Inheritors (1955) and Pincher Martin (1956). This analysis would try to uncover the modal complexity of a given work so as to indicate the attendant changes during the shift from one work to another. This should hopefully help to map out the narrative and structural nuances as well as the thematic and stylistic developments of the experimental phase of the 'Golding Novel' determining thereby its generic position at this stage.

But to begin with, one has to contend with the issue of a pre-formulated thesis as the focus of Golding's fiction. The novelist has himself not denied such a charge, only modified it. The crux of his thesis may be described in what he has termed in 'Fable' in another context 'that hideous parody thing' that stands between man and his happiness rooted in:

habits of feelings which have acquired the force of instinct (The Hot Gates, pp. 92-4).

Interestingly it can be identified as the 'innate evil in Man' in Golding's maiden novel Lord of the Flies (1954) published after his horrifying experiences during World War II and their unmitigated after-effects. The following discussion of the plot of the novel will reveal its presence.

2.2.2 LORD OF THE FLIES: THE PLOT

By itself the novel Lord of the Flies has no obvious connection
with the War except its initial reference to the evacuation of its young enthusiasts from an imaginary World War to the sylvan refuge in idyllic surroundings. Set on a secluded tropical island at some future date the novel affords the novelist a free hand in the enactment of his drama. Conveniently removed from any contact with Civilization and its constraining influence, Golding's boys find themselves on a tropical island. They become the inmates of worldly paradise which left to itself would be a perfect source of sustenance and bliss to its marooned inhabitants. To enhance the idyllic environment Golding lends it the additional note of adventure and fun, thereby making it more appealing to his pre-adolescent castaways.

Then skillfully the novelist sets about revealing the unsuspected cause of disaster that transforms the island sanctuary into a fear-haunted exile of violence and terror. The situation gradually deteriorates to such an extent that the life of the boys becomes an epitome of savagery, bloodlust and anarchy due to their fear of an imaginary 'beast'. However the beast is in themselves, but only Simon, the visionary epileptic among the boys, knows it. But when he tries to share this perception with others, the boys in the frenzy of a savage war-dance 'do' him, imagining him to be the 'beast' himself.

After Simon's tragic death, the atmosphere on the island is further vitiated through the now-overtly manifesting rivalry between
Ralph, the protagonist, and the antagonist Jack. The fear of dark aggravates the condition even more, driving the boys, under the ruthless chieftaincy of Jack, as a savage tribe.

The genuinely good intentions of Ralph as also the rational arguments of Piggy, his myopic, asthmatic friend, are not enough to dispel the doubts about the beast from the minds of the boys nor to convince them of the primacy of rescue and order over survival and hunting.

Heat generated by the conflict between Ralph and Jack widens the rift among the boys. Piggy's spectacles are stolen and he is thrown to his death in an attempt to retrieve them. This leads to the complete isolation of Ralph from the rest of the tribe. Finally, he becomes the victim of a manhunt organised by Jack to eliminate him. Caught between a forest set to fire and the unflinching spikes of the ruthless savages, Ralph is precariously poised for an imminent death.

2.2.3 IRONICAL REVERSAL AT THE END OF THE NOVEL

In a sudden reversal of events, Ralph is miraculously saved in the nick of time. His rescue is contrived through the unexpected arrival of a naval officer in a war-frigate on the scene, having seen the smoke from the burning island. This ironic twist in the narrative gives an altogether new perspective to the action. In giving the story the semblance of a 'happy' ending
this 'gimmick' conclusion operates as a potent structural ploy. It offers an entirely revised point of view to the unsuspecting reader, notwithstanding his sense of belied expectations.

The irony wrought by the appearance of an adult symbolic of the civilized world torn by nuclear war is obvious. So also the use of a war frigate as the vehicle of rescue for the boys from a violent and ritual-dominated life into a civilized world devastated by war is ironic. Again, the naval officer's inability to look beyond the painted faces of the boys, his failure to encounter the evil, the savagery in them is very striking. Even Ralph, by now considerably mature in his perception of human nature, has apparently not gained insight into the reality of life. Ironically, he weeps:

for the end of innocence, the darkness of man's heart, and the fall through the air of a true, wise friend called Piggy (Lord of the Flies, p.223)

But, even at that gross price Ralph has not gained spiritual insight. His tears are for the darkness of man's heart and for the lost friend called Piggy -- not for the only boy who had known that darkness all along and had paid the price of his life in an attempt to dispel it. So also the naval officer is moved by the situation. But ironically he is moved to embarrassment, 'not to sympathetic understanding'. He turns his back to the boys "to give them time to pull themselves together" (Lord of the Flies p.223) in an action highly reminiscent of contemporary adult sensibility, in its absence of vision.
2.2.4 FABLE AS AN ELEMENT IN LORD OF THE FLIES

Lord of the Flies, viewed from this angle emerges as a work with an obvious didactic purpose wherein 'Fable has heavily encroached on fiction' creating thereby what John Peter considers to be:

a compromise of proselytism and art like the literature of the Middle Ages. It would be useful to examine the medieval concept of fable in connection with Peter's observation regarding Lord of the Flies. Going by MacQueen's opinion of and commentary on the encyclopaedic work De Geneologia Decorum Gentilium by Giovanni Boccaccio it is possible to establish in this novel the operation of a mode called fable (fabula) in Boccaccio's sense of the term. For Boccaccio:

A fable is a connected utterance which, under the appearance of fiction, is exemplary or demonstrative, and which reveals its author's purpose only when the shell of fiction has been removed.

It is quite clear in Lord of the Flies that underlying the survival-story of the young castaways is a fable regarding the innate evil in mankind but it is hidden under the gripping story of the marooned boys.

Further, it adheres to Boccaccio's classification of fables, resembling the kind that:

- deals with universals even if the narrative has no actual basis in historical facts, it is still probable or at least possible.

This can be easily ascertained by making a brief reference to
The boys are marooned on the tropical island, while being evacuated from an Atomic War. Interestingly, this War is set in the distant future, in the novel. While the boys are on the island, the War is still raging in the outside world. In fact, when the boys in their apprehension and fear of the 'beast' on the island yearn for some sign from the world of adults, they are befittingly 'rewarded' by a dead parachutist -- a victim of gross inhumanity committed on a global scale in the name of War. Significantly, the 'rescue' of the boys is also arranged in a War cruiser.

In other words, all the imaginary details vivified in the novel could have taken place anywhere at any time in the world. The two World Wars and the subsequent ebb and flow of history has well-shown that the events portrayed in the novel, as well as their fabular connotations, are quite probable. What is more, this element of probability is universally applicable to the human race. Thus, it can be argued that Lord of the Flies contains the elements of fable in the conventional sense, particularly in the medieval sense of the term. Further, these 'fabular' elements in Lord of the Flies are readily discernible through a concrete pattern of symbols introduced for the purpose.

In Lord of the Flies, it is apparent that the moral of the fable and its parameters were pre-determined. Further, its symbolic pattern and narrative sequence indicate that it had been
carefully structured as a cohesive influx aimed at a definite point of convergence. The discovery of the conch signifying law and order, the pighead on the stick symbolizing 'Lord of the Flies', the dead parachutist as a sign from the world of adults, Piggy's spectacles as the source of fire and above all the rescue in a vessel of war -- are all trite symbolic devices making the fable an embodiment of a pre-formulated thesis falling between the stools of didacticism and "The tendency to reduce life to pattern".

This overt didacticism has drawn a lot of critical flak. For, it involves in Peter's view, the double fault of over-explicitness and obtrusion of the smooth movement of:

a work of real distinction so that much remains external and extrinsic, the teller's assertion rather than the tale's enactment before our eyes.

Another critical objection to this fable like many of its predecessors has been due to its isolated setting and the avoidance of contemporary social reality. But, as Whitley concedes:

the necessity of maintaining a clear thesis requires their authors to recover the action of the novel from the complexities of society in order to say what they have to say about it.

It has to be acknowledged that in spite of the insular locale of Golding's fable, it does not altogether ignore the contingent reality. Moreover, Golding's vivid narration, his minute observation and the verisimilitude in his novel make one take a milder view of the strained moments in the novel. They prompt us to look indulgently on them as:
bleishes that catch the eye because of their dissimilarity to the skillfully woven fabric of the whole.

This itself is no mean achievement. In fact, Golding's use of an isolated milieu and exclusively pre-adolescent characters forestalls other inevitable deviations such as love affairs, marriages and such other details of human existence that go with them. The very limitedness of adolescent experience restricts the exposure of the boys to the most basic one of survival and death, thereby maintaining the intensity and the forcefulness of Golding's thesis. The little boys assist the novelist beautifully in presenting the 'macrocosm in a microcosm', thrusting the moral of his fable into a prominence rarely paralleled in contemporary fiction.

It can thus be seen that *Lord of the Flies* is a fable in the conventional sense of the term. However, it is necessary to assess Golding as a fabulator in the contemporary sense too. Ronald Hayman, commenting on 'a fabulator in Robert Schole's sense of the word', elucidates the fabulator's:

particular pleasure in design, being less concerned with the representation of reality than with the construction of a verbal artifact that will please and stimulate the reader. Ideas and ideals become core important than objects or actions. Comedy and irony at once signal the writer's awareness of his own limitations and license him to embark on absurdly ambitious schemes.

