DUALISM IN THE NOVELS OF WILLIAM GOLDING

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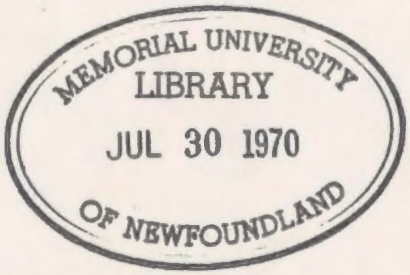

ABSTRACT:

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In each of his novels, William Golding portrays three types of individuals: the type committed to the irrational world of spirit and imagination, the type committed to the rationalistic world of matter and mathematics, and the type who struggles with himself and his environment to attain an objective, dualistic view of the cosmos incorporating both worlds. The irrational world of spirit and imagination is represented in Lord of the Flies by Jack and his followers, in The Inheritors by the new people, in Pincher Martin by Christopher Martin when after his first death he returns to the cellar of his childhood nightmares, in Free Fall by Rowena Pringle and Father Watts-Watt, in The Spire by Dean Jocelin, and in The Pyramid by Cecilia Dawlish. The rationalistic world of matter and mathematics is represented in Lord of the Flies by Piggy and Ralph, in The Inheritors by Lok, in Pincher Martin by the fallen Christopher, in Free Fall by Nick Shales and Sammy Mountjoy, in The Spire by Roger Mason and Pangall, and in The Pyramid by Oliver and his

father. Those who manage to attain transcendence beyond systems of thought include Simon of Lord of the Flies, the prelapsarian Neanderthals and the post-lapsarian Tuami of The Inheritors, Nathaniel of Pincher Martin, the redeemed Sammy Mountjoy of Free Fall, the dying Jocelin of The Spire, and the humbled Oliver of The Pyramid. Golding sincerely believes that a philosophy of life which does not account for both the rational and irrational elements in man is untenable and unrealistic, for both worlds are real and both must be accepted as real. With the ultimate acceptance of a dualistic view come profound epiphany and apocalypse and true insight -- a visionary flash, perhaps -- into the real nature of the universe and man.

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I. INTRODUCTION

William Golding has called himself a "professional thinker" for whom thinking is more than a hobby: it is a way of life. As a young man, he rejected conventional systems of morality and devised "a coherent system for living" of his own, "a moral system, which was wholly logical."[1] Golding's novels are the product of his unconventional thought and his rare talents as a novelist. They reveal his moral philosophy by probing into the human soul to analyse the deepseated symptoms of sickness contained there. His exploratory examination of the human soul is a public process, designed to teach the ignorant about themselves. "I am very serious," Golding has said of his avocation. "I believe that man suffers an appalling ignorance of his own nature. I produce my own view, in the belief that it may be something like the truth."[2] If one is to look at the truth of the human situation objectively, one must extract oneself

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1. William Golding, "Thinking As a Hobby", in Cross-Currents: Prose from the English-Speaking World, C. J. Porter, ed., Toronto: 1969, p. 229.

2. Golding's answer to a literary magazine's questionnaire, "The Writer in His Age", quoted by Samuel Hynes, William Golding, New York: 1964, p. 3.

from the quagmire of established systems. The writer must be "free enough of society to be able to see it." Since he must be totally objective he must have "an intransigence in the face of accepted belief -- political, religious, moral -- any accepted belief. If he takes one of these for granted, then he ceases to have any use in society at all."[1]

In his novels, Golding develops with poetic skill his belief that mankind stands divided between two dominant philosophies: rationalism and religion. Commitment to either philosophy, Golding believes, limits one's viewpoint or breadth of vision of the universe and distorts the truth or reality of mankind's situation. A person committed to religion as a way of life will be unable to see moral virtues in the a-religious; the confirmed rationalist will be intolerant of what he considers to be the irrational beliefs of the religious. The only logical way to solve this dilemma is to extract oneself from the cages of existing philosophies and look at the world situation anew.

On the surface, Golding's concern may seem of

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1. In an unpublished interview conducted by Owen Webster in 1958, quoted by James R. Baker in William Golding: A Critical Study, New York: 1965, p. xix.

minor importance compared to the richness of his prose and the complexity of meaning that can be extracted from his allegories. But his concern for finding a balanced view of the universe is one that recurs throughout his writings. Golding clearly believes that commitment to one system or another rather than to a balanced, objective view of life is at the bottom of mankind's sickness. He admits in both his essays and novels that the romance of scientific discovery has been a profound temptation for the mind of contemporary man. Many superstitions, mythologies and beliefs are demonstrably ridiculous and applied scientific principles have been used to expand the margins of temporal physical knowledge, to illuminate the darkness of the mysterious and unknown. By the turn of the century, rationalism had become an established creed, the chief doctrine of which was the verifiable explicability by logical deduction or induction of all perceivable phenomena. While physicists, chemists, biologists and astronomers probed the physical universe around us, scientific technique also invaded the more sacrosanct realm of the humanities. Psychology, sociology and anthropology, once considered "arts" but now more precisely "sciences", are dedicated to probing

the peculiar problems of man himself as an individual, as a member of society and as the most "advanced" species of the animal kingdom. Little by little, these new scientists have chipped away at the darkness veiling man's heart and mind, at the mysteries of his origin and destiny, at the secrets of his emotions and drives. Such seeming confidence has been displayed by the adherents of rationalism that many people unthinkingly have adopted the system as truth.

But, like religion, the scientific study of human behavior leaves many questions unanswered. One of the basic questions asked by Golding in his novels is, What causes physiological drives in the first place? No demonstrable reason has been established for man's curiosity, his need to manipulate his physical environment, his need for affection, power, status, possessions, social approval, friendship and security. No agreement has been reached among psychologists as to the exact biological triggers of emotional responses or feelings, or the nature of the emotions themselves. Even if all the questions dogging psychologists were to be answered and the veil of mystery drawn back from the human mind, psychologists could do nothing to eradicate irrational drives or emotions, for such phenomena are wrapped up

in the very nature of man. While such drives or emotions may be deemed undesirable, Golding says, their existence cannot be denied. Phobias and other emotional drives are part of man's nature. They cannot be reasoned away no matter how logical the explanation for them may be.

Golding has isolated and examined the problem of conflict between the explicable and the inexplicable, the rational and the irrational. While rationalists can explain the operation of the physical universe, they cannot account for the irrational drives and emotions of man. In Golding's opinion, these drives and emotions cannot be dismissed casually because they are at once creative and destructive: creative in an artistic and poetic sense, and destructive in that in the past century they have been largely responsible for, among other things, two world wars in which unbelievable atrocities were committed. Both wars, Golding has stated, stemmed from a milieu founded on a rationalist philosophy which was not broad enough to encompass a moral system.[1] The emphasis on rationalism led to a decline of moral obligations. If man was just another animal, the argument

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1. William Golding, The Hot Gates, London: 1965, p. 86; and his interview with Frank Kermode, "The Meaning of It All", Books and Bookmen, V (October, 1959), p. 10.

ran, why not hunt him down, subjugate him and destroy him if he did not meet rigid biological or racial standards? Rationalism, in Golding's view, negated the need for morality. Democracy became the catchword: man, freed from a moral code, could do anything so long as he had a majority vote. In pre-war Germany, a majority vote chose Hitler.[1] His followers worshipped him with an irrational fanaticism.

According to Golding, rationalism, or the scientific approach to understanding mankind, can do little more than explain man's environment. It can at most give man a context. But it cannot contain man himself, his history, his art, his complex beliefs. In reality, man is not controlled by reason; and his very quality of irrationality defines him as man rather than robot. Golding set himself the task of examining man in various situations to show that he is not a rational animal but is controlled largely by the "darkness of man's heart" -- fears and prejudices inherent or learned which shape his attitudes and thoughts.

Rational restraint is perhaps desirable for the greatest number, but Golding's fear is that an absolutely

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1. Golding, Hot Gates, op. cit., p. 87.

rational, mathematical view of the universe must necessarily negate the desire for artistic creativity. Strict rationalism negates the power of the imagination, negates the importance of fantasies and fiction and therefore of poetry and mythology. But poetry and mythology and the general exercise of the artistic imagination are facets of the human mind which a master craftsman such as Golding -- with the bulk of mankind -- values extremely highly. The imagination shapes one's experience of reality. The conflict of rationalism and the imagination and their real and relative values is illustrated by Golding in Free Fall when the young Sammy Mountjoy shows his rationalistic science teacher, Nick Shales, some recent sketches. Nick remarks, "'What I like about your drawings is that they look like the things they're meant to be.'" Then he adds, "'Wouldn't a photograph be better?'"[1]

Golding rejects rationalism as a viable system. It is one of the hats which Golding, like Sammy Mountjoy, hangs on the wall. But it is by no means the only hat. Golding, like Mountjoy, has worn many hats and as an artist can wear what hat he likes. As Mountjoy learns,

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1. William Golding, Free Fall, Harmondsworth: Penguin Books, 1963, p. 163. All references, noted in the text, are to this edition.

> Nick's rationalist hat kept the rain out, seemed impregnable plate-armour, dull and decent. It looks small now and rather silly, a bowler like all bowlers, very formal, very complete, very ignorant (p. 6).

Other hats in Mountjoy's row include "the Christian biretta that I hardly wore at all", "that Marxist hat" and a school cap. All of them are "useless" because they do not fit:

> They come in from outside, they are suggested patterns, some dull and some of great beauty. But I have lived enough of my life to require a pattern that fits over everything I know . . . .

Rationalism is one of many systems, each incapable of explaining human conduct. Any broad religious system such as Christianity is inadequate to the task of explaining or describing man's situation. For persons committed to a rigid religious system traditionally are inexorably bigoted in their attitudes, hypocritical in their approach to universal love and virulently opposed to any atheistic or a-religious system of living. Religious, and particularly pseudo-Christian, attitudes or "hats" are at the opposite end of Mountjoy's hat rack from rationalism.

Just as pure rationalism precludes the necessity of faith in anything but logical deduction, chemistry and mathematics, so Christian faith precludes rational

explanations of the "miraculous" or inexplicable. The rationalist closes the door to irrational faith; the pseudo-Christian closes the door to reason. But neither system can in itself explain man's conduct satisfactorily. No individual established system represents the ultimate truth of human nature for which Golding is searching. Rather, all systems collectively must be examined by each individual, for only by consideration of both the rational and irrational forces in man can we come to grips with his elusive nature. According to Golding, man's greatest mistake is his commitment or dedication to an irrationally adopted system; for while all systems to some extent are right, yet none is complete. None has all the answers to questions probing the dark and mysterious heart of man. When one is committed to a system, the tendency is for the individual to follow the dictates of the system rather than his own gifts of reason or intuition. He will go along with the crowd. "Man is a gregarious animal," Golding has written, "and enjoys agreement as cows will graze all the same way on the side of a hill."[1]

Golding sees the need for both reason and religion; both can have profound meaning for individual members of

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1. Golding, "Thinking As a Hobby", op. cit., p. 226.

the human race. But while single-minded devotion to one particular system results in a warped view of the world, any totally objective view must contain or encompass the worlds of reason and religion. And herein lies Golding's dualistic view of the universe: if a man is to have a complete and wholesome view of the universe, says Golding, he must account for and make room in his philosophy for both reason and faith, both science and the arts, both the physical and the spiritual elements of the universe. He must accept the scientific fact of man's existence, but he must equally accept the fact that man has the capacity to conceive or create spiritual or artistic entities which are in themselves valuable extensions of human nature.[1]

In his novels, Golding demonstrates with immense powers of persuasion and rare poetic prowess man's situation as he sees it. At the same time, he demonstrates that commitment to any given system is a waste of time, effort and life. Ultimately each individual must reach his own peace, must come to terms with his own difficult nature, as do Simon in Lord of the Flies, Sammy Mountjoy

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1. See Golding, The Hot Gates, op. cit., pp. 129 - 130.

in Free Fall, Jocelin in The Spire and Oliver in The Pyramid. Only then will he experience epiphany. Only then will he be able to find some value in his struggle through life which will be meaningful for himself and others. The essence of Golding's art lies in this wave of optimism in a pessimistic sea.

The dualistic view of the universe to which Golding adheres is not the dichotomy of good and evil, light and darkness, heroism and sickness, or innocence and guilt as Arthur Broes suggests.[1] Rather it is simply the juxtaposition of the rational and the irrational. Society's sickness is caused by an imbalance in the two basic elements in man's mind. A religious bigot can be as guilty as a rationalist bigot; only when both the rational and irrational worlds are approximately balanced can man attain the stature of true moralist or saint.

Golding's works have been called allegories, fables and even myths. These labels only emphasize the impact that his novels have had on post-war literary critics. His work is too elusive, too complex for simple categorization. His novels can be interpreted satisfactorily in many ways --

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1. Cf. Arthur T. Broes, "The Two Worlds of William Golding", in Broes, et al., Lectures on Modern Novelists, Carnegie Series in English, Vol. 7, pp. 1 - 14. Broes says in part: "It is this dichotomy in man, the unending conflict between the forces of light and dark in each individual . . . that is at the center of his novels" (p. 1).

an observation that must always be remembered by his readers. This thesis is intended to be, not an examination of the complexity of Golding's novels or of the essential beauty and richness of his poetry, but rather an examination in some detail of the development in his novels of a single unifying theme which -- Broes' article aside -- has been generally ignored by critics in the past. Judging from articles written by Golding in which he expounds his personal philosophy of life, the juxtaposition of the worlds of rationalism and irrationality -- or the worlds of matter and spirit -- are of central importance to him. Granted, his idea of dualism is only a minor issue compared with the grandeur of his poetry of both expression and event. But by examining in detail one of the basic themes running through his work, perhaps we can come to understand even more acutely the magnitude and scope of Golding's works.

In the chapter immediately following, we will examine the nature of guilt manifest in Golding's novels, brought about by commitment to religious systems or traditions, to the exclusion of reason. Then we will examine guilt brought about by commitment to rationalism or to purely physical quests, to the exclusion of the spiritual qualities of man. In the final chapter, we will see how Golding skillfully bridges the gap between the worlds of rationalism and irrationality by weaving a poetic pattern comprehensive enough to account for both worlds.

II. THE IRRATIONAL WORLD OF SPIRIT AND IMAGINATION

The population of the world, Golding has said[1], can be divided into three unequal groups. The bulk of the population ("nine-tenths", he estimates) consists of persons who adopt an inferior grade of thought "full of unconscious prejudice, ignorance and hypocrisy . . . . It is what I came to call grade-three thinking, though more properly it is feeling, rather than thought."[2] In his younger days, Golding viewed grade-three thinking "with an intolerant contempt and incautious mockery," but he soon learned to respect the "immense solidarity of the group."

> We had better respect them, for we are outnumbered and surrounded. A crowd of grade-three thinkers, all shouting the same thing, all warming their hands at the fire of their own prejudices, will not thank you for pointing out the contradictions in their beliefs.[3]

Grade-three thinkers are controlled by an irrational commitment to a cause or system which to them becomes their faith or religion.

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1. Golding, "Thinking As a Hobby", op. cit., p. 226.
2. Ibid., p. 225.
3. Ibid., p. 226.

Jack and his followers in Lord of the Flies become committed to a false religion and thus become grade-three thinkers. They form a group the initial responsibilities of which are quickly forgotten in favour of the rituals of "the brilliant world of hunting, tactics, fierce exhilaration, skill."[1] The choir, associated initially with a religious system, appears as "something dark . . . fumbling along" in a manner strangely anticipating the beast which is to corrupt them:

> Then the creature stepped from mirage on to clear sand, and they saw that the darkness was not all shadow but mostly clothing. The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing . . . : each boy wore a square black cap with a silver badge in it. Their bodies, from throat to ankle, were hidden by black cloaks (26).

The choir first appears as a mirage or shadow--symbolic of the world of spirit--and gradually takes on a physical shape. Even then, the bodies of the boys are hidden in clerical robes with crosses and hambone frill.