The meticulously enacted structure of *Lord of the Flies* is an illustration of the fact that Golding is particularly keen on the design of his work. But he is equally concerned with a vivid,
sensuous, almost a synaesthetic evocation of reality; while ideas
and ideals are vitally important to Golding he does not delegate an
insignificant position to objects and actions, much less to
persons and reactions. In fact, this delicate equipoise between the
abstract and the concrete gives Lord of the Flies its verbal
diversity and its author, the credit for:

pushing of concepts back to percepts.

In the same way, while comedy and irony are an essential part
of his narrative strategy, they are invariably foiled with a
palpable element of humane sympathy for their victim; it is the
situation or the perpetrator of victimization that is viewed with a
detached attitude by the novelist -- never the recipient of comic
treatment or the victim of irony. The novelist's sympathy whether
in comedy or irony is with 'the persecuted minority'. Many events
in the novel bear this fact out: the encounter of Piggy with
Ralph (Lord of the Flies pp.11-17), the murder of Simon (Lord of the
Flies pp. 168-9), the rescue of Ralph from the hunters (Lord of
Flies p.223) are some of these events.

In brief, the stylistic gear of the novel functions through
a lucid, often poignant narrative, appealing characters,
and a compact structure to create a fictional construct closer
to Aristotle's notion of 'katharsis' rather than to his
'mimesis'. In doing so it provides us in Craig's words, 'with an
imaginative experience which is necessary to our imaginative
well-being', not merely through 'fabling but fabulation', enriching pure romance with allegory. The ensuing discussion of Lord of the Flies as an allegory attempts to show the relevance of Craig's comment to the novel.

2.2.5 ALLEGORY IN THE NOVEL

If allegory is seen as the hidden significance of any narrative, then the term fable has close affinity with 'allegory' certainly in the initial stages. Hence allied to the notion of the fabular mode of Lord of the Flies is the question of also applying the generic appellation 'allegory' to the novel. This issue needs to be closely examined for following reason. Though both these modes display the expediency of moving away from contemporary social reality, the fable playing down the allegorical possibilities seeks to create verisimilitude, operating through a pattern of symbols. As against this, the implicit nuances in an allegory subtly underlie the development of the plot. John S. Whiteley commenting on the comparative design of the two modes claims that in an allegory:

abstract meaning moves along in parallel to the surface story by way of one to one relationship .... Unlike allegorical figures, the full impact of symbols can be measured only as the fable concludes. Thus, if the objective of fable is verisimilitude, the allegory according to Dante Alighieri,
In Lord of the Flies when its theme 'the universality of evil as an innate human quality' is viewed as signified by the tale, the allegorical aspect of the novel becomes clear. The moral is driven home when we see that even the basically good Ralph and Piggy, despite the best of intentions, are susceptible to evil. In an unguarded moment of weakness they become a party to the tribal war-dance that culminates in the brutal murder of Simon (Lord of the Flies pp. 167-175). By extension it is possible to view Lord of the Flies as multifarious allegory since the story of the castaways has multiple semantic significance:

(i) Literally, it is a survival tale of the young War-evacuees,

(ii) Morally, it demonstrates evil in mankind through the susceptibility of all the boys,

(iii) Politically, it warns of terrifying totalitarian propensities in Man signified through the awesome potential for it in Jack,

(iv) Theologically, it endorses the Christian concept of Biblical 'fall' and of redemption through 'Christ' symbolized in Simon's death,

(v) Psychologically, it explains human behaviour through an interplay of reason, passions and intuition in the human mind,

(vi) Spiritually, it comments on the bleakness of human predicament in the absence of vision, guided by frailty of
reason and dominated by passions.

The four major characters Ralph, Piggy, Simon and Jack are seen to be the embodiments of the various shades of human life: its various propensities, its aspects and its abstractions.

The abstraction within its narrative structure gives the story a multi-semantic structure. The four major characters typify four universal aspects of human life: Ralph, Piggy, Jack and Simon can be seen to represent intelligence, commonsense, passions and intuition respectively. In accordance with the chosen 'shade' of allegory at a given moment these characters may be viewed in different light: Thus, Ralph can be considered as the average man's sensibility variously influenced by intellectual, sensual and spiritual energies. It may be thereby inferred that the average sensibility, neither immune nor prone to evil, surrenders reason to passions and smothers its spiritual yearning to become a victim as well as a perpetrator of evil, emanating from the innermost recesses of its being. In fact, Ralph's appealing looks, Piggy's gross appearance, Jack's dark foreboding countenance and Simon's vagueness further underscore the allegorical nature of these characters.

It can be argued that Lord of the Flies is an allegorical work in the Classical as well as medieval sense of the term. According to MacQueen, it satisfies in addition to Dante's Theory of Allegory, Quintilian's view of allegory as presenting 'one thing in words' and
another in meaning', more so his view of it as 'something absolutely opposed to meaning of the words'\textsuperscript{26}. Further in fulfilling Quintilian's contention of allegory functioning through metaphor, simile, and riddle(aenigma), Lord of the Flies emerges as an allegory in its own right, even in the modern sense of the term. For, MacQueen is of the opinion that Quintilian's idea of the functions of allegory is developed:

in a way which bears a direct relation to the modern use of the term allegory\textsuperscript{26}.

The consistency of this statement can be borne out by referring to Harry Shaw's definition of the term 'allegory' as an 'extended metaphor', and when applied to a work of fiction one in which the author intends characters and their actions to be understood in terms other than their surface appearances and meanings.\textsuperscript{27}

Incidentally, this aspect of allegory is often put to use by the novelist in a most ingenious manner in his later fiction.

2.2.6 LORD OF THE FLIES AS REALISTIC FICTION

But in evaluating the semantic potential of the allegorical element in Lord of the Flies, one cannot overlook the sense of reality that marks this novel. Commending its \textit{novelistic diurnality and mundanity} Barbara Everett claims that

Golding can moreover achieve a degree of cinetic reality, of fidelity to sense-experience, not surpassed in recent fiction.\textsuperscript{28}

In the light of this generous but well-deserved appraisal it is natural to examine Lord of the Flies as realistic fiction.
Although the novel can be easily identified as a twentieth-century-inversion of a nineteenth-century-romantic-tale, it is the inversion that infuses into the work an element of realism and moreover of 'history'. Kinkead-Weekes and Gregor maintain that

Fiction as history tries to persuade us that it is merely a transparency through which we view a complicated phenomenal world, its persons and places empirically true. 29

When seen in circumspect, the fictional element in the novel comes vividly alive: the island as well as its inhabitants have an existence which is natural as it is vivid. Descriptions are imaginatively used by the novelist to heighten elemental beauty and awe, as also to intensify the dramatic moments in the novel. The description of the beautiful conch, (Lord of the Flies p.17) Simon's communion with nature (Lord of the Flies, pp. 61-2), the conduct of their meetings (Lord of the Flies pp. 86-100) are extremely life-like. The suddenness and brutality of Piggy's end is shockingly vivid:

He fell forty feet and landed on his back across that square, red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit like a pig's after it had been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock, and when it went sucking back again, the body of Piggy was gone. (Lord of the Flies p. 200)

So also, the tragic appeal of Simon's dead body gently claimed by the tide is evoked with a rare poetic skill consistent with the dramatic intensity of his end:
The great wave of the tide moved further along the island and the water lifted. 

Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellation, Simon's dead body moved out towards the open sea (Lord of the Flies p. 170).

Another feature of Golding's technique that gives the semblance of reality to Lord of the Flies is its characterization. In attempting to flesh out his truth he etches out his characters in all the spontaneity and natural appeal of their childhood:

His children are not juvenile delinquents but human beings realizing for themselves the beauty and horror of life.

Interestingly, dialogue often hangs a little heavy on the slender shoulders of his boys. For instance, one may cite Simon's discourse with 'Lord of the Flies' (Lord of the Flies pp. 157-9) or Piggy's rational arguments. But the actions and reactions of the boys in relation to events and situations are tapped captivatingly. Particularly touching is Percival's response to the invitation to speak during the assembly and his reaction to fear and insecurity:

At first he was a silent effigy of sorrow; but then the lamentation rose out of him, loud and sustained as the conch (Lord of the Flies p. 95).

Similarly, the ambience of scorn and ridicule in the boys' response to 'Piggy'; their fluctuation between the fear of the beast and the longing for adventure; their split loyalty to Ralph and Jack over the issue of rescue and hunting; their near-unanimous scoffing-attitude to the 'batty' Simon are most effective in their ability to convince and to appeal to the reader's sense of reality.
Further, the choice of the story highlights considerably the novelist's endeavour to relate a grippingly realistic tale of adventure. Whatever its semantic potential, its quick moving action, arresting narrative and vivid drama give the lie to the fabular motives of Lord of the Flies. If the thematic significance is successfully driven home, the credit is due to the plausible vehicle of a convincing story that enfolds the abstract theme. The novelist has artistically posited his thematic concept behind the flimsy yet authentic veil of physical reality. His priorities in this novel apparently move from visual fiction and linguistic precision to dramatic enactment to the pre-determined thesis. Thus in Lord of the Flies, Golding's priority is clearly the fictional vivification of actuality. For him, physical realities... must convince before what is revealed through them can earn imaginative assent... but the authenticity of each step depends on that of the one before, and all are grounded in the original undoctored sense perception 31.