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1. William Golding, Lord of the Flies, London: Faber and Faber, (Educational edition), 1962, p. 89. All references,noted in the text, are to this edition.

Lord of the Flies can be interpreted as a quest for a manifestation of the world of spirit--a search for God. The choir, under Jack's leadership, has answered the summons of Ralph's conch. Jack clearly believes that the sound he had heard was a trumpet blast blown by a "man"--a representative of the outside world. From a child's point of view, an adult is a god to be worshipped.[1] Hence, Jack and the choir come to do the bidding of a god-adult, and are disappointed when the conch-blower proves to be a mere boy. The god Jack and the boys eventually choose to worship is the dead parachutist, a sign from the adult world, and the naval officer who rescues the boys serves quite literally as a deus ex machina. The spiritually blind Jack Merridew hears Ralph's trumpet call, mistakes the noise for the call of God and replies with proper religious pomp and formality. When the choir learns the truth--that there is no god--it breaks rank, with Simon inadvertently leading the way (27). The reference to the boys as "black birds" (28) and the description of Jack as "tall, thin and bony" inside his

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1. Cf. "The Meaning of It All", op. cit., p. 9, where Golding says, "It's the master who gets the right boy by the scruff of the neck and hauls him back. He is God who stops a murder being committed."

"floating cloak" anticipates descriptions of Father Watts-Watt in Free Fall and Dean Jocelin in The Spire, who serve similar functions in Golding's other novels.[1] His red hair, ugly appearance and light blue eyes (27) give Jack some of the traditional physical attributes of Satan. His face, "crumpled and freckled", anticipates the face of the bigoted Twal of The Inheritors, who is called by Lok "the crumpled woman".

Jack and his group voluntarily take care of the physical needs of the boys on the island: the choirboys will hunt for pigs and tend the rescue beacon. This is an awesome responsibility, and members of the hunting party, recently freed from a rigid religious system, forget the most important function -- to keep the fire alight -- and quickly expand their responsibilities to include the irrational. Hypocritically, Jack accepts the existence of the "snake-thing", the "beastie", even though he knows, logically, that there is no such thing:

> "Ralph's right of course. There isn't a snake-thing. But if there was a snake we'd hunt it and kill it. We're going to hunt pigs to get meat for everybody. And we'll look for the snake too --"
> "But there isn't a snake!"
> "We'll make sure when we go hunting" (p. 48).

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1. See below, pp. 49, 53 ff.

By his affirmation that the "snake-thing" may exist, Jack appeals to the irrational belief and imagination of his young charges. His argument, like most religious arguments, passes from the negative to the hypothetical to the positive, but the transition seems logical enough to his gullible audience. Using this illogical argument, Jack causes fear of the beast to pervade the minds of the boys. Even Ralph half believes in the beast's existence, as he exclaims to Jack and Simon while he builds a shelter for the frightened "littluns" (pp. 65 - 66). Jack initially retorts that the littluns were "batty", but soon says that he himself has felt the presence of the beast on hunting trips:

> "There's nothing in it of course. Just a feeling. But you can feel as if you're not hunting, but--being hunted; as if something's behind you all the time in the jungle" (67).

Jack, the choir leader, invents religious rituals and costumes of his own design ostensibly to keep the beast at bay. He paints his face for camouflage, using bizarre colours to enhance his role of tribal chieftain and high priest. He sees himself as "an awesome stranger", and his appalling mask frees Jack from "shame and self-consciousness", frightens Bill and compels Samneric

to follow Jack and Roger in the hunt (pp. 79 - 80). The signal fire forgotten, priorities are no longer controlled by reason but by emotion stimulated by ritualistic chants and dances and the satisfaction of the successful hunt. A ship sails past the island, unaware of the existence of the boys, as a direct consequence of their shirking responsibility (pp. 82 - 84). When Ralph and Piggy angrily draw this fact to Jack's attention, he responds first with violence, and then with assumed hypocrisy makes a flamboyant apology. Thus he recaptures the admiration of his doting flock, who continue to follow him with an irrational pride (p. 90). By subtle application of emotional appeal, Jack captures the sympathies of most of the boys. His rage is "elemental and awe-inspiring" and combined with his painted face frightens the majority into submission. While Ralph and Piggy try to suppress any thought of the beast, as we shall see in the next chapter, Jack deliberately aggravates the fear of the youngsters by admitting that he himself is afraid. "'Serve you right if something did get you, you useless lot of cry-babies!'" he says, scaring them with the idea of "'a thing, a dark thing, a beast, some sort of animal'" (p. 103). The beast has already obtained a foothold in their imaginations as a replacement for God.

Evidence of the physical existence of the beast comes from Phil, who in a nightmare saw "something big and horrid moving in the trees" (p. 106), Percival, who affirms that the beast came from the sea (p. 110), and an unidentified littlun who suggests that the beast may be a ghost (p. 111). The overwhelming majority of the boys, other than Piggy, clearly believe in ghosts, and when Jack realizes that the majority have played into his hands, he sees his chance to rebel openly. "'Bollocks to the rules!'" he cries. "'We're strong--we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat--!'" With a wild whoop, Jack leads the boys in a "black mass that revolved" down the beach. Thus the choir disappear as they first appeared--as a single dark body; but the implication of the religious meaning of "black mass" is emphasized by the fact that the two orderly columns of choir boys have degenerated into revolving disorder. Only Ralph, Piggy and Simon are excluded from the ensuing ritual of mingled hysteria and terror (pp. 114, 115).

The frenzied rituals and the constant talk of beasts and ghosts lead the boys irrationally to accept the existence of the beast in a physical form when their prejudiced fears prevent them from investigating the object on the mountain more closely. The physical existence of a strange

object is undeniable, but Samneric's interpretation of what they saw on the mountain is incorrect. From the reality of seeing the object sitting up and seeing its obvious physical characteristics, the twins let their imaginations run rampant:

> "There were eyes -- "
> "Teeth -- "
> "Claws -- "
> "We ran as fast as we could -- "
> "Bashed into things -- "
> "The beast followed us -- "
> "I saw it slinking behind the trees -- "
> "Nearly touched me -- " (p. 124).

The scratches on Eric's face add to the drama, and not even Piggy can doubt their word. Simon alone remains incredulous (p. 128), while Ralph clearly believes in it (p. 140), and identifies it with the boar which he hit with his spear.

Ralph's introduction to the hunt shows him that his true interests lie in the irrational world of spirit and imagination. When he spears the boar, he is as "full of fright and apprehension and pride" as Jack: "He sunned himself in their new respect and felt that hunting was good after all." Later in a mock ritual, Ralph, in "sudden thick excitement" jabs at Robert with a spear. Impulsively, he forgets rational restraint and fights to get near, "to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was over-mastering" (p. 142). Jack's hypnotic rituals lead even the most

sensible boys into irrational frenzy, and eventually Ralph and Piggy join forces with Jack in the murder of little Simon (pp. 188, 192).

In spite of Ralph's feelings and desires, Jack refuses to accept Ralph as a hunter as long as he retains his chieftainship. After Jack, Roger and Ralph return from the mountain where they observed the "beast" first hand and fled in terror, Jack manipulates the situation to his advantage when he remarks that Ralph behaved like a coward and failed as chief (p. 157). Jack's attempted coup d'etat fails and he forms his own tribe, consisting at first entirely of choir boys: "Each of them wore the remains of a black cap and ages ago they had stood in two demure rows and their voices had been the song of angels" (p. 165). Knowing with intuitive leadership exactly what will appeal to the hunters, Jack incorporates in his developing theology the dogma that they will not hunt the beast but will leave some of the kill for it so that it will not bother them. In an ensuing post-hunt ritual, the sacrificed sow's head becomes the Lord of the Flies.

Once committed to Jack's religious system, the boys believe any nonsense they are told; any explanation which comes from their infallible chief is accepted as truth. In a parody of orthodox Christian beliefs, Jack

says that the beast came "disguised" as Simon; yet when Simon was killed, the beast was not. Jack, former chorister and now high priest, is always prepared with a new religious twist: "A theological speculation presented itself. 'We'd better keep on the right side of him anyhow. You can't tell what he might do'" (pp. 197 - 198).

When Ralph and Piggy confront Jack and ask him for Piggy's glasses, they make the mistake of approaching the grade-three thinkers with "an intolerant contempt and incautious mockery" just as the young Golding might have;[1] Ralph calls Jack "a beast and a swine and a bloody, bloody thief" and his savages "painted fools" (pp. 219 - 220), while Piggy calls them all "a crowd of kids" and "a pack of painted niggers" (p. 221). Piggy appeals to logic and rules, but Roger, a grade-three thinker in excelsis, replies "with a sense of delirious abandonment" by levering a huge boulder on Piggy's head (p. 222). Roger's murderous act brings with it "the hangman's horror". Morality flies to the winds as Roger takes over the responsibility of torturing Samneric (p. 224). Ralph recognizes that he

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1. "Thinking As a Hobby", op. cit., p. 225.

will not be left alone "'Cos I had some sense'" (p. 229). As Eric tells him, "'Never mind what's sense. That's gone -- '" (p. 232). The twins are tortured again until they reveal Ralph's hiding place, and the chase across the burning island ensues.

The boys who follow Jack irrationally fall into a pattern of behavior without thinking about the alternatives and without caring about the consequences. They adopt their cult simply to satisfy their blood lust. Their choice of religion is made for selfish and irrational reasons. Even those who are forced to join Jack's group compromise their beliefs.

Tribal prejudice of the type exhibited by Jack and his followers in their fight against Piggy and Ralph is caused, not by spontaneous hatred rising solely out of the human heart but by the structured concept of the world which each irrationally adopted philosophical system, incomplete as it must be, teaches its adherents. When the boys on the island fight their irrational tribal wars, they are merely following the example of their parents who are fighting against "the Reds". In this way, Golding manages to strike his readers with a fact that they cannot ignore. Children may be brutal to each other, but they learn their brutality from the adult world. Like the

prejudice of their parents, the boys' prejudice extends to anyone who does not fit into their own pattern of things, their own system -- and to those who differ physically from themselves. Piggy is automatically ostracized and insulted with derisive jeers pointing up his obesity (p. 29). Most of the conflicts of this sort in the world can be explained in terms of prejudice engendered by unfounded and irrational nationalistic myths passed on from father to son, inaccurate but believed totally. It is this type of colloquial history that Golding sought to symbolize in his use of the dead parachutist which is mistaken for the beast.[1] "This," says Golding, "is a different force from campus history.

> It is a history felt in the blood and bones. Sometimes it is dignified by a pretty name, but I am not sure in my own mind, that it is ever anything but pernicious . . . . My point is that however pathetic or amusing we find the lesser manifestations of prejudice, when they go beyond a certain point no one in the world can doubt that they are wholly evil.[2]

The terror that the boys experience is unfounded but stems, as Simon suggests, from within man and the

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1. Golding, Hot Gates, op. cit., pp. 91 - 96.

2. Ibid., pp. 91 - 92.

systems he has created for himself (p. 111). Golding's beast, the cause of all the problems confronting the boys, is not an inherited mythological archetype, a Jungian "collective consciousness." The beast is the unseen element of prejudice and hypocrisy engendered by irrationally conceived off-campus history, the sort of "history" that is passed down from father to son and mother to daughter complete with prejudices and hypocrisies similar to those exhibited by Tanakil's mother in The Inheritors. National, racial and tribal prejudice have been "handed down from generation to generation" and have become "habits of feeling which have acquired a force of instinct . . . . They are an unconscious legacy wished on children by their parents." Golding adds:

> These impulses, prejudices, even perhaps these just hates which are nevertheless backward-looking are what parents luxuriating in a cheap emotion can wish on their children without being properly conscious of it and so perpetuate division through generations.[1]

The boys' worship of the beast complete with all its ritual, can be interpreted as a form of nationalism, in which the beast represents a prejudicial form of history passed on from father to son. Golding says of the beast

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1. Ibid., p. 92.

that will not lie down on the mountain, "The flags, the heroism and cruelty are galvanic twitches induced in its slaves and subjects by that hideous, parody thing."[1] Since they are motivated by emotion rather than reason, grade-three thinkers are more susceptible to the beast than refined thinkers. They worship nationalism, praise war, hate the members of "enemy" nations or tribes and promulgate their own brands of McCarthyism by making substantial sacrifices to "the beast". In an explanation of his fable form, Golding twice refers to George Orwell's Animal Farm,[2] where pigs, symbolizing the most intelligent of animals, outmanoeuvre the other animals to attain political control of the farm and transform the "democracy" into a totalitarian state. It is no coincidence that the boys should kill a pig and place its head, the seat of reason, on a stick as a sacrifice to the "beast". It is no coincidence that they should plan the same fate for Ralph (p. 234). It is no coincidence that when Piggy falls forty feet from the cliff, "his head opened and stuff came out and turned red" (p. 223). Jack deliberately destroys reason. He does not want to destroy the beast,

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1. Ibid., p. 94.
2. Ibid., pp. 86, 96.

however, since his religion is based on its existence and fear of reprisal (pp. 150, 198). The airman who represents the beast is himself the result of an irrational war, based on the nationalism that Golding abhors.

The role of the young savages in Lord of the Flies is filled in The Inheritors by the newcomers who occupy the island across the river from the overhang of the Neanderthals. They exhibit a racial prejudice less complex but similar to that of Jack and his tribe: motivated by irrational fear and religious superstition they kill the adult Neanderthals and kidnap the children. They do not attempt to communicate with the Neanderthals because communication with such creatures is not written into their religious or moral code. Instead, they regard the Neanderthals as "devils".[1] When Lok and Fa attempt to rescue Liku, the reason for the aggressiveness of the "inheritors" becomes clear: they are afraid of the inexplicable. Lok and Fa interrupt a tribal dance resembling the rituals of Jack's tribe. Golding holds up a mirror to the human race, so that we can see ourselves from a totally objective viewpoint:

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1. William Golding, The Inheritors, London: Faber and Faber, 1961, p. 228. All references, noted in the text, are to this edition.

> There was a sudden clamour of the laugh-noise, dive and twist and scribble of bird-noise, all voices, shouting, a woman screaming. The fire gave a sudden hiss and white steam shot out of it while the light dulled. The new people were flitting to and fro. There was anger and fear (p. 129).

The new people's fear is similar to the fear experienced by the boys on the island in Lord of the Flies. It is irrational, emotional, without logical basis. It might be argued that fearing the unknown is rational rather than irrational since animals who fear are not able to assess their surroundings except by experience. But the word "rational" is used by Golding in a very narrow sense: it applies specifically to the philosophy of rationalism so prevalent at the turn of the century. The unknown may harbour dangers and therefore it may seem "reasonable" -- in the colloquial sense -- to fear the unknown. But according to Golding, fear of the unknown is also irrational since it is not justified in a strictly logical sense. A rationalistic viewpoint would suggest that since animals cannot assess their surroundings except by experience, they should fear nothing unless previous experience proves that the object in question has in the past in some way harmed the individual. Any viewpoint suggesting that fear is justified on terms other than these is not strictly

rational from Golding's point of view. Also, in The Inheritors, Golding shows the Neanderthals not as human types, but as extremely advanced animals who bear all the characteristics that we "civilized" human beings like to believe control us. Fear of the unknown is peculiarly commonplace to intellectually developed human beings, and is not usually found in other animals. As Golding expressly states, animals are afraid only when fear is justified by past experience.

Hence the striking difference between the comparatively unintelligent, sub-human Neanderthals and the intelligent Cro-Magnons. As has been stressed, Golding can be interpreted in many ways, and may well have been trying to show what prelapsarian man looked like. But more importantly he used the Neanderthals as a foil for his real subjects: the forerunners of modern man. Golding's title for his second novel bears out the fact that he was trying to show the depravity of the "inheritors" of the earth. The Neanderthals are of secondary importance.

The psychological difference between Neanderthals and Cro-Magnon men is evident in The Inheritors: the Neanderthals are afraid only of objects which they know

from experience will cause them injury. They resemble in many ways the modern gorilla: they are non-aggressive, mostly vegetarian, live in small, nomadic colonies, and are grossly misunderstood by ignorant, "intelligent" man. Belief in King Kong myths popular earlier in this century, to which Jack in Lord of the Flies obliquely refers in connection with the beast (p. 126), was a modern manifestation of the situation explored in The Inheritors. Unlike the Neanderthals, modern man has many unfounded fears, mostly a result of his highly developed intelligence and imagination. Golding's point is that man,unlike animals, learns fear not only by experience but also by verbal communication. Such fears, often unjustified, are the basis of "off-campus history". When Jack suggests that ghosts may exist, the boys in Lord of the Flies have no trouble imagining ghosts -- even though they have never actually seen one. The Neanderthals, on the other hand, are incapable of comprehending an unexperienced or hypothetical situation. The role of the Neanderthals in Golding's novel is discussed in greater detail in the next two chapters. Compared to their more intelligent relatives, they have innocence and simplicity of life which Golding conveys beautifully

and believably through his complex invention of Neanderthal dialogue. As a speculative study of Neanderthal man, The Inheritors is a masterpiece of science fiction containing a richness of meaning that is hard to ignore. This thesis of necessity explores only one concept or idea found in the novel -- an idea which, however, is central to Golding's thought.

The Neanderthals see the new people as "incomprehensibly strange" (p. 137), and suffer heavy casualties in encounters with them. When Lok eventually views the new people closely, however, he is not afraid. He is momentarily shocked, but accepts the physical difference of the newcomers without prejudice (p. 139), and regards them, not as devils, but as "people". His initial feelings are of curiosity and empathy for men so thin and weak (p. 143). Even this feeling of empathy is replaced by a stronger "sudden gush of affection" when he sees them laugh (p. 144). His uneasiness returns only with the recurrence of religious ritual completely foreign to him, featuring the blaring of a rutting stag and the colouring of a bare patch of ground to simulate another stag (pp. 146 - 150).

Communication between the Neanderthals and the inheritors reaches its peak when Liku, the young Neanderthal girl, and Tanakil, the Cro-Magnon girl,

share a meal of fungus. Tanakil is as yet relatively unpolluted by the encroachments of "off-campus history" and adult irrationality, and in her innocence is able to accept Liku as a fellow human playmate (pp. 153 - 154). Tanakil understands Liku's love for the image of the earth-goddess, Oa, and builds a tent for it out of twigs and hide. Then the children communicate verbally by exchanging names (p. 156). Their friendship falters only after Tanakil's crumple-faced mother, Twal, steeped as she is in years of prejudice, "off-campus history" and third-grade thought, reacts violently and irrationally when Tanakil tries to eat some fungus:

> The crumpled woman screamed so that Liku fell over. The crumpled woman struck Tanakil's shoulder fiercely, screaming and shouting. Tanakil quickly put her hand to her mouth and pulled the fungus out. The woman smacked it out of her hand so that it fell in the river. She screamed at Liku who bolted back to the tree. The woman bent down to her, keeping out of reach and made fierce noises at her.
> "Ah!" she said. "Ah!" (p. 157).

The prejudice and irrational fear of the unknown stems from the learning process passed on from mother to daughter. After the old woman's tirade, the beautifully developing relationship between Liku and Tanakil can never again be the same. When they meet

again, Tanakil assumes her superiority, leads Liku by the wrist or leash like a puppy and screams and beats her when she fails to comply with her wishes (p. 167). Twal has exhibited all the irrational prejudice and lack of understanding that characterizes the bulk of her species, and her hypocrisy is demonstrated by her return to Liku shortly afterwards to try to communicate with the child. While she seeks to build confidence in the child, she keeps as far away from her as possible. Hypocritically, she passes Liku a gift, a stick, and then attempts to coax Liku to repeat Tanakil's name (p. 157).

Tanakil's mother is the epitome of grade-three thinkers. But with their rituals, dances, arguments and drunken bouts, the other new people prove themselves to be no better. "The old man began to shout as the woman had shouted at Tanakil" (p. 160). Pine-tree loses his temper when he discovers the old man, Marlan, eating the meat which Lok had left for Liku. The ensuing argument soon verges on violence which is quelled only by the appearance of a goatskin of wine and Marlan's reference to the protecting stag (pp. 165 - 166). When Chestnut-head returns from a hunting trip, empty-handed but wounded in some mysterious way attributed to the"devils" (recalling Eric's scratches

which were attributed to the "beast"), mob violence breaks out again. The people believe that Marlan's indulgence in Liku's meat has insulted the "devils" and Chestnut-head's injuries are construed as punishment. The confidence of the people in Marlan's religious rites is undermined (p. 168). Irrationality prevails, and Chestnut-head threatens Marlan with his bow and arrow. The people are appeased only when Marlan offers a suitable replacement for the meat he has stolen -- in the form of Liku herself. As Fa looks on in horror, Liku is brought from a tent and brutally cannibalized (p. 169). Sick at heart, Fa concludes regarding the new people the understatement that "Oa did not bring them out of her belly" (p. 173).

Golding allows the new people to experience heights of passion and terror never attained by the Neanderthals. When Lok comes face to face with a man for the first time, the man suffers agonies of terror.

> The man's head turned to Lok and he could see that he eyes were staring wide open, staring at nothing, turning with the head like the eyes of the old woman in the water. They looked through him and the fear contracted on his skin. The man was jerking his body higher and higher, the words had become a series of croaks that grew louder and louder. There was a noise coming from one of the other huts, the shrill chatter of women and then a terrified screech (pp. 183 - 184).

All this, simply because a Neanderthal stuck his nose inside a tent! As Lok and Fa flee, the screaming, shouting throng of irrational men feebly shoot their arrows into the darkness and then prepare to portage their dugouts up the mountain to the lake above the falls, leaving behind gifts to appease the "devils" (p. 199).

The Neanderthals are not intelligent enough to pinpoint the evil that the new people have brought. "'The people are like a famished wolf in the hollow of a tree,'" says Lok as he experiments with similes for the first time (p. 195), and Fa compares them to water and to fire in the forest (p. 197). Fa's simile releases from Lok's slow memory another emergency situation with which he had to cope as a young boy: "'Now is like when the fire flew away and ate up the trees,'" he says (p. 198).

Golding gives Fa keener insight into the personality of the inheritors of the earth. "'The new people are frightened,'" she says.

> "They stand and move like people who are frightened. They heave and sweat and watch the forest over their backs. But there is no danger in the forest. They are frightened of the air where there is nothing" (p. 206).

Lok also notices their fear:

> There was a hysterical speed in the efforts of Tuami and in the screaming voice of the old man. They were retreating up the slope as though cats with their evil teeth were after them, as though the river itself were flowing uphill. Yet the river stayed in its bed and the slope was bare of all but the new people.
> "They are frightened of the air"(p. 209).

Their unfounded terror stems, as Simon suggests of the boys' fear of the beast in Lord of the Flies, from within man and the systems he has created for himself.

Racial prejudice of the type exhibited by the new people against the Neanderthals is just as much a part of off-campus history as Jack's tribal prejudice in Golding's earlier book. The prejudice shown by the boys on the island is related directly to the racial prejudice shown by Tanakil -- the prejudice that she has learned from her mother. Similarly, the fear of the adult "devils" is related directly to the boys' fear of the adult "beast". The forces of off-campus history, says Golding, "are a failure of human sympathy, ignorance of facts, the objectivizing of our own inadequacies so as to make a scapegoat."[1] The "beast" of Lord of the Flies and the "devils" of The Inheritors are both scapegoats for mankind's own evil

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1. Golding, The Hot Gates, op. cit., p. 94.

nature. The fallen boys and the fallen new people do not fear anything concrete: they fear "the air" and "the darkness" -- symbolizing the irrational world of spirit.

As the new people leave, the darkness extends all around them, and takes the blame as the haunt of the "devils". "'They live in the darkness under the trees,'" says Marlan after he hears the sound of the ice-women, last glacial vestige of the old age, crash into the river. Peer as Tuami might, "he could not see if the line of darkness had an ending" (p. 233).

In The Inheritors, Golding denies the implications of the statement quoted in the book's epigraph from H. G. Wells' Outline of History that the Neanderthal man "may be the germ of the ogre in folklore." The new people used the Neanderthal people merely as the physical scapegoat or representation of an "ogre" already existing in their own fallen minds -- an extension of their own guilty nature akin to the beast in Lord of the Flies. The Neanderthal men offer the new people physical evidence for the existence of an "ogre"; the new people seize the opportunity to incorporate the existence of the devils into their theology -- just as Jack incorporates the beast into his theology. When Golding read Outline of History as an adult,

> I came across his picture of Neanderthal man, our immediate predecessors, as being these gross brutal creatures who were possibly the basis of the mythological bad man, whatever he may be, the ogre. I thought to myself that this is just absurd. What we are doing is externalising our own inside. We're saying, "well, he must have been like that, because I don't want to be like it, although I know I am like it."[1]

The Neanderthals, according to Golding, were peace-loving innocents who never killed, even for meat.[2] They did not deserve the name "devil", and the new people show a profound ignorance when they call the Neanderthals that. But the new people refuse to ask questions, just as the boys in Lord of the Flies refuse to conduct an inquiry into the nature of the "beast". When they start their voyage across the lake, the new people are saddled with impressions of the existence of "devils" lurking in the darkness, just as the boys, when they are finally taken off the island by the naval officer, retain the belief that the beast exists on the island. In fact, both the devils and the beast are figments of the guilty imagination, borne of ignorance and nyctophobia.

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1. "The Meaning of it All", op. cit., p. 10.

2. The meat obtained for Mal and Liku was from a deer killed by a wildcat.

The irrational world of spirit and imagination is contrasted sharply with the rationalistic world of logic and matter in Pincher Martin. To Golding, modern man's greatest weakness is his irrational fear of the unknown or inexplicable arising from prejudice learned from others, and sharpened by vivid imagination. In Pincher Martin, Golding tries to show how a strict rationalist can be deluded by logic -- simply because the very objects which he experiences may be illusory. The truth of logical arguments depends on the accuracy of the premises. Christopher Martin makes a series of deductions from false premises. His imagination supplies him with sense impressions which Martin mistakes for real perceptions; he confuses fact and fantasy. But once he assumes the accuracy of the illusory sense impressions, he makes rationalistic deductions which delude him into believing that he continues to live physically on a rock. Occasionally, his logic fails him, however, and Pincher the rationalist suffers pangs of fear and recalls his childhood association with the irrational world of spirit. His sojourn in the world of spirit is expressed in terms of his nightmares and unfounded fears.

Golding himself suffers from fear of the dark,[1]

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1. Golding, The Hot Gates, op. cit., p. 166 ff.

and nyctophobia is a recurring theme in his novels. Christopher Martin, whose extension of "life" on an illusory rock is a logical game played by the dying brain, lapses into pangs of fear when he remembers childhood nightmares of ghosts in the cellarage of his ancient house. The rock is an invention of his rational mind combined with his imagination. In order to believe the sensory experiences presented to him by his imagination, his experiences must remain within the framework of accepted logic. But from time to time, his logic fails and his imagination wanders so that he finds himself experiencing logically impossible phenomena such as a red lobster swimming[1] and soluble guano (p. 159). Christopher's recognition of the absurdity of a red lobster swimming leads him to recognize the fact that he is no longer physically alive -- that he is already wandering helplessly through the dark world of spirit. With this realization comes "a gap of darkness in which there was no one" (p. 153). His confidence shattered, Christopher experiences "the darkness of separation . . . deeper than that of sleep. It was deeper than any living darkness because time had stopped or come to an end." Then he says,

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1. William Golding, Pincher Martin, Harmondsworth: Penguin Books, 1962, p. 152. All references, noted in the text, are to this edition.

> "Then I was dead. That was death. I have been frightened to death. Now the pieces of me have come together and I am just alive."

He consciously tries to forget the "Terror" he experienced before the "gap of not-being", and rationalizes away the error in logic by suggesting that he is mad or that "I remembered wrongly" (pp. 154 - 155). Gradually he reasserts a measure of "sanity" by application of logic and psychological dogma.

> "The whole problem of insanity is so complex that a satisfactory definition, a norm, has never been established . . . .
> "Where, for example, shall we draw the line between the man whom we consider to be moody or excitable, and genuine psychopathic manic-depressive? . . .
> "A recurrent dream, a neurosis? But surely the normal child in its cot goes through all the symptoms of the neurotic?" (p. 158).

Thus Martin convinces himself of his sanity. His irrational fears are the fears of the normal man -- a recurrence of the fears of his childhood. "'It's like those nights when I was a kid, lying awake thinking the darkness would go on forever,'" Martin thinks. "'And I couldn't go back to sleep because of the dream of whatever it was in the cellar coming out of the corner'" (p. 126). Later he realizes that "If one went step by step -- ignoring the gap of dark and the terror on the lip -- back from the rock . . . , one went down to the cellar. And the path led back from the cellar to the rock" (p. 158). All the evil of the imagination

is expressed in the "night world, the other world where everything but good could happen, the world of ghosts and robbers and horrors, of things harmless in the daytime coming to life." He controlled these horrifying visions by thinking of something else. Otherwise, he would imagine the horrors of the cellar. Golding explains his use of the symbol in a private letter to John Peter:

> The cellar in Pincher Martin represents more than childhood terrors; a whole philosophy in fact -- suggesting that God is the thing we turn away from into life, and therefore we hate and fear him and make a darkness there. Yes, very confused but surely legitimately confused because at that depth these aren't ideas as much as feelings. Pincher is running away all the time, always was running, from the moment he had a persona and could say "I".[1]

The worlds of reason and imagination battle on, with imagination gaining control of Pincher's mind. Neat logic becomes shattered by a disarray of random thoughts, memories and illogical deductions as Martin's brain activity comes to a halt. Madness is the only excuse left to Martin for the nature of his experiences. In his imagination, he revisits the cellar, the "well of darkness", sees "coffin ends crushed in the wall" (p. 127) and walks "under the churchyard back through the death door to meet the master" (p. 163). A madman, says Martin

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1. John Peter, "Postscript (to 'The Fables of William Golding')", in William Golding's Lord of the Flies: A Source Book, William Nelson, ed., New York: 1963, p. 34.

"'would feel the rock was too hard, too real; he would superimpose a reality, especially if he had too much imagination. He would be capable of seeing the engraving as a split into the whole nature of things -- wouldn't he?" (p. 163). Then he imagines a "thing" looming in the darkness, "the heart and being of all imaginable terror", the approach of the recognition of death and the black lightning, whittling away awareness. Martin recalls a theological conversation with his former friend, Nathaniel, who had warned Martin that he would have to invent a heaven of his own if he was not "ready for the real one":

> "Take us as we are now and heaven would be sheer negation. Without form and void. You see? A sort of black lightning, destroying everything that we call life -- " (p. 167).

Ironically, Martin's physical death at the beginning of the novel came seconds after his attempt to murder Nat by swinging his ship "hard a-starboard" as Nat teetered precariously on a railing (p. 170).

Associated with the cellar and the coffins is the myth of the maggots -- the Chinese legend described by Pete, the producer at the theatre at which Martin acted before the war. Pete says that the Chinese bury a fish in a tin box, and maggots eat the fish and then

each other until "'where there was a fish there is now one huge, successful maggot,'" which the Chinese dig up, and eat (p. 124). Pete sees Martin, the"Pincher", who as the epitome of greed "'takes the best part, the best seat, the most money, the best notice, the best woman'", including Pete's wife Helen (pp. 109, 139 - 141), as the final maggot. "'Have you ever heard a spade knocking on the side of a tin box, Chris? Boom! Boom! Just like thunder'" (p. 125). Martin hears the thunder, and it is associated with "Thor's lightning" and the black lightning experienced in conjunction with the cellar (p. 172 - 173). Disguise the noise as he might, deep down Martin knows what the thunder represents. "The noise was the grating and thump of a spade against an enormous tin box that had been buried" (p. 173). Inevitably, Martin confronts the god his imagination invents -- an extension of himself and a "projection" of his mind. "'I have created you and I can create my own heaven,'" he screams, and then adds:

> ". . . Suppose I climbed away from the cellar over the bodies of used and defeated people, broke them to make steps on the road away from you, why should you torture me? If I ate them, who gave me a mouth?" (p. 180).