This judicious assessment of the fictional potential of Lord of the Flies by Mark Kinkead-Weekes endorses the enticing evocation of physical reality through sense perception and through synaesthetic stimuli attempted by Golding.

2.2.7 THE MYTHOPOEIC ASPECT OF LORD OF THE FLIES

Thus, asserting the presence of the fictive mode in Lord of the Flies posits a new angle of reevaluating its allegorical potential and its fabular structure. This intricate balance of
realistic texture and symbolic structure is apparently a carefully worked out novelistic device to make the theme fully immune to the twin-risks of readerly rejection as well as incomprehension. The novelist is obviously attempting to provide a sociological authenticity and psychological accuracy to human behaviour in his story while creating a morally tangible environment to develop his thesis. This is of paramount significance to Golding in his endeavour to uncover the fundamental issue of human existence - the essence of being - through the use of allegorical devices.

In Lord of the Flies, Golding seems to identify the essence of being as evil. To achieve this identification, he manoeuvres to bind together the various strands of allegory into a comprehensive myth about the innate evil in humankind as a species. As a result Lord of the Flies can be seen as a potent myth underlying the subtle urge of its creator to explicate the most basic issue of life -- the human condition -- simultaneously on complex semantic levels so as to underscore its universality and inevitability.

The mythic identity of the novel appears persuasive on following two counts:

(a) Golding's desire to be seen as a maker of myths rather than as a writer of fables, while accepting the fabular aspect of his own work.
(b) Secondly, the intricate allegorical motifs in the novel seem to
be interwoven with the typological, tropological and anagogical
density of an almost crystalline nature. This crystalline
quality of the novel approximates it in spirit with a mode
generally defined as a myth — both semantically and
functionally\textsuperscript{33}.

To determine the locus standi of the novel as a mythic
artifact, it is necessary to define the term myth. In \textit{Myth and
Literature} William Righter observes that:

Most definitions exist at a very high level of generality, and an admission of
the multiple nature of the subject is built into them. There is usually agreement
on the factor of narrative.\textsuperscript{34}

It would be thus useful to identify the common ground shared by
some of the definitions of myth. These definitions would be useful
to glean the salient features of the mythic mode and then apply
them to \textit{Lord of the Flies}. One of the commonly known
definitions of the mode is that:

\textit{myth is a narrative, irrational ... storytelling of origins and destinies, the
explanations ... of why the world is and why we do as we do; its pedagogic images of
the nature and destiny of man}

This is Warren and Wellek's view of myth. While Alan Watts
regards it as demonstrative of:

\textit{the inner meaning of the universe of human life;}

while for David Bidney it is:

\textit{a universal cultural phenomenon originating in a plurality of motives and involving
all mental faculties}\textsuperscript{33}.
The above definitions throw up the following identification marks of the mythic mode: narrative form, not always rationally satisfying, attempted explication of the complexity of human life, drawing on cultural resources and having multiple motives and involving all mental faculties.

Even a perfunctory analysis of the deep structure of the novel *Lord of the Flies* will reveal its affinity to myth. In fact its allegorical pattern is closely intended to reveal the *per se* complexity of human life at all levels of understanding involving all mental faculties. To unravel such a cogent allegorical structure to the fullest, the exploitation of cultural resources is a natural sequel, a must.

In *Lord of the Flies* the structural ploys, verbal association, linguistic devices such as metaphor or irony, inter-textual allusions, religious implications and ethnic undertones all go to create a complex mythopoeic vision of human existence albeit pessimistic. The deviant use of the Biblical myth of fall; the reversal of the boys to savagery and ritual, the Christian and Pagan concept of sacrifice (subtly evoked through the death of Simon and Piggy); the idea of political scapegoat (Piggy and later Ralph); undertones of Id, Ego and super-ego; sociological taboos, inhibitions and class-consciousness; the fluctuating ethical code in relation to survival and rescue and above all the elemental symbols and metaphors -- all converge to transform the captivating
tale of castaways into a timeless voyage of humanity from eternity to eternity.

The symbolic pattern of the novel assumes archetypal proportions when viewed from this angle. The boat-shaped island in the remote sea:

swathed at midday with mirage, defended by the shield of the quiet lagoon

but also 'faced by the brute obtuseness of the ocean' (Lord of the Flies p. 122) is an overt metaphor for the journey of life. Its inmates now gloating on its bounty and now chastised by the raging swell of rain and storm, improvise in a Promethean manner the use of fire (through Piggy's spectacles) finally evoking it as a means of destruction (the forest is destroyed, a child with a mulberry-mark on the face is consumed, and the island is set to torch to evict Ralph from his hiding).

The grim irony behind Simon's prophetic words to Ralph 'you'll get back to where you came from' (Lord of the Flies p. 122) only marks the metaphysical implications of the myth in a subtle manner. It is the final 'rescue' back into the war-mongered civilized world, an over-sized extension of their island-life that makes the significance of Simon's unsuspecting prophecy apparent. Thereby his casual remark underscores the bleakness of human destiny constrained by the paucity of human endeavour, the myopic reason and the absence of vision.

It is thus easy to establish the presence of the mythic mode in Lord of the Flies, at least in its semantic aspect. But it is
imperative to analyse how the functional aspect of myth operates. In this novel, Roland Barthes' opinion of the function of myths in relation to the views some other critics would be a favourable basis for this argument. For Peter Calvocoressi myth is necessary to justify 'a particular view of a particular society'; to Durkheim, 'the function of myths is to bind a society, create a structure governed by rules and habits', for Sorel 'to direct energies and inspire action ... by embodying a dynamic vision of the movement of life, the more potent because not rational, and therefore not subject to criticism and refutation... compounded of images that ... affect men ... as a ferment of the soul...'.

Almost antithetical to these more or less 'positive' attitudes to the function of myth is Roland Barthes' version of it. He maintains that:

Myth does not deny things, its function on the contrary is to speak of them; quite simply it purifies them and makes them innocent, fixes them in nature and eternity, gives them a clarity which is not of explanation but of statement... it abolishes the complexity of human action, gives it an elemental simplicity...

In relation to the above views of the function of myth, Lord of the Flies emerges as an exception. In its bleak pessimism it neither strives 'to bind a society' nor 'inspire action' nor again 'to justify a particular view'. However, through its formidable use of irony it functions through contradictions of these proclaimed functions. It reverts the accepted view of a human society and shows the 'complexity of human action'.

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It can be, therefore, claimed that Lord of the Flies proves Barthes' thesis to a great extent by default and thereby successfully dispels his implied objection to a myth for being 'the a-political language' through which a society 'beguiles' itself and its victims. In doing so, it also disproves Sorel's view of myth as a 'marvelous inspiration' or Durkheim's view of 'the social utility of myth' or Calvocoressi's view of it as 'justification of accepted view'. These views are nowhere endorsed by Golding's myth, nor does his myth 'purify' anything as Barthes contends.

Golding's use of mythical structure in Lord of the Flies clarifies and so simplifies fundamental issue of life. But as it is the 'negative' aspect of reality that he speaks of, he makes a positive contribution to humanity unlike what Barthes' comment indirectly suggests. Golding's myth seeks to 'understand' more than to 'state' or 'to explain away'. Hence he creates a thought-provoking myth in his own capacity. This is clear from his subsequent novel that tries to probe into the nodal root of his previous myth centred on universality of Evil.

2.2.8 POLYSEMOUS NATURE OF THE NOVEL

Thus Lord of the Flies can be viewed as a myth both semantically and functionally, although it functions mythically not in the accepted sense of the term but rather in an
'experimental' manner. In doing this, Golding has created a viable position for himself and his work in the realm of contemporary fiction. At its worst the novel may be described as a well-narrated fiction with uncut corners of fable exposing its mythogenic potential. But at its best the work has to be termed as a 'polysemous' novel striving to overcome the virtual schism between fiction and non-fiction generated by contemporary critical discourse and fostered by the novelistic allegiance to either the traditional social novel or avant-gardism. The indistinct generic visage of this novel is a successful experiment demonstrating Hayman's opinion of the contemporary novel, that: between the extremes of retrogression and the extremes of experimentalism, there is a great variety of possibilities.

2.3.1 NEW POSSIBILITIES IN THE INHERITORS

In fact, Golding's next novel is an illustration of some of these possibilities. Experimentating once again with theme and structure, The Inheritors (1954) takes off from the point where the Lord of the Flies (1954) has left -- the loss of innocence -- to probe into its nodal origins, in the evolutionary cycle of mankind. In doing this, the novel overturns the spirit of H. G. Wells' Outline of History with its myth of civilization; Frank
Kermode aptly captures the different attitudes of Wells and Golding to this myth of civilization:

to Wells the success of the high-foreheaded, weapon-bearing, carnivorous homo sapiens was progress, but to Golding it was the defeat of innocence, the sin of Adam in terms of a new kind of history.