Martin tells the god that he prefers his own heaven of illusory existence on the rock, "pain and all," to the inevitable total destruction of the black lightning.

Finally, all that is left of Martin's illusory existence is awareness of his hands -- the main tools of his material existence -- which at first look like lobsters (p. 160, then claws (p. 176, 184). Gradually, the black lightning wears away the rock between the claws, until only the claws and the centre are left, "outlined like a night sign against the absolute nothingness."

> The lightning came forward. Some of the lines pointed to the centre, waiting for the moment when they could pierce it. Others lay against the claws, playing over them, prying for a weakness, wearing away in a compassion that was timeless and without mercy (p. 180).

Thus Pincher Martin, too selfish to die respectably, meets his second and final death -- the confrontation with nothingness.

In The Inheritors, Golding showed how a people committed to an irrational system did not have an accurate, objective view of the universe. In Pincher Martin, Golding shows that a rationalistic philosophy can be just as wrong as an irrational one simply because it makes assumptions about the real world, or rests its argument on false or incomplete premises.[1] Since some of the premises are false, sooner or later the real world must obtrude on

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1. This matter is discussed in greater detail in the following chapter.

Pincher's illusory (but logical) world and Pincher must come to realize that his commitment to the system of rationalism is not enough. Eventually, the world of spirit -- in the form of a god of Pincher's own making, originating from his own mind -- must smash his pseudo-cosmos. His reliance on logic fails him, and he is unable to explain the strange, irrational inevitability that crushes in on him in a second death.

Martin's irrational fear of the dark and the creatures it contains parallels Golding's own experiences in his childhood home next door to a graveyard in Marlborough. The cellars of the house were only a few feet away from the nearest gravestones:

> I remembered the sexton, Mr. Baker, calling them headstones and I made the final deduction that the dead lay, their heads under our wall, the rest of them projecting from their own place into our garden, their feet, their knees even, tucked under our lawn.[1]

Golding's youthful imagination needed no further spur. His deliberations invited the enemy in:

> What was the enemy? I cannot tell. He came with darkness and he reduced me to a shuddering terror that was incurable because it was indescribable.

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1. Golding, The Hot Gates, op. cit., p. 167.

In retrospect, Golding guesses that an early overdose of Poe and his own mother's attitude towards ghosts and darkness may have been responsible for his fears:

> Had my mother perhaps feared this shadowy house and its graveyard neighbour when she went there, with me as a baby? She was Cornish, and the Cornish do not live next to a graveyard from choice.

Even Golding was affected to some degree by off-campus history.

Golding's early nyctophobia is reflected vividly in his fourth novel, Free Fall, in which Sammy Mountjoy, parallel in many ways to Christopher Martin, is thrown into a broom closet by the Nazis as a punishment for refusing to talk. His vivid imagination soon invents out of "nothing" the "sum of all terror" (p. 132); the darkness becomes "full of shapes" and then the body of a lodger who died thirty years before (pp. 22, 134). Working his way around his prison, Mountjoy accounts for all space except a three-foot-square area in the centre. The irrational world of spirit and imagination goes to work. Automatically he assumes that the "thing" in the centre is a snake. His body has inherited "a hundred thousand years of loathing and fear for things that scuttle or slide or crawl," and yet there is no

logical foundation for his belief that any reptile lives in the cell. As he gropes into the centre, he feèls something smooth and damp.

> My hand snatched itself back as though the snake had been coiled there, whipped back without my volition, a hand highly trained by the tragedies of a million years (p. 136).

The damp object first feels like "an enormous dead slug," and then a "fragment of human flesh, collapsed in its own cold blood" (p. 138). Horrible as these objects may be, they are incapable of causing bodily harm -- and Sammy Mountjoy, as a rationalist, should have accepted them calmly. But his irrational fear of the unknown overshadows his reason, and he screams for help. The door is opened and Sammy sees his prison for what it really is. The "slug-thing" in the middle of the floor is simply a damp floor-cloth. Mountjoy's fears, all logically unjustified, conjured up the revulsion he experienced -- revulsion very similar to that experienced by Ralph on the mountain:

> A creature that bulged.
> Ralph put his hand in the cold, soft ashes of the fire and smothered a cry. His hand and shoulder were twitching from the unlooked-for contact. Green lights of nausea appeared for a moment and ate into the darkness.[1]

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1. Golding, Lord of the Flies, op. cit., p. 152.

"How did I come to be so frightened of the dark?" Sammy ponders, and then recalls his childhood days at the rectory after his mother's death, where he was "utterly and helplessly alone for the first time in darkness and a whirl of ignorance" (p. 119). At the rectory, "bed meant darkness and darkness the generalized and irrational terror." Mountjoy cannot isolate an exact point of change in attitude towards darkness, but knows that "once upon a time I was not frightened of the dark and later on I was"(p. 126). His phobia is associated inextricably with new, unfamiliar surroundings and strange, neurotic people like Father Watts-Watt, his new guardian, a homosexual whose love for Sammy is not merely Christian (p. 121). Hypocritically, the minister warns Sammy to pray "as a protection from wicked thoughts which all people had no matter how good they were" (p. 120). Undoubtedly Sammy's phobia stems largely from his first introduction to the church when he attempts to defile the altar first by urinating and then, when he finds he cannot urinate, by spitting on the altar three times:

> "Ptah! Ptah! Ptah!"
> The universe exploded from the right-hand side. My right ear roared. There were rockets, cascades of light, catherine wheels; and I was fumbling round on stone. A bright light shone down on me from a single eye.
> "You little devil!" (p. 48).

The traumatic experience of what surely must have been interpreted by the boy as the wrath of God is of central importance in the development of Mountjoy's irrational fear. With the verger's blow, Mountjoy's life changes drastically. While recovering from his injured ear, his mother dies and he is adopted by Father Watts-Watt partly because "the same of my reception at the altar must be atoned for," but mostly because Mountjoy "was like the full bottle of gin that the repentent cobbler stood on his bench so as to have the devil always in view" (p. 124).

Vivid in Mountjoy's youthful imagination are the words and accompanying gestures of Miss Massey, a teacher of elementary religion, who also helped temper Mountjoy's attitude towards the spiritual world. Mountjoy recalls an incident when Miss Massey punishes Johnny Spragg for missing the point of a lesson. Golding's insight of the hypocritical nature of some frustrated, spinster teachers is emphatically accurate:

> Miss Massey hit him on both sides of the head, precisely with either hand, a word and a blow.
> "God -- "
> Smack!
> " -- is -- "
> Smack!
> " -- love!"
> Smack! Smack! Smack! (p. 44).

Miss Massey's bigotry and hypocrisy are multiplied in Miss Rowena Pringle, a typical Christian spinster who ruled her class "not by love but by fear," and who hated Sammy "partly because I was hateful and partly because she was hateful and partly because she had a crush on Father Watts-Watt -- who had adopted me instead of marrying her" (p. 147). Her hypocrisy is accentuated in her sadistic use of sarcasm, "cruel, unfair and vicious," in which she finds pleasure; "for after all, it is a joy to practise one's religion and be paid for it" (p. 148).

Miss Pringle is portrayed by Golding as a typical, ignorant representative of the irrational world of spirit. She is the direct cause for Sammy's abandonment of the world of spirit and his acceptance of rationalism as a way of life. She deliberately misconstrues Sammy's serious attempts to interpret the Biblical account of Moses and the burning bush, and accuses Mountjoy, incorrectly, of "searching through the Bible with a snigger" -- which she in fact does with Sammy's notebook. Miss Pringle was "clever and perceptive and compelled and cruel" (p. 154), and her hypocrisy reaches its apogee with the notebook. She searches its private and sacred pages with more than a snigger until she stumbles on a landscape which the

artistic Sammy has drawn, consisting of hills and an elaborate woodlot in the centre. The drawing looks vaguely like the shape of a human body with elaborately-drawn adult genitalia -- with which the innocent Mountjoy is completely unfamiliar. She greets her discovery -- which is simply a projection of her mind -- with "passionate anger, with outrage and condemnation", and infers that Mountjoy has brought into her "garden" "weeds and slugs and snails and hideous slimy crawling things" (p. 156). Mountjoy is referred to his headmaster, who realizes that the alleged obscenity is Miss Pringle's own invention stemming from within her own guilty, ugly mind. She has the gall, like Miss Massey before her, to preach the virtues of love and the meaning of the crucifixion of Christ. In retrospect, Mountjoy ponders,

> But how could she crucify a small boy, tell him that he sat out away from the others because he was not fit to be with them and then tell the story of that other crucifixion with every evidence in her voice of sorrow for human cruelty and wickedness? I can understand how she hated, but not how she kept on such apparent terms of intimacy with heaven (p. 159).

Mountjoy would have adopted the way of the spirit, but he associated religion with frightening experiences at the church, with Miss Massey, but most of all with Miss

Pringle, and "the beauty of Miss Pringle's cosmos was vitiated because she was a bitch" (p. 171). It was vitiated because she paid lip-service to the wrong maker, the totem of Judeo-Christian religion, "totem of our forefathers, the subjectors and quiet enslavers of half the world.

> I saw that totem in a German picture.
> He stands to attention beside the cannon.
> There is a Hindu tied across the muzzle
> and presently the male totem of the Hebrews
> will blow him to pieces, the mutinous dog,
> for his daring. The male totem is jack-
> booted and topee'd and ignorant and
> hypocritical and splendid and cruel (p. 190).

Praised by grade-thinkers, the god of the Victorians is the totem of hypocrisy, prejudice and hatred. He is the god that condones war and nationalism, the god of off-campus history; he himself is a beast who sits nodding on Olympus, devoid of love, a mock Zeus passed from one unthinking generation to another. The totem of Christendom is rejected by Nick Shales and Sammy Mountjoy, but is accepted completely by Miss Massey and Miss Pringle.

In The Spire, Golding develops the characteristics already found in Father Watts-Watt and Jack of earlier novels into the more plastic, more human personality of Dean Jocelin. All three are representatives of the irrational world of spirit and imagination. Both Father Watts-Watt and Jocelin suffer weird complexes -- Watts-Watt's

persecution complex is replaced in the Dean by delusions of grandeur stemming from what he believes is his divinely-inspired spectacular climb to the deanery. Father Watts-Watt's persecution complex stems directly from his feelings of guilt, principally for his suppressed passion for Sammy; Dean Jocelin's vision of the spire is essentially a phallic dream motivated by his suppressed passion for his "daughter-in-God", Goddy Pangall. Both clerics retract into themselves and, absorbed with their dreams and nightmares, ignore their normal duties, leaving these to lesser church officials: in both cases a Father Anselm has taken over the actual operation of the church.[1]

Jocelin's preoccupation is with the construction of an immense spire which is to be a "prayer in stone", in praise of God the Father. Jocelin believes that he has been divinely chosen to go ahead with his plan in spite of the shaky foundations of the cathedral (p. 120). His philosophy is that "God will provide" (p. 8). He has absolute faith in his God and recognizes that "even in the old days he never asked men to do what was reasonable" (p. 121). But Jocelin does not realize that the Will of God is in fact his own personal, subconscious will. Jocelin has placed himself in the position of a god, a representation of the "male totem of the Hebrews". To

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1. Golding, Free Fall, op. cit., p. 44, and The Spire, London: Faber and Faber, 1965, p. 31. All references, noted in the text, are to this edition.

Roger Mason, the master builder, Jocelin is merely "the devil himself" (p. 123). Jocelin considers himself omniscient right at the beginning of the novel:

> I know them all, know what they are doing and will do, know what they have done. All these years I have gone on, put the place on me like a coat (p. 8).

Given this knowledge, Jocelin has an awesome responsibility to protect the rights and personalities of the people he knows. But Jocelin is a fanatic, and his omniscience in the cathedral becomes a weighty weapon. Jocelin has, in a sense, become the soul of the cathedral, and the cathedral is an external representation of the Dean. The spire, "springing, projecting, bursting, erupting from the heart of the building", is a representation of Jocelin's penis, thwarted by the celibacy of his rank. The construction work interrupts the routine of the church and sunlight, refracted by the dust, transforms the cathedral into a pagan temple whose priests, the workers, perform an "outlandish rite" (p. 10). The Dean does not realize that his initial vision of the spire is an example of his mind's deceit, parallelling the pillar of light.

The Lord Chancellor is the first person to doubt the practicability of the spire, and therefore to doubt the validity of Jocelin's vision. Even the young deacons

call Jocelin "proud" and "ignorant" (p. 13), although in his pride Jocelin is unable to comprehend that they refer to him. Jocelin is comforted by a new illusion, a mysterious "presence" in his spine (p. 22). In reality, the feeling is the initial symptom of the consumption of the spine which takes Jocelin's life. But Jocelin interprets the feeling as his "guardian angel", and thinks, "I can bear anything now" (p. 26). Similarly, when the dumb Gilbert sculpts Jocelin's face in a caricature resembling a crow, Jocelin misinterprets the art work: "'Don't you think you might strain my humility, by making an angel of me?'" he says, and when he notices "the wide blind eyes," he thinks, "It is true. At the moment of vision, the eyes see nothing" (p. 24).

Jocelin's pride bubbles to the surface during his encounter with the sacrist, Father Anselm, who obliquely implies that Jocelin is destroying the church with the spire construction. Realizing that his friendship with Anselm is in jeopardy if construction continues, Jocelin has to weigh the value of friendship against construction. The same decision faces him as faced Sammy Mountjoy in Free Fall when his headmaster told him,

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1. Golding, Free Fall, op. cit., p. 178.

> If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice. Something, anything. But what you get is never quite what you thought; and sooner or later the sacrifice is always regretted.[1]

Sammy sacrificed everything for a girl named Beatrice Ifor. Jocelin sacrifices everything for the sake of the spire. "I didn't know how much you would cost up there, the four hundred feet of you," he says. "I thought you would cost no more than money. But still, cost what you like" (p. 35). Later he adds, "Let them fall and vanish, so the work goes on!" (p. 49). When a man of responsibility adopts such an attitude towards the lives of his charges, guilt for whatever happens must fall squarely on his shoulders. For the sake of his blind commitment to the irrational world or spirit, Jocelin must bear the responsibility for the murder of Roger Mason's best stonecutter, for the murder of Pangall and the accidental death of another man, for demoralization and destruction of his flock. Jocelin, the "father in God" of all connected with the church, refuses to distinguish his own will from God's. "'You'll see how I shall thrust you upward by my will,'" he tells Roger. "'It's God's will in this business'" (p. 40). The

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1. Golding, Free Fall, op. cit., p. 178.

object of his will is a dare. "'And what is the good of a small dare Roger? My dares are big ones!'" (p. 44). Mason and his fellow workers will not build on irrational dare alone. They need concrete proof of solid foundations upon which to build. They do not believe in Christian miracles, and cannot build on vacuous dreams. Searching for foundations, the men dig a pit below the crossways, ironically at the very spot where Jocelin first saw the vision of the spire years before (p. 134). With the onset of rains, the graves on either side of the choir are disturbed by water. The pit is contaminated by the stench of the dead, and maggots writhe on the bottom. The pit resembles the cellarage and box of maggots in Pincher Martin, the cell of Free Fall and the cellar of Golding's own youthful days. The maggots looked like "that which ought not to be seen or touched, the darkness under the earth, turning, seething, coming to the boil." Jocelin's reaction is similar to that of Ralph when he put his hand in the ashes at the top of the mountain and Sammy when he touched the rag in the middle of his cell. His imagination goes rampant:

> Doomsday coming up; or the roof of hell down there. Perhaps the damned stirring, or the noseless men turning over and thrusting up; or the living,

> pagan earth, unbound at last and waking, Dia Mater. Jocelin found one hand coming up to his mouth; and all at once he was racked with spasms, and making the same sign over and over again (p. 80).