Thus setting the pre-lapsarian innocence hypothetically in the cradle of humanity, Golding founds his thesis of moral lapse in mankind in the Darwinian struggle for survival. In the novel it assumes the form of an almost unilateral affrontation between the Homo Sapiens and the Neanderthalers. This gives The Inheritors the semblance of a prehistoric tale set in remote times, in a remote locale among remoter men. Described often as a gripping tour-de-force, this novel has modal affinities to fable, allegory, myth, and fiction, perhaps to science fiction:

... if it is science at all: taking us backward as space fiction takes us forward.

However, inspite of creating an extremely life-like fictional experience, it is often felt that the novel does not present contemporary social reality. Peter Green in his useful article contends that Golding has perhaps ‘reshaped Neanderthal Man to suit his particular moral purpose’ by overemphasizing their primal innocence without any mention of ‘their undoubted cannibalism, or primitive tool-making or glimmer of magic’. He also refers in passing to a recent discovery of ‘twelve million years old skeleton’ indicating the contemporariness of the Neanderthals and
Homo Sapiens 'over many thousands of years'. He points out that this evidence gives 'an unexpected and unfortunate twist' to the underlying symbolism of the novel. Nonetheless, Green acknowledges the 'self-contained' nature of the novel and concedes that it stands or falls 'without reference to its historical validity'.

Without undermining the considerable contribution of such insightful analysis to critical discourse, it has to be contended that revised scientific or historical data cannot impair the imaginative or creative achievement of a work of art. However, it may invite new interpretation of the theme in question. Moreover, it has to be conceded that a novelist, particularly a writer of fiction, exercises a certain degree of 'poetic licence' often 're-creating' reality to enhance his theme. Golding cannot be an exception to this general rule.

Further, Green's claim regarding new anthropological data has to be placed alongside Golding's comment that:

Neanderthal man hasn't canines, so that if there's going to be a destructive animal of the two, it's going to be homo sapiens, homo sapient sapiens and not homo-Neanderthalensis.

Again Golding's claim that the Neanderthals 'were more like my Neanderthal men than Wells' based on the evidence of the Archaeological excavations carried out by American archaeologists in Shannedah in Persia appears convincing.

Notwithstanding such points of details, Golding's work contains
an ingenious thesis with apparently close thematic linkages with his previous novel, inspite of a totally alien milieu and an equally distinct plot. In addition to this affinity, *The Inheritors* shares with its more illustrious fore-runner two other aspects.

1. Subversion of a dominant myth of progress inherent in Wellsian theory, just as *Lord of the Flies* turned over the myth of racial superiority in the Bellantyne tale, *The Coral Island*.

2. Adoption of a pre-formulated thesis for the novel while adapting a literary foil to foreground this thesis. This gives his work an allegorical or fabular tinge. Before analysing it in terms of these modal varieties it is necessary to refer in passing to its plot.

### 2.3.2 THE INHERITORS: THE PLOT

The novel hovering around *the survival theme* opens on a domestic note. A group of eight Neanderthals are returning rather prematurely to their spring abode in the mountains after an extremely harsh winter. There are indications of an imminent ice-age; there is shortage of food on the mountain top and consequently their very existence is threatened. To make matters worse, their old leader Mal dies and Ha, the intelligent male adult and likely leader, disappears in mysterious circumstances. The *Homo Sapiens* raid their camp and abduct their children Liku and New One. The Old Woman, their fire-bearer, dies as a result of this
raid and Nil, mother of the New One, is probably killed.

Only Lok, the naive protagonist and his more perceptive mate Fa, survive. In their attempt to locate and retrieve the children, they observe the Homo Sapiens closely. However, given their innate innocence and infantile perception they fail to recognize them as the potential enemy. Ironically, they are irresistibly drawn to the Homo Sapiens and nurse a secret desire to imitate them.

However, after their nocturnal vigil up the tree overlooking the Homo Sapiens' camp-site, Fa develops a reasonable 'understanding' of the cannibalistic tendencies of the Homo Sapiens. But pathetically, she fails to convey this new-found knowledge, as also the information about Liku's ritualistic murder to Lok, given her inability to conceptualize. Lok, having fallen asleep in the nick of time, has not witnessed the gruesome scene.

Hence during their final bid at rescue, he unwittingly upsets Fa's attempt to rescue the New One, by rousing the Homo Sapiens. As a result of this Fa is carried over the waterfall to her death. Lok in his loneliness and misery, becomes the same hunted animal as Ralph in Lord of the Flies. In his grief, he folds himself into the earth in order to die. A thundering avalanche probably seals his end.
2.3.3 IRONY IN THE NOVEL

As in Lord of the Flies, a sudden ironical twist is given to the narrative at this point. This proffers a new perspective of the action, presented so far from the point of view of the Neanderthals. The sudden close-up of the Homo Sapiens sailing away in their dug-outs to the safety of the plains beyond 'the fall' generates an empathy in the reader. This vicarious view of the fear-and-guilt-ridden Homo Sapiens offers an insight into the motives and behaviour of these 'bedeviled' men. They appear as a psychologically and morally exhausted tribe, bearing the indelible mark of their own deeds against the innocent Neanderthals. New One's adoption by Vivani and Tanakil's lapse into insanity are their constant reminders of this guilt.

As the pre-formulated thesis is revealed by the gradual development of the novel, the fable is easily identifiable. Evil that man has as an innate quality becomes his anthropological inheritance -- the emblem of his racial fall. The irony behind his progress becomes apparent when the loss of innocence is seen to be its gross price. The novelist has made his fable starkly clear in ensuring not merely the suppression of one group by another but the supplanting of one tribe by another involving the latter's racial extinction. What is significant, this extinction does not occur through an equitable pitting of forces; it is, rather, wrought through a ruthless exercise of cunning, cannibalism and
advanced resources against an unsuspecting and unhostile adversary.

Apparently, the Neanderthals have become a projection of the fear and the hostility of the Homo Sapiens themselves, as the boys in Lord of the Flies had projected their own fears into a non-existent 'beast'.

2.3.4 FICTIONAL ELEMENT IN THE INHERITORS

However to drive home the full import of his fable Golding invests it with a fictive texture, blending his fecund imagination with his abundant archaeological and anthropological experience. This provides a scientific basis to his fiction. It also provides the scope to create an imaginative artifact as a receptacle for his multipronged structure focussing on the racial annihilation of the Neanderthals.

To give a rare tragic appeal to this novelistic experience Golding uses two technical devices. He invests his 'people' with a basically humane temperament, a cohesive group-identity and elementary perceptive ability:

Yet for all their perceptual and intellectual limitations, he endows them with:

- a code of ethics ... a deep and humble sense of their own limitations, and a faith in the divine power and goodness of the earth.

Secondly, he assumes an initial narrative perspective from the standpoint of the Neanderthals -- the apparent victims -- refurbishing it at the end with an ironical inversion of the
narrative from the point of view of the Homo Sapiens -- the apparent perpetrators of victimization or evil.

This helps the novelist to ensure the feel of reality in the narrative in a paradoxical way. Through the novelist's narrative technique the reader can easily identify with the protagonist Lok despite his simplistic attitude to life and his conceptual paucity. But at the end of the novel, the reader can also withdraw from him abruptly, without any loss of sympathy or understanding, to identify with the Homo Sapiens -- with whom the reader belongs in the natural order of things -- with a newfound empathy. Credibly, Golding achieves this unique feat without in any way undermining the artistic appeal of his work, or without compromising the authenticity of his fictive experience. This establishes its general appraisal as:

a more brilliant tour de force than Lord of the Flies ...with ...Golding's extraordinary gift for identifying himself, in an empathic sense with beings totally beyond the normal range of human creative awareness.46

Golding's achievement of the 'feel of fictional reality' is more commendable because The Inheritors poses problems that did not occur in Lord of the Flies. In the latter, verisimilitude and psychological facets of the characters had assisted description in the narrative. These were experiences well within the reader's perceptual and imaginative ken. But in The Inheritors the personae being pre-historic creatures in a remote spatio-temporal context, an imaginative environmental reconstruct
is difficult for the reader. Further, their infantile perception makes the narrative somewhat obscure since it is narrated through their level of perception and from their point of view. So, the imaginative identification is possible only at the basic level of instincts and sensations.

Golding overcomes the difficulty of realistic re-enactment of events and circumstances by exploiting human sensations and the use of his resourceful language. Even at a particularly intense, dramatic moment, Golding appeals to his readers' sensibility at the primary level of sensations. For instance, in an acutely realistic portrayal of Lok's fatherly grief on finally discovering Liku's death, Golding's compact poetic expression stirs the deep wells of emotional response in the reader.