As the ground creeps and the pillars sing, Jocelin figuratively takes the whole weight of the spire onto his shoulders (p. 81). His obsession, his fanatic determination, is accentuated by his treatment of the workers -- and anyone else connected with the church -- as cards in his cruel game of solitaire. The people, including Goody Pangall and Roger, are his "tools" or "instruments" and nothing more. He uses Goody as an enticement to keep Roger at Barchester (p. 64), and then has a dream -- the first in a series -- in which Satan becomes identified with his own latent sexual desire for Goody Pangall.

Paradoxically, Roger realizes that he is trapped (p. 86). Both he and Jocelin realize that if Roger stays to build the spire, his affair with Goody will reach extremes. Only Jocelin has the power to release him from his work -- and therefore from his affair with Goody -- by freeing him from his contract. Jocelin is in a position not only to save Roger personnel problems which are developing, but also to save him from further adultery. When Jocelin refuses to release Roger from

his contract, the men riot. Pangall is murdered and stuffed in the pit beneath the crossways as Roger and Goody, horrified, look at each other "in anguish and appeal, in acknowledgement of consent and defeat" (p. 90).

The complications developing from the construction of the spire are presented to Jocelin's ever-active imagination in "an instant vision of the spire warping and branching and sprouting" (p. 95). In another vision, he sees a devil with hair streaming red like Goody's, and with a dumb mouth like that of the sculptor. Together, complementing each other, the sculptor and Goody fill all the requirements of Jocelin's sexual desire: beauty coupled with obedience.

Another branch is added to the sprouting spire when Jocelin, mourning the loss of Pangall, tries to offer Goody sympathy and consolation. "'My child, you are very dear to me,'" he says, and Goody's whispered answer expresses all the terror that Jocelin's folly has brought upon her: "'Not you <u>too</u>!'" (p. 100). Later that day, Jocelin learns from Rachel that Goody is with child (p. 110). Only when Jocelin witnesses Roger and Goody having intercourse in the swallow's nest on the tower does the full implication of her pregnancy strike him (p. 125). He realizes that Rachel, Roger, Goody and he had "preformed in some unholy marriage" (p. 127). When

the Abbess of Stilbury offers to take the girl, who is regarded as "Jocelin's whore" (p. 134), she asks for the equivalent of "a good-sized dowry"; money in hand, Jocelin goes to Goody's cottage, where he sees Rachel beating Roger with a broomstick, strands of Goody's hair dangling from her hand. The shock of the encounter causes Goody to have a miscarriage, the "dowry" money is dropped and stained with Goody's blood, and the baby is stillborn. (pp. 136 - 137).

After Goody's death, Jocelin becomes haunted by dreams of Goody, and "Satan was given leave to torment him, seizing him by the loins, so that it became indeed an unruly member" (p. 138). Roger Mason turns to drink and eventually defects (p. 152), and only by promising the remaining men more money can Jocelin be sure that construction will continue, under the direction of Jehan. When the spire is finished, the octagons are dropped into place with a resounding crash which impacts the spire into the top of the tower. Then Jocelin is brought rudely back from his fantasy world, and is required to answer questions put to him by the Visitor who has come from Rome to investigate complaints laid by Father Anselm.

Jocelin must search in the irrational world of spirit and imagination for a scapegoat for his own guilt

complexes. He comes to the conclusion that he has been "bewitched" by Goody (p. 156) and tries to explain the situation to the Visitor. He says that Goody is woven into the spire.

> She died and then she came alive in my mind. She's there now. She haunts me. She wasn't alive before, not in that way (p. 166).

He says that he must have known subconsciously about Pangall's impotence and arranged Goody's marriage to Pangall to keep her for himself. But this decision came from "down in the vaults, the cellarage of my mind." Superstitiously, Jocelin believes that the completed spire can stand only with the Holy Nail brought from Rome; and during a gale he climbs to the capstone of the spire and drives the Nail feebly into the wood. When he descends, he falls in the crossways and in a passage of sheer poetic brilliance on Golding's part sees a vision of small devils dancing and singing the ageold rhyme,

> For want of a nail the shoe was lost,
> For want of a shoe the horse was lost,
> For want of a horse the rider was lost,
> For want of a rider the kingdom was lost --
> (p. 177).

As he looks on, a devil, innocent and beautiful, approaches him with red hair streaming and says, "'But it's just a game we're playing, Father!'" Golding with great skill of narration expands the vision into an orgasm of atonement:

> She came towards him naked in her red hair. She was smiling and humming from an empty mouth . . . . He could not see the devil's face . . . ; but he knew she was there, and moving towards him totally as he was moving towards her. Then there was a wave of ineffable good sweetness, wave after wave, and an atonement (p. 178).

At this point, Jocelin fully believes that he has acted under the will and direction of God, and that he was chosen by God to become Dean so that he could build the spire. The ugly truth comes to Jocelin with the arrival of his Aunt Alison, "the naughty one", still looking for a grave beside the high altar. With measured hypocrisy, Jocelin says that she would defile the altar. Alison is quick to point out that the altar is already defiled -- by Jocelin himself. Weakly the Dean replies that he was chosen to do his work.

> "Chosen?"
> "By God. He does, after all. Then I chose Roger Mason. There was no one else to do it -- who could do it. Then all the rest followed" (p. 184).

The justification for Jocelin's entire project is based on the premise that the Dean was chosen by God. All the sins that followed were rationalized away by reference to that premise. But Aunt Alison proves that the premise is false: "'Listen nephew. I chose you'" (p. 184). She explains that when she was the king's mistress, she had requested that Jocelin be

promoted, and the king had complied with her wishes. All of Jocelin's efforts have been without divine inspiration. The only explanation for his drive and determination, for his compulsive will, revolves around his passion for Goody Pangall. In retrospect, when he recovers from the shock of his aunt's revelation, he recognizes the true nature of his obsession. But still he refuses to face the full implications of his guilt, and like Jack and the "new people" of Golding's earlier novels, retains a theological scapegoat to account for his actions. He still blames the innocent Goody, and concludes that "when one's mind turns to one thing only, and that not the lawful, ordained thing; but to the unlawful", "it must be witchcraft!" (p. 186).

With the disillusionment that comes with truth, consumption of the spine strikes Jocelin a painful, crippling blow. He sees the spire as a mass of branches and tendrils, growing out of control, bearing the fruit of complication and sacrifice, "twining, engulfing, destroying, strangling" (p. 194). Jocelin himself is caught in the tendrils of the spire. Nevertheless, he recognizes it, as we must, as a spire of prayer, a part of his sincere worship. Thus when Father Adam tries to teach Jocelin the various stages of prayer, Jocelin

correctly exclaims, "My spire pierced every stage, from the bottom to the top!" (p. 198). The puzzle that Jocelin cannot answer is, What holds the spire up, if not the will of God? He concludes: "I shall never know the truth until they take the cathedral apart stone by stone like a puzzle . . . . And not even then" (p. 199).

Jocelin leaves the deanery to go to Roger Mason's house, seeking his forgiveness. Outside the deanery, "His head swam with the angels, and suddenly he understood there was more to an apple tree than one branch.

> It was there beyond the wall,
> bursting up with cloud and scatter,
> laying hold of the earth and the
> air, a fountain, a marvel, an
> appletree (p. 205).

Humbled, Jocelin is freed from the bigotry of a system and can appreciate the marvels of creation -- the appletree and a kingfisher -- from a new viewpoint.

Yet he has not atoned for all his sins and does not yet recognize the enormousness of his own guilt in using and demoralizing Goody and Roger and the rest of the workers. In spite of all his own wickedness, he cannot get the thought out of his mind that Goody was a witch who has cast a spell on him. Therefore he appeals to Roger to tell him if Goody knew about or consented to the murder of her husband and his subsequent burial under the

crossways. If so, says Jocelin, "there could be no horror as deep -- And of course a creature like that would haunt me!" (p. 213). Persisting in his quest to find the truth about Goody, Jocelin once again tries to point to her as a scapegoat on which to pin the blame for his actions. He does not realize that even if Goody had known about and consented to the murder of Pangall, her sin in doing so would still be a mere fraction of Jocelin's own sin. Roger is fully aware of Goody's innocence, and is sickened by the implication of Jocelin's investigation. He refuses to answer his queries and throws him bodily out of the house, where the people wait with flails (p. 215).

"If I could go back," thinks Jocelin on his deathbed, "I would take God as lying between people and to be found there. But now witchcraft hides Him" (p. 220). Hopefully, he looks up to the heavens but "there was a tangle of hair, blazing among the stars; and the great club of the spire lifted towards it" (p. 221). Participating in this imaginary consummation of his marriage to Goody, and the symbolic marriage of the spiritual and the physical, of heaven and earth, Jocelin sees a fleeting glimpse of all the people of the world in abstraction, and thinks: "How proud their hope of hell is. There is no innocent work. God knows where God may be." He notes the irony

of the fact that the people who are helping him into heaven know nothing about heaven themselves. "What is heaven to me," he thinks, "unless I go in holding him by one hand and her by the other?" (p. 222).

Suddenly, in the climactic poetry of his final vision, his wish is realized. Through the window, he sees the spire, dividing the sky.

> The division was still and silent, but rushing upward to some point at the sky's end, and with a silent cry. It was slim as a girl, translucent. It had grown from some seed of rosecoloured substance that glittered like a waterfall, an upward waterfall. The substance was one thing, that broke all the way to infinity in cascades of exultation that nothing could trammel (p. 223).

Terror and joy become indistinguishable as he flashes through "panicshot darkness" like a bluebird. In the final swoop of his soul, Jocelin realizes the paradoxical significance of his creation:

> It's like the appletree!

If The Spire demonstrated the hypocrisy, pride, conceit and prejudice of the high-ranking medieval clergy, The Pyramid[1] is Golding's attempt to show the hypocrisy, conceit and prejudice engendered by the social pyramid of mid-Twentieth Century England. The Pyramid is divided into three unequal but chronologically

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1. William Golding, The Pyramid, London: Faber and Faber, 1967. All references, noted in the text are to this edition.

distinct episodes. The reference to the number three or multiples of three has broad symbolic connotations. The main characters in the first episode are three teenagers: Evie Babbacombe of the lower class, Oliver of the middle class, and Bobby Ewan of the upper class. All three children are automatically labelled by the position retained in society by their parents: Evie is the daughter of the lowly Town Crier, Oliver is the son of a dispenser and Bobby Ewan's father is the prestigious town doctor. Their social stratification matches their physical age and height: Evie is three months younger and three inches shorter than Oliver, while Bobby is three months older and three inches taller (pp. 14, 19). The town is called, appropriately, Stilbourne, and, close as it is to Barchester, seems to be akin to the Stilbury of The Spire, which has some identical characteristics, including a prominent bridge. Golding implies that the name Stilbourne is appropriate chiefly because the traditional social system, a product of off-campus history, prevents class interaction and social mobility. In spite of the town's small size, the Victorian attitudes are untouchable: the town crier, Sergeant Babbacombe, is a symbol of the sort of progress that has been made during the past two hundred years, signifying reliance on traditional bigotry and prejudice rather than on any objective view of life.

Evie's membership in the lower class had caused Oliver and his family to spurn her. "Of course we had never spoken," says Oliver to himself. "Never met. Obviously" (p. 13). The distance between Oliver and Bobby Ewan is just as great. Oliver's mother keeps "regretting the social difference between the Ewans and ourselves," and Oliver recalls a childhood conversation held between the boys which accentuated their social difference:

> We had hardly been out of our respective prams.
> "You're my slave."
> "No I'm not."
> "Yes you are. My father's a doctor and yours is only his dispenser."
> That was why I pushed him off the wall into the Ewans's cucumber frame, where he made a very satisfactory crash. Not suprisingly we drifted apart after that . . . " (p. 23).

Just as Oliver learns his social position from his parents, so Robert learns his from the elder Ewans and from the high-class school he attends. His superior airs are typical of the traditional British upper class engendered by the existence of aristocracy and dating back to pre-Victorian times. When Oliver insults Robert, the doctor's son automatically assumes a snobbish attitude and gives Oliver a "Look":

> It was the sort of Look that kept the Empire together, or quelled it at least. Armed with that Look and

> perhaps a riding crop, white men could keep order easily among the clubs and spears. He walked with great dignity into the house, duke's profile high, attention straight ahead (p. 23).

Almost every character in The Pyramid has a hypocritical double standard: one is ribald, physical love and other is ideal, spiritual love. Oliver's "spiritual" love is represented in his infatuation for the unapproachable Imogen Grantley, who is five years his senior and engaged to be married to Norman Claymore, publisher of the Stilbourne Advertiser. Oliver takes out his frustration on his piano which, he admits, expresses "all the width and power of my own love, my own hopeless infatuation" (p. 11). "In my head, Imogen drove his green, open Lagonda across the downs, her long, reddish hair flying back from her pale face . . . ." Oliver dreams that his Dantesque love is rendered insensible by a lightning bolt which kills her fiance, and he dreams he has the opportunity to rescue Imogen and carry her in his arms (p. 12).

In the middle of his dream, Olly is awakened by the sound of a pebble thrown against his window by Evie Babbacombe, who requests him to help Bobby Ewan get a car out of a pond where it rolled while Robert and Evie were occupied making love. Soon the Evie-Imogen,

physical love -- spiritual love dichotomy becomes established. After the success of the rescue operation, Oliver again thinks about Imogen, but in a novel way:

> I realized in a puzzled kind of way that I had not thought of Imogen for hours and hours. She came back into my mind and pushed my heart down as usual; but this time in a way that I was quite unable to understand. She made pursuit of Evie not only urgent and inevitable; the mere thought of her quickened me to desperation. It was -- and even then I felt the absurdity of it -- as if since she had got engaged to be married I was forced into some sort of competition with her and him (p. 42).

If Olly's relationship to Imogen is reflected in his music, Olly's interest in Evie is pure chemistry. Music, as a mode of expression of the spiritual world, reflects all the artistic whims and the idealistic love for the unattainable Imogen, while chemistry, associated with the desire to study science at Oxford, reflects Olly's physical passion for Evie. The girls are subjected to even closer comparison when he ponders about their physical attributes, and what they would look like naked (p. 56). His feelings come to the boiling point when his parents not only refuse him permission to buy Robert's bike, with which he intended to seduce Evie, but also announce that Imogen is to married at Barchester Cathedral in a few weeks. "'After all, Father,'" Olly's mother says

"'her great-uncle *was* Dean'" (p. 66). The association of Imogen with Goody Pangall of *The Spire* could hardly be more specific.

Upon hearing the news, Oliver flies into a blind rage and expends his passion on the instrument which binds him to Imogen: the piano. He hits and breaks the walnut panel of the piano with his fist, runs outside, finds Evie and practically rapes her on the hill overlooking Stilbourne. Having lost his virginity,

> even the thought of Imogen, though she caused me my usual pang, brought no more than a covered one, a pang with the point blunted. I pinned the memory of a scented, white body over it. I found myself wishing strange things, wishing that Imogen might know I had *had* Evie (p. 75).

Later, when he finds that Evie has masochistic qualities suited superbly to the tastes of the sadistic Captain Wilmot, Oliver sees his parents and an illusory Imogen from the hill on which he and Evie sit.

> All at once, I had a tremendous feeling of thereness and hereness, of separate worlds, they and Imogen, clean in that coloured picture; here this object, on an earth that smelt of decay, with picked bones and natural cruelty -- life's lavatory (p. 91).

Evie, of the physical world, is used by Oliver as "plaster" to stick over the wounds left by his thoughts of Imogen, his spiritual love (p.97). But there is only "a blue

distance" where the spire should be. Frustrated by his knowledge of the ceremony taking place just beyond his reach, he turns to Evie for physical consolation -- and has intercourse with her in plain sight of town.

Oliver's passion for Imogen is laid aside while he attends Oxford, but at the end of first term, he encounters her again playing the lead role in the triennial production of the S.O.S. -- the Stilbourne Operatic Society. Imogen's name has changed significantly -- she is now Mrs. Claymore -- but she still "really looks like a princess" to an infatuated Olly. He receives his mother's news of Imogen's involvement in the S.O.S. with mixed feelings:

> I knew that Imogen sang. It was perfection heaped on perfection and I made a mental note to go for a very long walk next day, lest I should hear her and be hooked again (p. 117).

But he cannot flee the situation, since his mother has arranged for him to take the part of the gipsy who plays the violin to the princess, Imogen, and the prince, Norman Claymore. "'And of course,'" says Olly's mother helpfully, "'it's then that they fall in love --'" (p. 118). Ironically, the music that Olly the gipsy is required to play is the very piece that he had played with such feeling at the peak of his secret passion for Imogen.

As Norman Claymore gives stage directions for Olly's entry during the first rehearsal, Olly cannot keep his eyes off Imogen, and he plays so loudly that he cannot hear the gnat-like voice of Imogen's husband. Finally, a makeshift mute seems to solve the problem, and Oliver and Norman become "a couple of gnats" contending for and revolving around Imogen (p. 127). During the actual performance, however, Oliver forgets his mute, drowns out Norman altogether and receives wild applause from the audience (pp. 142 - 143). The producer, Evelyn DeTracy, remains unperturbed by the performance, and recognizes that Norman is Oliver's "hated rival" for Imogen's love. Then he adds: "'I think it's time you were cured'" (p. 144). Oliver explains to DeTracy his belief that life -- and love -- is "'like chemistry. You can take it as a <u>thing</u> -- or you can take it as a thing -- '" DeTracy views life as "an outrageous farce . . . with an incompetent director." Life ought to be "perceptive", DeTracy says, and he shows Oliver pictures of himself in ballerina's costume. Oliver's reaction is far from perceptive:

> I roared with laughter.
> "What on earth's this?"
> "Just making a point, Oliver.
> To the perceptive. Give it back,
> will you?"
> But I was looking through the sheaf.

> The costume was the same in each and so was Mr. DeTracy. In some of the photographs he was supported by a thick, young man; and in each of these, they gazed deep into each other's eyes, I laughed until it hurt.
>
> "Give them back, now, Oliver."
>
> "What was it?"
>
> "Just a farce, that's all. Give them back, please" (p. 149).

The "farce" is the farce of life for the homosexual DeTracy. Oliver is not perceptive enough to comprehend this and therefore fails DeTracy's test. DeTracy's faith in him as "literally the first human being" he has met in Stilbourne (p. 146) has been shattered by his attitude towards DeTracy's own human weakness. The idealistic love he offered to Oliver becomes blatant physical sex when the youth returns to him with a complex problem: How can he get his long halberd onto the stage when the back stairway is jammed? DeTracy remarks:

> "He couldn't get his halberd up the back passage. They'll never believe it."
>
> "What shall I do?"
>
> "You'll have to enter from in front, then, won't you?"
>
> This brought on a paroxysm of shaking; and at the very top of him his tiny tuft of plastered-down hair suddenly broke loose and stood straight up, like a horn.
>
> "But they'll see me!"(p. 152).

Oliver's promised cure for his love of Imogen comes when he turns up late and misses his entrance cue. Imogen

angrily tells him to leave (p. 153), and then in the Great Duet she proves herself an awkward singer, treading with "ignorant, ungainly feet, " out of time but "indifferent to the fact that she could not sing." Sadly, but with relief, he realizes that De Tracy was correct when he called Imogen "A stupid, insensitive, vain woman" (p. 154). Freed from Imogen, Oliver has just enough time to thank De Tracy and put the drunk producer on a bus bound for Barchester (p. 155).

Like Sammy Mountjoy of Free Fall, Oliver is torn between two worlds -- the irrational world of spirit and the imagination, represented by his idealistic love for Imogen; and the rationalistic world of matter and mathematics, represented by his physical love for Evie. But his personality is divided even more sharply by his conflicting interests -- his love for music as a mode of the spiritual world, and his love for science as an expression of the physical world. The world represented by music contains Imogen, but it also contains Cecilia Dawlish, Oliver's music teacher. The world represented by science offers Oxford, a profitable future and Oliver's parents. The dilemma lasts only until the physical advantages on the side of the rational world of science outweigh completely the world of arts. Sammy Mountjoy rejected the world of

spirit because it contained Rowena Pringle, who was a bitch. Similarly, Oliver rejects the world of spirit because he associates it with Miss Dawlish, whom he hated. He drops music and spends his time studying science -- as Golding himself did. Thus he enters the rationalistic world of matter and mathematics. In retrospect, he describes the horror of Miss Dawlish's world, and her idealistic love relationship with Henry Williams which serves to point the direction Olly's spiritual love for Imogen might have taken had it not been nipped at an early stage.

"Bounce" Dawlish, daughter of a "failed musician" who was overly strict and prejudiced in his musical tastes, has inherited her father's nature, prejudices and attitudes. She falls in love with Williams, an obscure mechanic, and by supplying financial backing helps him rise to success. Oliver recalls his childhood days when he dreamt of "Bounce existing in a dark emptiness, a house empty of life except for a grinning piano" (p. 179). Henry is "really kind" (p. 179), and has compassion for the spinster. But Olly's mother, with the hypocrisy and prejudice of her class and station, remarks that Henry's attentions are merely "a sprat to catch a mackerel" (p. 179). Miss Dawlish's car, ironically the one which Robert and Evie used for their nocturnal escapade in the first chapter, seems to be the

focal point of affection for both Henry and Bounce, and through it, they express their affection for each other (pp. 182, 202). Henry's kindness is purely Platonic, but Bounce chooses to assume that he loves her in a sexual way and correspondingly gives up her usual masculine suit for feminine frills. But Olly's critical gape induces her to return to wearing her suit for good (p. 184). Bounce's idealistic dreams, whatever they may have been, are shattered when Henry brings his wife and child to Stilbourne. "As for Bounce," Oliver recalls, "I cannot tell down what chasms of humiliation and bitterness she was thrown or threw herself." But within a few weeks, she has adopted the whole family. Bounce's motives in sharing her house with the Williams are not disclosed, but the innocent Henry stands up for her action, and calls her a "dear, kind lady." Soon, Henry and his family call her "Auntie Cis". Henry denies that he loves Bounce in a sexual way (p. 187), but Olly hears Bounce tell Henry: "'All I want is for you to need me, need me!'" (p. 188).

Arguments between Bounce and the Williams are often and varied. Once when Bounce goes out to chastise Henry with her tongue for making too much noise, she "came back, breathing heavily, her face shining, hair draggling from the bun" (p. 190). When Henry's family finally moves out

of Bounce's house, Bounce sobs her heart out and soon devises methods to retain Henry's attention by regular accidents in her treasured car. Henry faithfully comes to the rescue, and Olly's mother perceptively remarks, "'All she wants is for him to put a little attention about her'" (p. 204). Then she adds, "'Money isn't everything. You'll find that out one day, Oliver'" (p. 204). With his mother's remark, the paradox of the human situation strikes home:

> I . . . was consumed with humiliation, resentment and a sort of stage fright, to think how we were all known, all food for each other, all clothed and ashamed of our clothing (p. 205).

As if in answer to his metaphor, he sees Bounce for what was to be the penultimate time "wearing her calm smile, her hat and gloves and flat shoes -- and wearing nothing else whatever" (p. 207). After this display of madness, Bounce is banished from Stilbourne and Olly does not see her again until long after the war. By that time, her affections are directed towards her countless pets.

Bounce has already shown her dislike for children, especially for Henry's son, Jackie, who later distinguished himself for bravery in the war. Her attitude towards Oliver's children is almost hostile. When she asks him if his daughter had started to play music yet, Oliver

answers feelingly from his own experience and his awareness of the catastrophic life Bounce has led:

> My daughter nuzzled into my trouser leg, away from the square woman with the slablike cheeks. I put my hand through her hair, feeling the fragility of her head and neck; and a great surge of love came over me, protection, compassion, and the fierce determination that she should never know such lost solemnity but be a fulfilled woman, a wife and mother (p. 212).

Bounce's final words are a revolting jolt to Oliver, thrown at him as he lovingly fondles his daughter's head:

> "D'you know, Kummer? If I could save a child or a budgie from a burning house, I'd save the budgie" (p. 212).

Her matter-of-fact manner points up the evil festering within her, an evil akin to that of Miss Pringle, the jilted spinster of Free Fall. Standing at her graveside, in front of the marble stone which announces her favourite slogan,"Heaven is music", Oliver feels a deep revulsion for a woman who abused the sacred ground of music by teaching it academically with a hovering yardstick and ticking metronome rather than teaching the genuine, unstructured music of the heart. Oliver's revulsion resembles that of Mountjoy when he was locked in the broom closet. He sees for a nauseating instant the world in which Bounce lived:

> I felt in every nerve that my shudders came out of the ground itself. For it was here, close and real, two yards away as ever, that pathetic, horrible, unused body, with the stained frills and Chinese face. This was a kind of psychic ear-test before which nothing survived but revulsion and horror, childishness and atavism, as if unnameable things were rising round me and blackening the sun. I heard my own voice -- as if it could make its own bid for honesty -- crying aloud.
> "I never liked you! Never!" (p. 213).

Later, he has a chance to analyse his feelings: "I was afraid of you, and so I hated you. It is as simple as that. When I heard you were dead I was glad" (p. 214). Bounce, like Miss Pringle before her, ruled by fear rather than love. Thus she abused the medium of the spirit to which she had access, and ruined the experience of music for Oliver, who instead pursued a career in chemistry, manufacturing poisonous gas.

Oliver cannot communicate with Bounce on a human level because she is bound up in the tradition of music that her father started. He reacts to her approach to music in a negative way. Eventually, both Bounce and Oliver are stranded on the islands of their respective philosophies -- Bounce in her irrational world of spirit and Oliver in his rationalistic world of mathematics.

Contrasted strongly to Bounce, yet parallel to her,

is the love-life of Evie Babbacombe. She too searches for the kind of tenderness Bounce wanted, but cures her emotional frustrations by using her promiscuity as an outlet. She is not riddled with guilt as Bounce is, and does not become so involved with her frustrations that she forgets to live. She has her own peculiar problem -- an acute Electra complex combined with masochistic tendencies. Her love for her father is a fantasy on a par with Olly's love for Imogen or Bounce's love for Henry. In each case, idealistic love has not resulted in fulfilment since the object of love is unattainable. But Evie finds a physical way to fulfil her dreams by combining fact and fancy, the real and ideal. She tries to love Olly in a way other than sexually and is reluctant at first to give herself to him. She sees Oliver as an ideal candidate for her genuine love. She is proud of her relationship to him, and her parents recognize in him the makings of an acceptable son-in-law (p. 60). Evie tells Olly that "everything's different" in their relationship compared to her relationship with Robert Ewan (p. 70). Her idealistic feelings for Olly dissipate when he shows that he is concerned only with physical lust, and that their love is not mutual. "'You never loved me,'" she says, "'nobody never loved me. I wanted to be

loved. I wanted somebody to be kind to me.'" Olly recognizes her need. "She wanted tenderness," he explains. "So did I; but not from her. She was no part of high fantasy and worship and hopeless jealousy. She was the accessible thing" (p. 89).

Unlike Bounce, Evie manages to escape Stilbourne, and London brings out her true qualities of womanhood. Yet the mystery shrouding her past is neither revealed nor suspected by Olly until his final encounter with her on the streets of Stilbourne. When she finally hints at the true nature of her relationship to her father,

> I stood, in shame and confusion, seeing for the first time despite my anger a different picture of Evie in her life-long struggle to be clean and sweet. It was as if this object of frustration and desire had suddenly acquired the attributes of a person rather than a thing; as if I might -- as if we might -- have made something, music, perhaps, to take the place of the necessary, the inevitable battle (p. 111).

For the first time, Evie's human qualities -- her ideals and spiritual awareness as a human being rather than a lower class "phenomenon" -- come into focus. The clouds of social prejudice hanging over Stilbourne part slightly so that Oliver can see a glimpse of Evie's undiscovered soul.

III. THE RATIONALISTIC WORLD OF MATTER AND MATHEMATICS

In any discussion of William Golding's novels, their multiplicity of meaning must always be kept in view. We must of necessity restrict ourselves to discussion of one unifying theme, and in doing so tend to lose sight of the complexity of Golding's works. All of his novels can be interpreted in many ways in terms of the Fall of Man, a return to the classical tradition, existentialism and even rigid Calvinism. Golding's art lies in his ability to convey the mosaic of life. His writings are far from simple, polemic or didactic expressions of a philosophical concept, but are impressively rich for their overtones in theological, sociological, anthropological, psychological, historical and even political areas of human involvement. He conveys his ideas to his readers with unique power and freshness, so that the reader cannot ignore their topicality and applicability. His readers come to believe in the miracles of day-to-day life -- the miracles of perception which we tend to take for granted. Golding's ideas are of secondary importance compared to the power of his poetry; yet his underlying philosophy of life cannot be ignored. His utter rejection of rationalism as a way of life is of crucial importance to the understanding of both the poetry of his novels and the uniqueness of his personal philosophy.

Before the war, Golding's interests swayed with the intellectual tide towards the sciences, in which he majored at Oxford. He believed in "the perfectability of social man; that a correct structure of society would produce goodwill; and that therefore you could remove all social ills by a reorganization of society."[1] But during the war, Golding witnessed or became aware of atrocities "from which I still have to avert my mind less I should be physically sick." While Golding recognized that man's irrational but intentional brutality to man was the cause of evil, he also saw that any concept of morality or artistic development depended on the irrational imagination. Rationalism merely ascertained what was possible and what impossible; man must depend on the world of spirit to ascertain what was moral and what immoral. Golding believed that science had been overestimated by society and had to be controlled by reference to acceptable moral codes. "It cannot be said often enough or loudly enough that 'Science' is not the most important thing," Golding has said. "Philosophy is more important than 'Science'; so is

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1. Golding, The Hot Gates, op. cit., p. 86.

history; so is courtesy, come to that, so is aesthetic perception . . . .

> Our humanity rests in the capacity to make value judgments, unscientific assessments, the power to decide that this is right, that wrong, this ugly, that beautiful, this just, that unjust. Yet these are precisely the questions which "Science" is not qualified to answer with its measurement and analysis.[1]

The arts investigate areas of man's mind which science cannot penetrate and can "cure or ameliorate sicknesses so deeply seated that we begin to think of them in our new wealth as built-in: boredom and satiety, selfishness and fear." Over-emphasis on science, on the other hand, must necessarily dull the sense of justice, morality and the capacity for creativity, for "the human spirit is wider and more complex than the whole of the physical evolutionary system." Ultimately the human spirit defies scientific analysis. It is "limitless and inexhaustible".[2]

To be of any value to man, science must be combined with the more important elements of the arts, with

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1. Ibid., pp. 129, 130.
2. Ibid., pp. 131, 132.

a viable natural and moral philosophy. Science and the arts must exist side by side, one tempering the other, but the arts must always take priority -- for science is concerned with the physical universe whereas the arts are concerned with the nature of the spirit of man.

Golding does not reject science *per se*, but rejects the philosophy which puts all its faith in science or logic or mathematics, to the exclusion of the arts. In his novels, he portrays rationalists as selfish, materialistic egg-heads wearing thick glasses and devoid of such human qualities as empathy, Platonic love or genuine concern for the welfare of others. Piggy of *Lord of the Flies* is the epitome of the modern rationalist, committed to a system too inflexible to withstand the vicissitudes of society. Ultimately, Piggy's well-being is dependant on a scientific invention -- his spectacles, a symbol of his myopic, rationalistic view of the world. Christopher in *Pincher Martin* quests after "various things", and his illusory existence on the rock is a logical game based, however, on incorrect premises. In Golding's opinion, Pincher's flaw -- to argue from unestablished premises -- is the basic mistake of rationalists the world over, who reject the irrational world of spirit

simply because it is not presented to them in overtly physical terms. Sammy Mountjoy of Free Fall adopts rationalism as a way of life, and uses the logical deductions from his adopted system -- as does Christopher Martin -- to attain his own selfish goals. His philosophy stems from his friendship with typical rationalist Nick Shales, his bespectacled science teacher. Ironically, his adherence to rationalism ends after an encounter with the egg-headed Dr. Halde in a German prisoner-of-war camp. The rationalist philosophy is adopted in like manner by Oliver in The Pyramid, who takes his cues from his bespectacled father, the dispenser. Roger Mason, the skeptical master-builder of The Spire, also symbolizes the reliance on physics and scientific precision and measurement rather than on human spiritual values.