Suddenly, noiselessly, the lights became thin crescents, went out, and streaks glistened on each cheek... The streaks on the cheeks pulsed as the drops swan down thee, a great drop swelled at the end of a hair of the beard, shivering and bright. (The Inheritors p. 224)

To convey a sense of reality, the novelist often adopts the innovative device of coining an adequate expression to meet the requirement of the 'people's' point of view, such as:

Lok's feet were clever. They saw. They threw him round the displaced roots of the beeches, leapt when a puddle of water lay across the trail (The Inheritors p. 11)

Golding's facility with the verbal medium is exceptionally well displayed in The Inheritors -- better than in any of his other novels. His use of 'words in unexpected disjunctive combinations'
in league with a "vivid dynamic and detailed imagination" give a firm realistic texture to his elusively complex allegorical structure. Thus The Inheritors approximates to an enticing work of fiction with multifold semantic implications elevating the inherent fable to great allegorical potential.

2.3.5 ALLEGORICAL SIGNIFICANCE OF THE NOVEL

The comprehensive allegorical significance of The Inheritors rests on the myths concerning the concept of either human 'fall' or human progress. Golding draws the sustenance for his allegory by re-interpreting, often demolishing some of these popular, even archetypal mythic patterns. He constructs his own mythic artifact. It is thus necessary to identify the allegorical motifs of The Inheritors in order to probe into its mythic implications.

The following significant allegorical patterns emerge through the fable contained in The Inheritors:

(a) Anthropologically, it contains the subversion of the Wellsian myth of civilization, as Golding's use of an excerpt from Wells' The Outline of History as the epigraph to his own novel shows:

.....We know very little of the appearance of the Neanderthal man, but this ... seems to suggest an extreme hairiness, an ugliness or a repulsive strangeness in his appearance over and above his low forehead, his beetle brows, his ape neck, and his inferior stature .... Says Sir Harry Johnston, in a survey of the rose of modern
man in his Views and Reviews: 'The din racial recrudescence of such gorilla-like
monsters, with cunning brains, shambling gait, hairy bodies, strong teeth, and
possibly cannibalistic tendencies, may be the gero of the ogre in folklore...'

Interestingly, Golding does not differ substantially from
the theory of evolution, nor from the physical description of the
Neanderthal Man. He refutes it in spirit, in order to base his
moral allegory on this subtle refutation.

(b) Sociologically, it endorses the general belief that ‘might
is right’ whether physical or intellectual; and also
underscores the veracity of ‘the survival of the fittest’ through
its pointed irony.

(c) Morally, it is a poignant testimony to the overthrow of
innocence and piety by cunning and violence. The apparent
victory of Evil over Good involving the inheritance of a vitiated
paradise illustrates a complex tropological dimension of human
experience.

(d) Spiritually, it is the evolution of guilt, the concept of
sin and cause for ‘fall’, inextricably related by the element
of inevitability governing the state of being and becoming.

(e) Theologically, it deviates from the Christian concept of
‘Original Sin’, in making our human ancestors depraved, while
the creatures whom they supersede appear as anthropological
counterparts of the Biblical Adam and Eve.

It can be noticed that the conflict between the Neanderthals
and Homo Sapiens assumes diverse significance in accordance with
the allegorical point of view with which it is interpreted. The sweep and the range of the symbolic pattern is copious enough to contain the tremendous demands made by the allegorical structure of The Inheritors. This versatile and dense symbolic conglomeration posits the allegorical strands with powerful mythic connotations. Some of these significant symbolic patterns are:

(i) Lok and Fa as the innocent inhabitants of a sin-free paradise; these ironical counterparts of Adam and Eve are expelled permanently from their paradise due to the 'fall' of Homo Sapiens.

(ii) Concept of 'fall' as treated by Golding --- in the 'fall' of the Neanderthals lies the material growth of the sinners as inheritors while ironically in this growth lies their moral fall; similarly, in their physical 'fall' lies the salvation of the Neanderthals in being protected from any loss of innocence.

(iii) The elemental benevolence of the Neanderthals is marked by their mortal fear of water, symbolising the stream of life. They blend well with darkness, forest and so on. Their workshop of Earth as a Goddess symbolises the adoration of the vitalizing life-principle or vitality. Her sanctuary is ice or condensed water. The Homo Sapiens deify a stag, a transient principle of life. They feel 'bedeviled' in the forests (just as Jack had felt that he was being 'stalked' in the forest in Lord of the Flies) and consider the innocent Neanderthals as 'devils'.

(iv) Lok and Fa climb a dead tree, symbolic of the tree of
Life, devitalized into dry wood, symbolic of their imminent death and the image of the cross that the 'New Men' will have to carry as a result of this.

(v) The communal-identity of the Neanderthals reflects not only harmony and a telepathic togetherness but also non-evolution of individuality. Conversely, the highly individual traits of the Homo Sapiens indicate their individuality and the emergence of 'ego' in them, attendant with all the psychological conflicts and trauma, in this they appear as the veritable ancestors of human beings.

2.3.6 MYTH IN THE INHERITORS

Such multiple approaches to the inner exploration of human condition gives mythic dimensions to The Inheritors inviting interesting speculations about the mythic vision of the novelist. In artfully weaving together the varied fibres of allegory into an organically structured myth, Golding's narrative displays a stunning vitality. Without any authorial digression, either overt or covert, Golding blends all allegorical interpretation into a coherent artifact showing no structural fissures nor textural blemishes.

In fact, the novel presents the paradox inherent in the theme. In the fall of the Neanderthals lies their gradual perceptive growth, which could have eventually led to the acquisition of an
ability to conceptualize and thereby to the evolution of intelligence, had their racial extinction been averted by chance. Towards the end of the novel Lok, who was initially reluctant to cast away the arrow hit at him, is able to run to safety as Chestnut-head is trying to get the bow ready. There is a pointed clue to his perceptual development, when in his newfound Malness he knew that certain things were gone and done with like a wave of the sea...

knew that the misery must be embraced painfully as a man might hug thorns to him... (The Inheritors p. 194).

Ironically, the new men in their superior state of evolution, perhaps civilization, are still 'a people of the fall'. In proceeding to a more secure living they have tasted of sin and guilt; they have killed Liku but have also sacrificed the sanity of their own Tanakil, making her an emblem of their sin. In Lok's final self-annihilation in misery as if embracing 'thorns' he becomes a Christ figure, as also a non-Christian archetype of sacrifice of an innocent for the sinner. New One, carried away by the Homo Sapiens is, symbolically, both the emblem of sin and the token of 'atonement' being a constant reminder of guilt and consequent remorse to them.

In an ironical way the Homo Sapiens have inherited from the Neanderthalers not just a new lease of life but also the cross of their own fall. In the unwitting sacrifice of the Neanderthalers lies the spiritual degeneration of the New Men. Yet, paradoxically,
latent in this spiritual lapse is their consciousness of sin, attendant guilt and a trace of what will be developed in their successors as 'conscience'. Although not apparent to him, Tuami, the tribal artist already experiences the throes of conscience, feeling:

haunted, bedeviled, full of irrational grief ... emptied, collapsed realizing a new
level not only of land but of experience and emotion (The Inheritors p. 225).

With a finer sensibility than that of the average Homo Sapien, Tuami voices the helplessness and thereby the inevitability of their actions. In not attempting to justify their culpability, Tuami's traumatic soul-searching becomes potently significant. In asking, 'What else could we have done?' he gives expression to an agonizing helplessness. Just so, in uttering 'If we had not we should have died', he voices the vague instinctive compulsion behind their culpability. (The Inheritors, p. 227-8)

Apparently, Golding tilts the balance of novelistic justice evenly. The Homo Sapiens are certainly not 'the meek and the humble' who should inherit the earth. But their inheritance has been as much a result of inevitable circumstances as of their wilful actions. Further, the Neanderthals unwittingly hasten their own extinction. For all their goodness and piety, they are incapable of meeting the challenge of survival in an hostile environment. They are as much the victims of the Homo Sapiens as of their own perceptive debility. The onset of the
avalanche (The Inheritors p. 232) further underscores the inevitability of the annihilation of the 'people'.

Thus, the myth powerfully sprouting from Golding's fable takes the entire humanity within its sweeping range. Golding's mythic vision relates with an authenticity and inevitability the pre-lapsarian ancestry of mankind, its traumatic pursuits and its uncertain future. Far from toppling the Homo Sapiens from their Wellsian position, he re-instates them to their rightful status in the evolutionary hierarchy --- in every sense of the word evolution. For this, he withdraws instinctively from 'the red creature' and draws closer to Tuami for a new perspective. To, Tuami more than the others, for he possesses the artistic insight, perhaps intuition; it is Tuami who undergoes a psycho-spiritual transformation of sorts. In realising the futility of revenge and in recognizing the value of sublimation of grief and passion through art, he offers 'an answer', 'a password' to the problem of human suffering under a moral guilt.

The ontological undertones are undoubtedly there, but in an indistinct aspect -- befitting Tuami's intellectual position. However, the typological design of the myth is eloquent enough:

The world with the boat moving so slowly at the center was dark amid the light, was untidy, hopeless, dirty (The Inheritors p. 225).

The symbolic motifs that further support this existentialistic
gestalt are also abundant: the mountains or 'the darkness under the trees' where they feel 'bedeviled', their erstwhile journey 'up the river towards the fall' and their present voyage upstream 'beyond the fall'; their preference to 'keep to the water and the plains' and Tuami's desire to 'see if the line of darkness had an ending' (The Inheritors pp. 231-3). These are all, significantly, the symbols for contemporary human anxiety and apprehension regarding existence; it also reflects Man's struggle against his natural grain in an attempt to achieve security and happiness in the face of vague, unidentified fears and instincts.