Piggy's initial concern on the island when he meets Ralph on the beach is for the whereabouts of "the man with the megaphone" (p. 12). He is startled to learn that the adult world, with all its scientific apparatus, has deserted them: even the jettisoned passenger tube which crash-landed on the island has washed away, carrying some of the children with it.

Piggy is concerned, not with potential spiritual sickness, which Simon perceptively recognizes as the greatest danger to the boys, but with his own personal physical ailments -- his asthma, diarrhoea and obesity. Furthermore, Piggy is the first boy to make rational deductions from scientific observations. He concludes that "'We was attacked!'" and that the scar in the jungle was caused by the tube (p. 13). He suggests a logical, rational approach to organization: "'I expect we'll want to know all their names,' said the fat boy, 'and make a list. We ought to have a meeting'" (p. 16). His scientific concern for naming or categorization is matched by his seeming lack of feeling and detached attitude towards the news of the nuclear war. When Ralph tells Piggy that Ralph's father would learn of their whereabouts by inquiring at the airport,

> Piggy shook his head, put on his flashing glasses, and looked down at Ralph.
>
> "Not them. Didn't you hear what the pilot said? About the atom bomb. They're all dead" (pp. 19 - 20).

Only when his own welfare is threatened does Piggy become upset, and with his feeling of emotion, his glasses become "dimmed with mist": "'We may stay here till we die,'" he says (p. 20).

Piggy sees the need to find the children, get their names, count them, but above all to do something positive, to impose some order. Upon his suggestion, Ralph uses the conch to call the boys, and Piggy takes their names systematically at first as the youngsters appear. Piggy, Ralph and Jack are candidates for chief, and only when he realizes that there is no hope for his election does Piggy raise his hand "grudgingly into the air" to support Ralph (p. 30). Ralph is chosen simply for his aesthetic appearance and his possession of the conch; otherwise, "none of the boys could have found good reason" for his election. In fact, as Piggy realizes, Ralph is a dreamer; "what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack." Piggy is assigned to continue his job of taking names.

As a rationalist, Piggy is an able critic who can detect absurdities in the behaviour or beliefs of the masses. He is what Golding calls a "grade-two thinker":

> Grade-two thinking is the detection of contradi¢tions . . . . Grade-two thinkers do not stampede easily, though often they fall into the other fault and lag behind. Grade-two thinking is a withdrawal, with eyes

> and ears open. It became my hobby and brought satisfaction and loneliness in either hand. For grade-two thinking destroys without having the power to create.[1]

Piggy is indignant when the children act irrationally and let the fire on the mountain get out of control. He calls them "a pack of kids" and says they should have constructed shelters before bothering to build a fire. "'How can you expect to be rescued if you don't put first things first and act proper?'" he asks (p. 58). He criticizes the way the fire is built, unreasonably large "'like a hayrick'" (p. 56). He realizes that Ralph's limited leadership abilities are hampered by the impatience of the boys. "'You said Ralph was chief,'" he tells them, "'and you don't give him time to think'" (p. 59). Without Ralph's help in controlling the mob, Piggy cannot perform his duties.

Physically, Piggy is an egghead, "the only boy on the island whose hair never seemed to grow" (p. 81). He is a critic and a scientist rather than a political activist, and he takes his work seriously:

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1. Golding, "Thinking As a Hobby", op. cit., p. 226.

> "I've been thinking," he said, "about a clock. We could make a sundial. We could put a stick in the sand, and then -- "
>
> The effort to express the mathematical processes involved was too great. He made a few passes instead.
>
> "And an airplane, and a TV set," said Ralph sourly, "and a steam engine."
>
> Piggy shook his head.
>
> "You have to have a lot of metal for that," he said, "and we haven't got no metal. But we got a stick" (p. 81).

Piggy's "matter-of-fact ideas" are at first boring to Ralph, but as the arduous problems of responsibility bear down on the chief, he sees the need to emulate his fat companion:

> The trouble was, if you were a chief you had to think, you had to be wise. And then the occasion slipped by so that you had to grab at a decision. This made you think; because thought was a valuable thing, that got results . . . (p. 97).

Unfortunately, Ralph does not have Piggy's capacity for thought. Piggy "could go step by step inside that fat head of his", and "had brains". Ralph's newly-emerging common sense leads him to a reasoned plea for general improvements on the island and a rationalistic denial of the existence of the beast. "'We've got to talk about this fear and decide there's

nothing in it,'" he says (p. 102). Piggy echoes Ralph, but goes one step further up the rationalist ladder: if there is something wrong, he says, it can be put right by the application of scientific principles:

> "You have doctors for everything, even the inside of your mind. You don't really mean that we got to be frightened all the time for nothing? Life," said Piggy expansively, "is scientific, that's what it is. In a year or two when the war's over they'll be travelling to Mars and back. I know there isn't no beast -- not with claws and all that, I mean -- but I know there isn't no fear, either (p. 105).

Piggy is wrong in his assumption that there is no fear. There is no rational reason for fear, "unless we get frightened of people", yet nevertheless the fear of the littluns is excrutiatingly real. Even Ralph and Jack feel fear. Maurice expresses the dilemma precisely:

> "I don't believe in the beast of course. As Piggy says, life's scientific, but we don't know, do we? Not certainly, I mean -- " (p. 110).

Piggy's insight is limited by his logic. When Ralph asks him why there are no such things as ghosts or beasts, he replies, "'Cos things wouldn't make sense. Houses an' streets, an' -- TV -- they wouldn't work'" (p. 115).

Politically, Ralph leans more and more to the right, sympathizing with and supporting Piggy. Jack, meanwhile, has been working in the opposite direction. His chief argument in his attempt for a vote of non-confidence in Ralph's government is that Ralph is "'like Piggy. He says things like Piggy. He isn't a proper chief'" (p. 157). Jack's coup fails, and Piggy reasserts his intellectual authority by suggesting that a fire on the beach would be just as effective a rescue beacon as a fire on the beast-haunted mountain. "Only Piggy would have the intellectual daring to suggest moving the fire from the mountain" (p. 160). After this display of reason, Piggy remarks, "'It's them that haven't no common sense that makes trouble on this island'" (p. 164).

The power of the conch is grossly overemphasized by Piggy, who has a morbid concern for its welfare. The conch is the symbol of law and order, of scientific precision and just government -- all essential to the welfare of the rationalist philosophy. Without these institutions of the modern world, that rationalist philosophy cannot exist. Their presence constitutes the first premise upon which the ratinnalist belief

is founded. And herein lies the weakness of rationalism as a system of thought: it has its origins outside the realm of logic. The rationalist must make unjustified assumptions about the nature of the world -- as Piggy does about the conch and the institutions it symbolizes. Piggy cannot understand that the conch is unimportant to the other boys, who deny the necessity of law and order. When Jack, Maurice and Robert raid the camp for fire, Piggy's first concern is protection of the conch. "'When I saw Jack I was sure he'd go for the conch. Can't think why,'" he says (p. 175). Later the boys raid the camp for Piggy's glasses and again Piggy "thought they wanted the conch" (p. 207). He cannot see beyond the established system represented by the conch. His system is not large enough.

The condition of Piggy's glasses reflects the condition of his mind. When his reason becomes fogged by emotion, his glasses steam up. When one lens is broken, his reason becomes impaired. When Jack steals his glasses, his reason flies to the winds, so that he must rely on a moral request which his philosophical system denies. His last straw is his faith in the power of the conch, but even that faith becomes irrational.

Piggy's system denies the ability to discriminate between right and wrong on purely moral grounds. Such decisions, as Golding has stressed, are not a matter of scientific analysis. Yet ultimately the myopic Piggy can only appeal to Jack's morality:

> "I'm going to him, with this conch in my hands. I'm going to hold it out. Look, I'm goin' to say, you're stronger than I am and you haven't got asthma. You can see, I'm going to say, and with both eyes. But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport, I'll say, not because you're strong, but because what's right's right. Give me my glasses, I'm going to say -- you got to!" (p. 211).

Within the framework of traditional jurisprudence and established moral codes, Piggy is right. But Jack sees no need to comply with Piggy's wishes, since he has denied the value of the Establishment. Piggy and Jack cannot meet on common ground. While Piggy has insisted on following scientific rationalism, binding himself helplessly to the remnants of a science-oriented civilization, Jack cares nothing for reason or traditional morality. Even Ralph rejects Piggy's premises in the logical argument, but continues to support Piggy out of a sense of responsibility and respect for the intelligence of his friend. To

the last, Piggy acts as prompter to Ralph in the tragic scene on Castle Rock: "'Ralph -- remember what we came for. The fire. My specs'" (p. 218). Then in a final speech he says, "'Which is better -- to have rules and agree, or to hunt and kill?'" (p. 222). As if in answer to Piggy's final question, Roger pries loose a boulder which strikes Piggy, knocking him off the ledge. His head his dashed open on the rocks below.

With Piggy's death, all reason flies from the island. As Eric perceptively notes, common sense no longer exists (p. 232). Simon and Piggy have been murdered, and Ralph is next in line. The chase across the island ends at the feet of the naval officer, where Ralph "wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy" (p. 248). Piggy was an innocent, free from guilt because he was free from a viable behavioral code. Innocence has been destroyed on the island by the encroachment of superstition, bloodlust and fear -- inventions of man's imagination which collectively cause evil, or "the darkness of man's heart". The irrational world of spirit and imagination has destroyed the rational world instead of coming to terms with it. Ralph's sympathies for the rationalist

Piggy outweigh those for the unselfish, innocent Simon, who managed to come to terms with both worlds, because Ralph has adopted the rationalist system for himself. He does so for the same reasons that Mountjoy and Oliver rejected the world of spirit for the world of reason: the people who represent the world of spirit -- such as Jack and his followers -- are fanatics exhibiting hypocrisy and hatred. Ralph is alienated and ostracized, and disgusted by what he sees Jack's crew do. While he himself longs to join the world of spirit and be a hunter, he is led to believe that Piggy's narrow path of rationalism is the morally correct way of life. He does not have the insight to comprehend, as Simon does, that neither Jack's irrational world nor Piggy's rational one is comprehensive enough to account for human behaviour. Like Mountjoy and Oliver, Ralph is capable of taking either one course or the other. There is no bridge for him. Simon, who as we will see in the next chapter manages to bridge the gap, was largely ignored by Ralph, who considered the younger boy as slightly mad. In the final analysis, Ralph sympathizes with the wrong party. He rejects the world of spirit for the world of logic. In calling Piggy, rather than Simon, a "true, wise

friend", he makes the mistake of confusing intellect with wisdom.

In an interview with Golding, Jack Biles asked him some pointed questions about Piggy.[1] "Golding asserted that, although Ralph thinks so, Piggy is not wise. He described Piggy as naive, short-sighted, and rationalist, 'like most scientists' . . . who believe they are making genuine progress in human terms.

> But such a view reduces complexity to simplicity, and the simplistic is naive; the simplistic, said Golding, does not even touch the human problem and Piggy never comes near to coping with anything.[2]

According to Golding, "Piggy understands society less than almost anyone on the island", because "the whole of society . . . is riddled with ghosts" and Piggy denies their existence. Golding used Piggy to portray the typical "practical scientist" or "technocrat", and to show that rationalism alone could not explain the nature of man, could not come to terms with the diverse elements which are responsible for patterns of conduct. Piggy is unable to account for the irrational fears and the capacity of man motivated by fear to act violently. Piggy, Golding insists, "is a complete innocent".

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1. Jack I. Biles, "Piggy: Apologia Pro Vita Sua", Studies in the Literary Imagination, I, 2 (October 1968), pp. 83 - 109.

2. Ibid., p. 85.

In The Inheritors, the "complete innocents" are the Neanderthals, through whose eyes the reader can obtain an objective point-of-view akin to Piggy's. The Neanderthal group have limited wisdom, but are capable of making simplistic logical deductions about their environment which unfortunately are inadequate for coping with a situation involving intelligent but irrational humans. Lok and the other Neanderthals see objective "pictures". They have the capacity to state what they see, but little capacity to deduce logical conclusions of any complex nature. Lok watches passively while one of the new people shoots an arrow at him (p. 106). In a parody of the rationalist point of view, he makes a logical deduction -- and thinks that the arrow is a gift (pp. 111, 112). Objectively, from a purely rational viewpoint, Lok's innocent deduction is justified. But his deduction, like many of those of Piggy, shows a gross ignorance of the nature of the people with whom he is dealing. Only when Fa adds another premise to Lok's argument by reminding him that they pitch rocks at hyaenas does the suspicion that the newcomers may have had bad intentions in shooting the arrow sink in (p. 119). Similarly, Ha attempts to communicate with the new people, not realizing that they

are irrational and afraid of him. Fa, more intelligent than Lok, is capable of comprehending the unthinkable: "'They killed Nil and threw her into the water. And the old woman'" (p. 114). When attempts to provide food for Liku fail, Fa rationally suggests that they forget any further attempts to rescue the children, but instead flee to their coastal retreat and have children of their own (p. 133). Otherwise, there will be no hope for their species. Fa's fear is a rational, justified, logical fear like that of Piggy, who said that there was no fear, "'Unless we get frightened of people.'"[1] Fa witnesses the cannibalization of Liku, but cannot bring herself to describe the atrocity, and the unsuspecting Lok still dreams of rescuing his daughter. When he searches for her, the camp is alerted and Fa is wounded. N.P. [Lok, in his innocence, can state observations but cannot cope with the complexities of moral judgments. The new people are riddled with superstition and guilt, and anyone devoid of guilt, anyone outside the religious system engendering superstition, is incapable of understanding it or recognizing

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1. Golding, Lord of the Flies, op. cit., p. 105.

its existence. While the new people are terrified of the Neanderthals for no reason whatever, Lok is unafraid of the new people, who look just as bizarre. Only when pursued does Lok feel afraid, as if he were being chased by an animal who has been proved a killer.

Like Piggy, Lok naively believes that the new people will give back Liku for the asking. He intends to go to the overhang on the cliff, physically not unlike Castle Rock, take the new one from the people and run. Then he adds, "'And when I see Liku I will take her also'" (p. 207). Fa, who retains the secret of Liku's death, is anxious to leave the vicinity to the inheritors and forget about the new one. But, like Ralph, she goes along with Lok's plan. On the cliff side, Lok asks Tanakil for the whereabouts of Liku. The conflict on the ledge resembles that on Castle Rock, Lok perched on the overhang beseaching Tanakil for information while the other new people shoot arrows at him (p. 210). Marlan hurls a spear at Lok, and Chestnut-head trips and falls headlong over the cliff. In a second attempt, Fa is dragged over the falls by a floating tree (p. 216), leaving Lok gibbering alone on the terrace.

Lok, like Piggy, symbolizes the innocent rationalists

who purport to believe only the information of the senses and who deny the existence of the irrational element in man. Christopher Martin also adopts rationalism as a philosophy, chiefly for selfish reasons: if he can reject God and deny the need for morality, he can use people as he pleases for his own pleasure. As we saw in the last chapter, Martin's early rejection of God is symbolized by his fear of the cellar, which he visits on the rock. As a result of his rejection or "running away" from God and the moral responsibility entailed in recognition of God, Christopher makes his own form of heaven after death -- a heaven fitted to his own nature. His existence on the rock is a logical game, an exercise of the nearly inert brain. His struggle for existence continues to take place after his physical death, but before brain activity ceases. Starting with the premise, "I am intelligent" (p. 27), Pincher tries to create a fictitious afterlife which is logically and scientifically precise. His life on the rock is an illusion, but because it is an illusion Pincher tries all the harder to keep the imagined perception in his dream as realistic as possible. Only by excluding the illogical and the unrealistic can Pincher retain the

delusion and "live the lie".