2.3.7 COHERENT GENERIC STATUS OF THE INHERITORS

In a nutshell, The Inheritors can be viewed as a cogent mytho-fabular fiction in the contemporary sense. It is a great development over its predecessor in terms of theme, structure and vision. In Lord of the Flies, Golding had unstintingly demonstrated the tragic human condition, susceptible to an universal inclination for evil. In The Inheritors, the novelist has somewhat relented from that position. He concedes the wilful nature of Evil, but whereas it had been perpetrated within the possibility of choice in Lord of the Flies, in The Inheritors there is little choice given to the Homo Sapiens. But both the novels underscore the development of perceptive faculties as the source of fall. Golding claims that 'the Fall is thought, the Fall
is self-awareness; in the absence of thought, language and ego

'it is difficult for the fall to take place' since one can do

nothing but 'what is absolutely natural' to oneself. Thus,
in Golding's opinion the paradox of human existence is 'that Man's

Fall is really Man's emergence'.

The Inheritors enfolds this summation compactly within its

intricate structure, displaying a definitely more coherent generic

identity than its predecessor, despite its tremendous semantic

potential. The crudeness of the fable and extrinsic strands of

allegory in the earlier novel have been drawn into a masterful

narrative. Overt narrative devices, such as authorial comment or

use of mouthpieces is avoided by making the experience more

authentic and the personae more convincing. Inspite of considerable

semantic demands, the fiction is free from didacticism and obtuse

metaphor. Stylistically, it is an achievement Golding was not

to equal in his life-time. It remains a testimony to

Golding's apparent synthesis of the scientist's, technique of isolated experiment,

the fabulist's device of simple allegory, and the mythmaker's appeal to basic human

drives and fears.

In fine, it is a commendable fictional achievement that

looks ahead to new experimentation with theme and technique in

the novel to follow: Pincher Martin is such an experiment with

a contemporary Ego placed within the bell-jar of an Existentialist

configuration of conditions.

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2.4.1 THE THEMATIC CONTINUITY IN PINCHER MARTIN

The survival theme, dominant in his two earlier novels, is also the central motif in Golding's Pincher Martin. The novelist uses the saga of Pincher's survival on a bare rock in mid-Atlantic as a strategic ploy that focuses attention on the novel as a gripping tour-de-force while cloaking the inherent 'moral programme' of the novel. This gives the novelist greater leverage to develop the related ideas of rationalization and survival as the outcome of human evolution and helps him analyse them in social and metaphysical terms.

In Pincher Martin Golding's concern is directed to contemporary man and his existentialist predicament. Probably as an extension of his desire to do justice to the Homo Sapiens, this novel analyses contemporary Man's severance from innocence and his alienation from God. To put across this theme, Golding selects a carefully 'pruned' protagonist, brutally rational and convincingly contemporary. He, operates within the extremely narrow confines of his over-inflated ego dictated by his elemental quality -- Greed. However this is not apparent at the outset, when Pincher Martin is seen pitted against a particularly hostile environment in an unequal contest for survival.

2.4.2 PINCHER MARTIN: THE PLOT

As the novel opens, the reader comes upon Martin quite
unsuspectingly. Christopher Hadley Martin is submerged from the bridge of his destroyer during the second World War. The reader finds him fighting against all odds, on the verge of being dead, with just an insurmountable will, endeavouring to survive. His slow tortuous climb up the rock, his carefully thought out plan to make his miserable existence as tolerable as possible, his frantic bid to fight fatigue and mental strain is all brought into relief so vividly that one's initial reaction to it is of spontaneous admiration and sympathy. In this sense, Martin's struggle for survival becomes Promethean in proportion to his saga of survival as a solitary man on a solitary rock undergoing every imaginable elemental suffering. Added to this ordeal is his constant strife to ward off dreams and hallucinations that come naturally to an over-exhausted body. Immediately the reader's heart goes out to him in a natural impulse of admiration of the heroic.

2.4.3 FICTIONAL ELEMENT IN THE NOVEL

Such reader-response coupled with Golding's undeniable talent to 'overwhelmingly persuade' the reader that this is a real man on a real rock, gives the novel its appeal as realistic fiction. Golding works to make us experience Pincher Martin's ordeal as directly as possible. What is more, he insists not merely on the immediacy of the situation but on the sensations it is capable of generating. The castaway's predicament, in an environment:
crushingly alien to him, the struggle to stay alive and 'sane'; the physical and mental deterioration; the madness that is convincing on a naturalistic level before it is anything else.

is vividly re-created. But it becomes apparent as the novel progresses that such 'immediate' reality is not the novelist's ultimate objective. It is Golding's technique:

to make the apparent seem real before he allows the symbolic quality of the action to appear overtly.

In fact, the structure of the novel demonstrates well enough that the realistic narrative is merely a superficial dimension of the plot. No doubt the surface structure is crowded with overwhelming details, with a view to have a grip on the reader's emotional response to the narrative. However this seems to be the novelist's initial advancement into the reader's attention so as to claim his unguarded response as the story progresses. Thus the solitary - man - against - universe is an intelligent bait that Golding proffers to reclaim an unsuspecting response from his unwary readers.

There is a discordant note right from the beginning somehow inconsistent with this 'seemingly' heroic struggle for survival. But being an extremely low-key note it is not discernible during an initial reading of the novel. On a careful second reading one realizes that it is not just the normal instinct for survival but the monstrous ego of an extremely self-centered creature that eggs him on to live at all cost. The narrative makes it quite clear
that, there would not have been terror or panic on Martin's countenance:

could he have controlled his face, or could a face have been fashioned to fit the attitude of his consciousness where it lay suspended between life and death that face would have worn a snarl. (Pincher Martin, p. 8).

His thoughts even when they are 'disconnected but vital' show a self-preoccupation, peculiar in the circumstances, but all the same one that gives him 'a sudden surge of feeling that had nothing to do with the touch of sea'. His thoughts in their most disorganised form are 'I won't die. I can't die Not me - Precious' (Pincher Martin, p. 14).

It is this demonic urge for self and survival that is traceable as a pattern through all his hallucinatory flash-backs that his unrelenting subconscious, 'the globe of darkness', persistently brings back to him. His calculating brain, which recognizes no value other than self-preservation, is prepared to go to any extent to promote and preserve self. His is the cosmic case of a rationalist through and through, floating directionless in the vacuous sea of reason, devoid of spiritual insight and condemned to obsessive self-preoccupation.

Although his six-day long ordeal is comparable to that of Crusoe, he is a despicable human specimen unlike Crusoe. What is more, Martin is never rescued:

The bleakness of his solitude offers no security against introspection and, as his selfishness comes to comprehend the self it serves, his personality disintegrates.
Tormented by hallucinations and self-loathing he lapses into insanity and dies during an 'apocalyptic storm'. Inconsistent though it might be with the expected norms of mundane reality, such an ending would have given the novel at least a semblance of realistic fiction. But this is not so.

2.4.4 THE IRONICAL REVERSAL IN THE NOVEL

The novel has the characteristic Golding-reversal at the end. There are Mr. Davidson and Mr. Campbell on a remote island in the Hebrides where they speak of Martin's body which has been washed ashore nearly a week back. It is clear that Martin has died immediately on falling into the water without much struggle and hence without much suffering. What then is this week-long struggle on the mid-Atlantic rock? Going back to the clues, one finds a constant reference by Martin throughout the novel to the boots that he repents for having kicked off and the end particularly makes it clear that 'He didn't even have time to kick off his sea-boots'. (Pincher Martin, p. 208)

Thus the sea-boots are used as an important narrative device to show that Pincher Martin died within a few seconds of his having fallen into the water. This makes the improbability of his rock-existence all the more glaring. Obviously, Golding has written about a dead body with a stubborn sub-conscious that dares survive for nearly a week.
2.4.5 THE FABLE IN PINCHER MARTIN

Golding has enfolded a potent fable into the obscurely patterned 'programme' of his novel. This fable shows on the one hand the dangers of relegating to the backseat an essential aspect of human nature treating the emotional, instinctive, irrational element simply as if it did not exist. Golding makes effective use of irony and parody to manipulate his complex fable, giving his novel a multi-generic identity.

The fable operates on various levels simultaneously with the help of two structural devices -- the character of the protagonist and his experience on the rock. The protagonist combines many roles in himself which become significant vis-a-vis his struggle for survival in the light of his memory flashbacks on the rock. Pincher Martin emerges in the novel as a grim inversion of Everyman; he is also seen to be the very incarnation of the vice of Greed; his Promethean stance projects him as the mythic representative of human suffering in a metaphysical context; while his vivified predicament as a castaway underscores his affinity to the likes of Robinson Crusoe.

As such, in accordance with his complex roles, his 'suffering' also adorns distinct shades of interpretation. With Pincher's development as the ironical Everyman in the novel, his experience assumes the form of an allegory; his crystalline quality of Greed as his basic element along with his theatrical background makes the
enactment of his rock-existence into a morality play. Similarly, his assumed Promethean attitude elevates the seeming drama of human endurance and defiance to the height of a mythic experience. Such a mythogenic self-projection of Pincher Martin is further assisted by his dramatic evocation of or allusion to dramatic personae such as King Lear, Ajax, Atlas among others.

Thus, it would be interesting to work out how Pincher Martin stands as a novel. However, this will be possible only if Pincher Martin is analysed in each of its modal existences. In view of John Peter's insightful comment that:

a novelist depends ultimately not only on the richness of his materials but on the richness of his interests too; and fable, by tying these to a specific end, tends to reduce both a challenging task underlies this analysis: it is to ascertain whether the generic diversity has enriched the fable to give it a desirable potency as a novel; or whether the fable has imposed a restrictive pattern that has drained the vitality of its fiction.

2.4.6 ALLEGORY IN THE NOVEL

In the subtle significance of the novel as in the controlled approach of the novelist to its complicated pattern, the novel has the appearance of an allegory. But in view of its central theme regarding the spiritual blindness of contemporary man, this novel seems to be an irony of a conventional allegory. The character of the protagonist who is an inversion of Everyman further supports
this notion. Martin who is Christ-bearer turned to a 'Pincher' is only a seeming representative of ordinary human beings. He is exceptionally depraved and intentionally wicked. In fact, his chosen adversary-cum-friend Nathaniel Walterson who is Goodness incarnate doubly underscores the inverted allegory involved. Nat is Pincher's only friend, whom he reluctantly loves, yet 'hates quiveringly' and even contrives to have killed.

Through the various shifts in narrative, attained via Pincher's hallucinatory flashbacks, it transpires that he is basically an evil character. There is no clue given anywhere in the novel to indicate Martin's development from natural innocence to depravity. This diminishes the relevance of Martin's situation to that of ordinary humankind. The coda at the end of the novel further justifies the irony underlying the allegory in Pincher Martin through its exposition of Pincher's post-mortem existence. After all, it is an improbability that cannot be the symbolic enactment of general human predicament. In fact, Golding has claimed that:

The story is intended as only an analogue for the real world because in itself it is both a 'psychological impossibility' and a 'theological one'. Thus to regard the allegory motif as anything more than a structural device would be claiming too much.

However, by extension Pincher and Nat together represent an allegory of contemporary existentialist trauma, born out of a
fiercely rationalistic attitude to life and an acute apprehension of after-life due to the absence of any spiritual vision. Arnold Johnston's observation that:

Christopher Martin may be seen as Everyman only in a contemporary and limited sense applies to the protagonist in both his Cartesian reason and his refusal of his own spiritual dimension, so typical of modern man. In his excessive egotism Pincher does not reckon the need for the light of spirit to illumine his 'dark centre', even when it is offered to him by his friend Nat.

2.4.7 THE AFFINITY OF THE NOVEL TO A MORALITY PLAY

The affinity of the novel to a morality play further elucidates the allegorical element in the novel. In fact the novel seems to be a carefully prepared theatre in which Pincer Martin, an actor by profession and a poseur by preference enacts the drama of his life. The continual allusion to theatrical terms, the display of the masks of seven deadly sins in the costumier's 'crypt' during Pincher's theatre days, the reference to his 'doubling' as Greed in a morality play and his own erratic allusions to plays like King Lear or Hamlet -- all indicate a painstakingly erected structure of a morality play within the novel.

But like every other action, thought or stance of Martin, his morality play is also an ironical creation and his various roles in it are parodies of the original. Of all his roles, the role of Greed suits him perfectly. Pete, Martin's producer describes Greed,
while on an inspection visit to the 'crypt' thus:

This painted bastard here takes everything he can lay hands on... the best part, the
best seat, the best money, the best notice, the best woman. He was born with his mouth
and flies open and both hands out to grab. (Pincher Martin, p. 129).

This applies to Martin to the letter.

'Drama' becomes an appropriate description of Pincher's
pretence of life and his defiance of death. The stage for
Martin's illusory rock-existence is suitably make-believe. It is a
construct of his own mind: an imaginary rock, created out of the
'memory of a decaying tooth'. Alternately his mind, described
as the 'Globe', is 'the stage' where most of the action of his
play occurs through a series of hallucinatory flash-backs.
Ironically, Martin's play-acting is his final bid to grab a role
that is not his. His every action and word on his imaginary
Rockall is an ironical exposure of self-centered hubris, struggling
to survive by creating an illusion. Thus

Martin is no more Everyman in Golding's morality play than in Pete's, but like the
'Pincher' he is, Martin attempts to usurp the role. 58

2.4.8 MYTHIC ELEMENT IN PINCHER MARTIN

In fact it is Pincher's many roles that give a multi-
structural entity to the novel. His evocation of Prometheus gives
a mythic dimension to this novel both existentially and
eschatologically. In Hynes' words:
Pincher Martin is an eschatological novel, a myth of dying; nevertheless it is more concerned with life than with death...

This can be seen from the spatio-temporal ambiguities that focus the twin realities of human life -- the existentialist reality trapped within the Cartesian universe of Reason and the other reality simply unknown to 'the modern heir of Descartes' except through his 'heroic' denial of it.

Thus Martin's chosen Promethean attitude in being a parody of 'heroism' becomes an ironical myth of a contemporary being in his fierce endeavour to preserve his identity. In fact, his egotistic assertion 'I am what I always was' coupled with the frantic self-assurance of simply 'I am! I am!' exposes his self-centered reality. When placed beside the enormity of Pincher's blasphemous defiance of death in sheer fear of self-annihilation, the dilemma of contemporary man torn between scepticism of after-life and the apprehension of after-death becomes apparent.

Thus, the myth is unmistakably there in Pincher Martin. The cross that contemporary man carries on his shoulders may be as divorced as possible from spiritual devotion with which he claims to have no truck, the inevitability of divine grace to redeem him in the end is beyond doubt. All the efforts of man to run away from the darkness of his heart are pointless. His every effort is remote-controlled by his 'dark centre' -- the mystery of spirit that he either keeps denying or prefers to brush aside as merely the erratic subconscious mind. But ultimately, it is the
subconscious that carries the burdens of our guilts and lapses. As such, the subconscious is the post-lapsarian man's anthropological inheritance that Golding has tried to trace back to his Homo-Sapien ancestors, in *The Inheritors*. The line of darkness that was evident to Tuami, the artist - as he sailed beyond the fall to the safety and survival of the plains - has probably crystallized as the 'dark Centre' that dominates Pincher's existence on the rock. The voyage towards growth and civilization has ironically proved for humankind a mere rat-race on a circular track. In the words of Johnston,

> despite the rationalistic approach -- and because of it -- the modern mind has steadily refused to confront the darker side of human experience...

In this sense, Martin becomes the representative of modern man.

If man has 'progressed' in the material and sociological sense, he has regressed in the spiritual sense. The fear and guilt from which the Homo-Sapiens had run away have only caught up with their inheritors, now occupying the very depth of their being. From this there is no escape except to suppress it on the conscious level as long as one can. Thus, man in his fear and ignorance has conveniently placed the lid of inhibitions and taboos on his subconscious mind -- delegated to a grudging existence below the acceptable conscious mind -- sweeping all doubts, fear and guilts promptly under the carpet of rationalization. But it cannot be done forever. There has to be a final recognition of the ultimate
situation and Pincher's predicament is the archetypal realization
of that situation at its most exclusive.

2.4.9 SEMANTIC AND GENERIC COMPLEXITY OF PINCHER MARTIN

Since the novel tracks down man's existentialist trauma to his
basic element -- his 'dark centre' distinct from his physical
existence -- it is interesting to assess how the work supports the
weight of its semantic complexity and 'moral programme'. The novel
encapsulates varied modal possibilities for condensing its fabular
essence in a crystalline organic structure. This naturally posits
the novel with the challenge of aesthetic demands to convey its
thematic potential without compromising the convention of form, as
also without surrendering to the temptation of the life-like
enactment of a soul-less reality.

Apparently Pincher Martin meets this challenge adequately with
its dense texture enriched with allusions, ambiguity and symbolism
giving evidence of a complex narrative structure. Golding's sublime
imagination and his compact use of language particularly balance
this delicately contrived equipoise between fable and fiction. In
fact imagination and expression blend with such effortless precision
as to make the apparent simplicity a clue to the thematic
obscurity. However this paradox underscores the equability of
fiction with fable. It indicates above all that the language is
potently activated to suit the patterned meaning of the fable
without diminishing the modal facets it seems to adorn at a given moment in the novel.

In Pincher Martin, Golding's noteworthy achievement is that the mode of narration, the operating mood and a given fictional moment synchronize so that no event occurs without its cohesive contribution to the narrative. The well-worked out time-shifts of the narrative facilitate the furtherance of the multifarious thematic asset of the novel, while assigning many angles of generic status to the theme. The narrative shifts ascertain three temporal dimensions simultaneously operating in the novel, determining the predominance of one particular generic strand over others at a given moment.

Thus, at the outset when the narrative concerns the illusory present of the protagonist -- his self-created reality of rock-existence -- the novel presents the façade of realistic fiction. Though vividly etched out, this mode of fiction is only apparent and therefore consistent with the virtual reality of the castaway's predicament. In a metaphysical sense subsuming the present, this realistic mode can be seen as an allegory of the protagonist's spiritual ship-wreck and his self-exile on the tortuous rock of egotistic hubris eaten to the core by moral decay. Thus realistic fiction operates in the context of the present spatio-temporal considerations which in the novel are illusory. Thus the realism of the narrative is in itself insignificant except as a narrative
Similarly the motif of the allegorical drama-cum-morality play powerfully imposes the 'actual' reality of the protagonist's past over the subtle surface of his past to which he conveniently and consciously relates. Since the past that the protagonist's hallucinations throw up 'is' real, the dramatic technique is effectively utilized to bring it into focus. Drama being a mimetic art, the use of dramatic technique heightens the irony of Pincher's situation -- he pretends to 'live' illusion while his dramatic propensities recreate the reality that he would prefer to forget. The dramatic technique works through memory-flashbacks of the protagonist. It involves his past - interactions with others presented objectively through recollected dialogue. The significance of this objectivity becomes obvious when compared with the subjectivity of the vividly depicted verisimilitude of the imaginary rock in an illusory present.

However when Pincher's physical death, preceding his rock-existence is revealed, the motif of allegory becomes insufficient and the morality play yields place to more intense drama involving the shock of a reversal -- the revelation that Pincher had died even before he could 'kick off' his sea boots. This revelation renders his whole rock experience the status of a post-mortem existence that becomes by extension a metaphor with universal implications. All the time, while Pincher had been furiously creating for himself his
present and the reader had been reconstructing his ‘past’ through the memory flashbacks, the novel was concerned with the ‘future’ of an unrelenting, egotistic being. In its concern with ‘future’, in relation to the ‘past’ and the momentary ‘present’ of Pincher, the novel adopts the form of a myth. Pincher by extension becomes the archetype for the Being that refuses spiritual existence, denies any metaphysical aspect of life, defies God and resists Grace, thereby creating his own Hell.

Pincher’s post-mortem ‘life’ is to be analysed, in terms of an eternity without the dimensions of space and time. In the words of Golding:

just to be Pincher for life is purgatory, to be Pincher for eternity is Hell.61

The thrust of the theme thus reveals the imprint of myth on the narrative when the novel focuses on the likely ‘future’ of the protagonist. In fact at Pincher’s being reduced to a pair of red ‘claws’ worn away by the Black Lightening, the realistic strain of the protagonist’s life and the allegorical motif woven into it both yield place to a sudden shift in the spatiotemporal context of the narrative to bring in a new perspective that transcends the context of both space and time.

This is subtly conveyed to the reader through the dialogue between the two characters, Davidson and Mr. Campbell, who enter the narrative. Their respective approaches to Martin’s death and suffering lend the desirable element of ambiguity to Martin’s predicament: it becomes by turns an individual’s momentary
experience 'as well as the timeless concern over universal human condition. Thus the element of ambiguity transforms the casual conversation into a vital structural device and a comment on the entire narrative. This elevates the fable organized around the trauma of a ship-wrecked sailor to a myth of humankind in its role of 'spiritual castaways'. It can be thus deduced that Pincher Martin is a novel with an intricate symbolic structure having a multiple semantic pattern that emanates from a complex theme. Significantly the apparent obscurity of the narrative and the ambivalent perspective of the thesis divulge the mythopoeic essence of the novel while making it an unique fictional experience 'profoundly attuned to contemporary sensibility'.

2.5 CONCLUSION

In conclusion it can be argued that Pincher Martin is the culmination of a process of 'experimental' novel-writing that began for Golding with Lord of the Flies 'worked out carefully in every possible way' so as to make the 'programme' of the book its meaning. In decoding the seminal idea of the universality of evil in mankind, Golding attempted a fictional experiment that was to be the embodiment of his thesis. The stupendous success of that novel is a living testimony to the fictional appeal of this experiment inspite of its fabular thrust, its overt symbolism and over-explicitness. Added to these shortcomings, Lord of the Flies had to
cope with the challenges of a structure with many generic facets, in its obvious 'compromise of proselytism and art'. However in contending with these several demands, the narrative displays the author's mythopoeic power to transcend the programme of his fable to make it a gripping embodiment of a fiery and disturbing story.

The Inheritors reveals 'Golding's real power, the true nature of his mythopoeic obsession' in its enactment of the homo sapiens' progress which is the:

defeat of Innocence, the sin of Adam in terms of a new kind of history.

Though an experiment in trying to embody a new concept or a new thematic perspective, The Inheritors, unlike its predecessor, is a great achievement in terms of its compact structure, excellent narrative technique and succinct poetic language. It shows greater freedom from the overt manipulations and didacticism that marred Lord of the Flies. In another sense, too, The Inheritors is an experiment. It boldly undertakes to work with the restricted faculties, limited perception and poor experience of simple-minded Neanderthalers. The complex generic levels are operative in this novel too. Yet, it shows Golding's:

surer grasp of his symbolic structure, weaving together myth, religion, anthropology, psychology and sociology

to produce a complex moral formula 'in the context of a thoroughly engrossing story having considerably curtailed his
earlier tendency to didacticism. Thus the novel stands as a major accomplishment of the experimental phase of the 'Golding Novel'. To use Kermode's words, 'written presumably at white heat ... It has not been surpassed'.

However, the most crucial novel in the Initial Stage of the 'Golding Novel' is undoubtedly Pincher Martin. It is a vital link between the novelist's early experimental endeavors and the subsequent socially-prone fiction of this stage. Incorporating the 'habitual devices' that the 'Golding Novel' utilizes -- the confrontation scenes, the reversal at the end, the 'exiled' fictional milieu -- Pincher Martin initiates some new techniques that sets off the 'Golding Novel' firmly towards its social phase that is manifestly recognizable through The Pyramid.

Deprived of the adventitious merit of Lord of the Flies and containing hardly any story-line, Pincher Martin is a daring experiment in narrative skill and structural devices. Ostensibly allegorical and fundamentally dramatic in technique, the novel is a wonderful achievement that combines the import of an overpowering myth with the impact of a real experience out of a nightmarish illusion of a 'theological impossibility'. However, the significance of the novel is not confined to its being an accomplished artistic experiment. It marks a point of departure for the 'Golding Novel' in more than one ways, poised as it is for its
onward march into its next phase — the *transitional phase*.

However, it is necessary to ascertain the status of the 'Golding Novel' at the end of this discussion of the *experimental phase*.

Inspite of the fact that Golding's narratives do carry more meaning than which is conveyed by the character or the novelist, the novels do not become skeletons of fables nor images of ideas. Nor do they contain abstraction to the extent that they could be considered merely fables. Though allegorical, they are essentially embodiments of life-like action; and being myths they retain an element of the fictional with the notable absence of the legendary. Thus it seems better to be content with calling them simply novels, while recognizing that they have certain formal properties that distinguish them from most current fiction.

It is with this insight into the 'Golding Novel' in its *experimental phase* that this discussion will proceed to analyse it in its *transitional phase* in the following chapter.
REFERENCES


4. Critics such as Norman Page, Peter Green, John Peter describe Golding's novels as fables, allegories or myths; Mark Kinkead-Weekes and Ian Gregor call them 'history' among another things, while Virginia Tiger in her perceptive study terms them as 'ideographic narratives.'


10. Golding's fiction according to Norman Page is in the vein of works such as Bunyan's *Pilgrim's Progress*, Swift's *Gulliver's Travels*, Orwell's *Animal Farm* or even Milton's *Paradise Lost* and Spenser's *Faerie Queene*.


17. *Arnold Johnston, Of Earth and Darkness* (Columbia: London: 112


23. For David Craig's comment about good fiction see 'Fiction and the Rising Industrial Classes' in The English Novel, p. 134.


25. For Alligheri Dante's statement regarding the theory of allegory, See MacQueen, Allegory, pp. 14-15.

26. Ibid. p. 49.


29. Kinkead-Weeles and Gregor, William Golding, A. Critical Study,


33. William Righter, Myth and literature (London Boston : Routledge & Kegan Paul, 1975), pp. 5-24. The definitions of the myth have been reproduced from this work.

34. Ibid. p. 5.

35. Ibid. p. 5.

36. Ibid p. 10

37. Ibid p. 10.


41. Peter Green, 'The World of Golding', William Golding :
42. Green's said article is itself an acknowledgement of Golding's achievement.


44. Golding's versatile interest in these areas has been revealed in *The Hot Gates*, (London Boston : Faber and Faber, 1965) and has been referred to by critics such as Peter Green, Stephen Medcalf among others.


50. Golding has said of Martin, 'He's fallen more than most. In fact I went out of my way to damn Pincher as much as I could by making him the nastiest type I could think of ....' See his
interview with Frank Kermode, 'The Meaning of It All', Books and Bookmen, p. 10.


52. Ibid p. 121.


55. Ibid p. 35.

56. Tiger, Dark Fields, p. 102.

57. Johnston, Of Earth and Darkness, p. 45.

58. Ibid. p. 41.


60. Johnston, Of Earth and Darkness, p. 45.


65. Ibid, p. 60.