At first, he is not careful. After his physical death, "the pictures were so confused that there was as much danger that they would destroy his personality as that the spark would go out" (p. 25). In spite of the apparent activity in his brain, "the eyes stared and did not blink" (p. 27). Slowly, his confused thoughts sort themselves out, but the primary pictures are of "a woman's body, white and detailed" (p. 21) and an "aching tooth" (p. 20) -- two important symbols of his lust and greed. The rock he invents is at once an aching tooth and a vagina, "the dark lavatorial cleft, with its dripping weed, with its sessile, mindless life of shell and jelly which was land . . . by courtesy of the moon" (p. 28). The side of the rock "widened above the narrowest part of the cleft into a funnel" (p. 29). Pincher returns to the womb, to the condition of gestation. He enters the cleft, struggles up the funnel and lies upon it. But still he realizes that "his body was in some other place that had nothing to do with the landscape" (p. 35), that "the rock was negative", and that what remains of him lives solely inside his "dark skull" (pp. 37, 40). He is torn between recognizing his true state of death or struggling on in his delusion:

> The chill and the exhaustion spoke to him clearly. Give up, they said, lie still. Give up the thought of return, the thought of living. Break up, leave go. Those white bodies are without attraction or excitement, the faces, the words, happened to another man in another place. An hour on this rock is a lifetime. What have you to lose? There is nothing here but torture. Give up. Leave go (p. 39).

But he dismisses the warning and follows Piggy's first concern: "'Shelter. Must have shelter. Die if I don't'" (p. 38).

He finds another vaginal triangle into which he crawls backwards like a lobster, intent on playing out his game. Safely quartered, he searches for water. He finds some, wastes it and curses himself: "'Use your loaf, man. Use your loaf'" (p. 53). His concern for rescue again recalls Piggy's major concern (pp. 54-55), and finally he searches for food (p. 56). The priorities are those of Piggy:

> "The end to be desired is rescue. For that, the bare minimum necessary is survival. I must keep this body going. I must give it drink and food and shelter" (p. 74).

He resorts to gimmicks to "keep my grip on reality" (p. 74). As with Piggy, "speech was proof of identity" (p. 76), and naming things is an important occupation:

Pincher names the physical features of his rock after familiar and real places to add to the illusion of reality. He tries in vain to remember the real name of a real rock in the area in which his ship was torpedoed, and then says,

> "I am busy surviving. I am netting down this rock with names and taming it. Some people would be incapable of understanding the importance of that. What is given a name is given a seal, a chain. If this rock tries to adapt me to its ways I will refuse and adapt it to mine. I will impose my routine on it, my geography. I will tie it down with names" (p. 79).

His approach is that of a modern scientific rationalist: he needs to categorize and impose his will on the microcosmic rock as modern scientists have imposed their will on the geography or morphology of the world.

Before long, Pincher lies like "a stone man, open-mouthed and gazing into the sky" (p. 82). He cannot sleep for "sleep was a consenting to die, to go into complete unconsciousness, the personality defeated, acknowledging too frankly what is implicit in mortality." In sleep,

> the carefully hoarded and enjoyed personality, our only treasure and at the same time our only defence must die into the ultimate truth of things, the black lightning that splits and destroys all, the positive, unquestionable nothingness (p. 83).

The "black lightning" is an oblique reference to Nathaniel's envisioned alternative to heaven. Martin tells Nathaniel that he is "not really interested in heaven", but rather, "'I'm going to have a damned long life and get what I'm after.'" When Nat asks the nature of his goal in life, Martin replies, simply, "'Various things'" (p. 64). The "various things" include the best of everything, including food, jobs, money and women (p. 109) -- a selection from the physical world of matter. Martin has no spiritual values whatever.

Since Martin denies heaven and God, he can make a philosophy or way of life for himself which allows him to get whatever he wants. The deduction Martin makes as a rationalist is identical to that made by Sammy Mountjoy in Free Fall:

> There is no spirit, no absolute. Therefore right and wrong are a parliamentary decision like no betting slips or drinks after half past ten. But why should Samuel Mountjoy, sitting by his well, go by the majority decision? Why should not Sammy's good be what Sammy decides? . . . There are no morals that can be deduced from natural science, there are only immorals (p. 171).

Martin's world, like Mountjoy's, is "an amoral, a savage place in which man was trapped without hope, to enjoy what he could while it was going." Morality negated,

men can treat their fellows as pawns in the game of life. Sammy uses his girlfriend, Beatrice, like a disposable towel, and uses his wife, Taffy, daughter of a London city councillor, to rise to fame as an artist. Kenneth Endicott, Beatrice's psychiatrist, complains with some warmth, "'You use everyone. You used that woman. You used Taffy. And now you've used me'" (p. 187).

Similar complaints could be lodged against Christopher Martin, who adheres to the same philosophy of life as Mountjoy. Since he believes that God does not exist, and since rationalism is the key to life, he is perfectly free to use whom he pleases. Pincher remains singularly greedy and free of feelings of guilt to the very end; he remains completely indifferent as his gluttonous, lecherous life is reviewed before him.

Golding tried to paint Pincher as a "fallen man":

> Very much fallen -- 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 most unpleasant, the nastiest type I could think of.[1]

Pincher's whole purpose in real life was the acquisition of material possessions. In his first flashback, his primary concern when he sees Petty Officer Roberts is

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1. "The Meaning of It All", op. cit., p. 10.

how he can use the man: "'Wangled a tot for me?'" (p. 47) In the second flashback, he tells Nat that his goal in life is "Various things", while in the third look at his life, Pincher views his face in a mirror, thinking about acquisition and assimilation:

> Eating with the mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists, or with your voice. You could eat with hob-nailed boots or buying and selling or marrying and begetting or cuckolding -- (p. 81).

Outside the bathroom he meets Alfred, whose girlfriend, Sybil, he is in the process of seducing. Spitefully, he opens the door of his bedroom to reveal Sybil in his bed (pp. 81 - 82).

Martin uses his dubious talents as an actor to obtain an undeserved commission in the Navy, where he is joined by Nat, who has the habit of perching precariously on the railing of the ship. Martin has developed a deep hatred for Nat, because his mystic friend has succeeded in marrying Mary, the girl with whom Pincher is obsessed (p. 15). Pincher, on the bridge of his ship, mutters under his breath at Nat: "Christ, how I hate you. I could eat you" (p. 92). He cannot kill Mary "because that would be her final victory over me" (p. 94), but he

contemplates that he will kill Nat "if he sits there again" (p. 96). During his attempt to kill Nat, his ship is torpedoed and he himself is thrown into the water to his death (p. 170).

Pincher's lust and greed -- his concern for physical things arising from his amoral, rationalistic philosophy -- becomes more explicit when George and Pete, the director and producer of a medieval morality play in which Martin is to act, discuss Martin's role as one of the Seven Deadly Sins. Pincher fits all of the roles except Sloth, as Pete (whose wife, Helen, has had an affair with Martin) is quick to point out. Martin could play Pride "without a mask," but Greed is "simply <u>you</u>!"

> "Chris-Greed. Greed-Chris. Know each other."
> "Anything to please you, Pete."
> "Let me make you two better acquainted. This painted bastard here takes anything he can lay his hands on. Not food, Chris, that's far to simple. He takes the best part, the best seat, the most money, the best notice, the best woman. He was born with his mouth and his flies open and both hands out to grab. He's a cosmic case of the bugger who gets his penny and someone else's bun" (p. 109 - 110).

Pincher is the last "huge successful maggot" who has tried to eat everything and everybody with whom he came in contact (p. 124).

One person who doggedly avoided both his mouth and penis is Mary, the innocent virgin who eventually marries

Nat. When Mary refuses to yield to his sexual advances, Martin is so angered that he threatens to smash his speeding car into a tree. "'You'll be burst and bitched,'" he says. He stops the car and tries to rape her, but with her knees "clapped together over the hoarded virginity", she becomes impregnable.

In another flashback, Martin recalls a motorcycle race which he wanted to win at all costs. One of the other contestants is Peter, whose bike has a "new gear". "If Peter got past with that new gear of his he'd be uncatchable," Martin calculates. Therefore, he cuts Peter off on a turn so that the producer's leg is mangled. While Peter is convalescing, Martin seduces his wife (p. 139).

Although Martin refuses to believe in heaven, he creates his own heaven which is virtually a purgatory. He believes solely in "The thread of my life" (p. 179), a belief founded in the unwritten codes of the rationalist: "'I have a right to live if I can!'" and "'My choice was my own'" (p. 180). Existence and identity are the only things remaining that Martin can cling to; but gradually the black lightning of inevitable nothingness erases all traces of Martin's identity and existence except the shell of his corpse (p. 190).

Pincher's purgatory is not the orthodox Christian one, but the non-Christian, "ordinary" universe and the inevitability of cyclical patterns of life and death within that universe. As Golding has remarked, Pincher Martin "spent the whole of his life acquiring things that really belonged to other people, and bit by bit they were taken away from him in purgatory, till he ended as what he was."[1] In order to convey the objective truth of what happened to Pincher, Golding used the controversial literary device he has called the "gimmick ending": by reversing the point of view, he shows the reader the situation as it would appear in every day life.

> I was trying to say to people, "Now look, I have a view which you haven't got and I would like you to see this from my point of view. Therefore, I must first put it so graphically in my way of thinking that you identify yourself with it, and then at the end I'm going to put you where you are, looking at it from outside."[2]

In Pincher Martin, the anonymous naval officer of Lord of the Flies gains an identity as Davidson. The scene is repeated, down to the ratings standing by the boat. Davidson goes to the lean-to containing Pincher's bloated, battered and stinking body to jot down details from the identity disc. Not only do we see Christopher Hadley

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1. "The Meaning of It All", op. cit., p. 10.

2. Ibid.

Martin as he really is, but we see another, objective view of Christopher as he might have appeared in life in the personality of Davidson, whose name relates to "Christopher", and whose rank and duties are almost identical to those of the dead man. Both men have the same habits of behaviour: both "grin without humour" in difficult situations (pp. 55, 186)[1] and both are concerned with obtaining, and console themselves with, "a tot" of liquor (pp. 47, 188 - 189).

Campbell attempts to communicate with Davidson, to ask him with urgency whether there was an afterlife, whether anything at all survived the "wreck" of Martin's body. "'Would you say there was any -- surviving?'" he asks. "'Or is that all? Like the lean-to?'" (p. 190). Campbell expects the brutal answer that he gets. Davidson completely misses the point of the question and answers as Pincher Martin himself might have answered -- from the rationalist's viewpoint: Martin could not have suffered, he says, because he did not have time to kick off his sea-boots. He must have died instantly. There is no question of an afterlife or any "surviving" of the sort that Campbell implies. Only the reader, having learned what in fact happened after Martin's death, knows how wrong Davidson is.

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1. Golding himself has a similar, tense grin. Cf. E.L. Epstein, "Notes on William Golding and Pincher Martin", in the Capricorn edition of Pincher Martin, p. 212.

In his intellectual game, Martin denies the existence of the irrational. Consciously, he sloughs off his childhood fears. "'I'm adult, '" he says.

> "I know what's what. There's no connexion between me and the kid in the cellar, none at all. I grew up. I firmed my life. I have it under control. And anyway there's nothing to be frightened of" (p. 127).

In his rejection of the irrational, Pincher is dishonest with himself. But when Mountjoy of Free Fall is confronted with a situation in which he experiences irrational fears like those of his childhood, he faces them honestly. Sammy admits his inborn weakness: "I know myself to be irrational because a rationalist belief dawned in me and I had no basis for it in logic or calm thought" (p. 171). Mountjoy's acceptance of rationalism and materialism as a way of life sprang not from any rational deduction, but from his friendly association with Nick Shales. While the spiritual world of Rowena Pringle is vitiated "because she was a bitch", Nick's world is accepted because the teacher is a mild-tempered and loving man, "the best teacher I ever knew" (p. 159). In spite of his good nature, Nick proves to Mountjoy's satisfaction that matter can be neither destroyed nor created, and he denies "the spirit behind creation" (p. 162). As Mountjoy remarks, "To Nick the

rationalist, the atheist, all things were possible" (p. 163).

Nick's optimistic view of the universe is contagious. "His law spread," says Mountjoy. "I saw it holding good at all times and in all places" (p. 164). Accordingly, Sammy gives up his fantasy world of miracles and imagination for "the other world, the cool and reasonable" which was "home to the friendly face of Nick Shales" (p. 164). The acceptance of the rationalistic over the irrational was not a logical acceptance, because "Nick persuaded me to his natural scientific universe by what he was, not by what he said" (p. 164). In fact, Sammy merely followed Nick's own footsteps, for Nick too had adopted his universe under false pretences. He is not a pure rationalist, because co-existent with his rationalism is a natural philosophy tempered by the optimistic view of the nineteenth century. The son of a Christian cobbler, Nick had been grounded firmly with an unquestioned moral code. Like Piggy, who appeals to Jack's morality and says, absurdly, that Jack must give him back his glasses "because what's right's right", Nick, faced with a moral crisis, appeals to an illogical code of morality. When Sammy asks him a few questions about "sex and all that", Nick's reaction is strictly illogical:

> "I don't believe in anything but what I can touch and see and weigh

> and measure. But if the Devil had invented man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex" (p. 175).

Sammy recognizes the flaw in Nick's logic. Unimpeded by a separately-formulated moral philosophy, he extends his own brand of rationalism to its logical extreme: "I saw that if man is the highest, his own creator, then good and evil is decided by majority vote. Conduct is not good or bad, but discovered or got away with" (p. 165). Coupled with this new philosophy is the other rationalist belief that homo sapiens is merely an advanced species of mammal; therefore fellow human beings, as fellow mammals, are exploitable; and girls, in particular, are sexually exploitable. As Sammy says,

> Musk, shameful and heady, be thou my good. Musk on Beatrice who knows nothing of it, thinks nothing of it, is contained and cool, is years from mating if ever, and with another man. Musk if man is only an animal, must be my good because that is the standard of all animals. He is the great male who keeps the largest herd for himself (pp. 175 - 176).

Before Sammy leaves school for the last time, his headmaster perceptively gives him a parting piece of advice which helps Sammy mould his future and weigh the consequences of his conduct:

> "If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice. Something, anything. But what you get is never quite what you thought; and sooner or later the sacrifice is always regretted" (p. 178).

Sammy wants to possess "the white unseen body of Beatrice Ifor, her obedience . . . ; and for the pain she had caused me, her utter abjection this side death" (p. 178). For this he was willing to sacrifice "everything" (p. 179).

His decision marks the point where Sammy Mountjoy loses his freedom, the moment in his life he has been searching for in his free fall through his personal history. Thereafter, he clings with dogged determination to Beatrice's heels, saying that he will go mad if she will not make love. In his passion, Mountjoy recalls the passion of Pincher Martin for the innocent Mary, an archetype for almost all of Golding's female characters. Mary, like Beatrice, is determined to retain the distinction between love and blatant sex:

> There was the individual, Mary, who was nothing but the intersection of influences from the cradle up, the Mary gloved and hatted for church, the Mary who ate with such maddening refinement, the Mary who carried, poised on her two little feet, a treasure of demoniac and musky attractiveness that was all the more

> terrible because she was almost unconscious of it (pp. 134 - 135).

Mary, like Beatrice, is unwittingly sensuous -- if only because she is innocent and has "isled virtue" (p. 136). When she refuses to sleep with Chris, her answer is to him an "ultimate insult of triumph, understanding, and compassion.

> "I'm sorry, Chris. Genuinely sorry."
> "You'll be a sister to me, I know."
> But then the astonishing answer, serenely, brushing away the sarcasm.
> "If you like" (p. 137).

Sammy's initial reaction to Beatrice is similar:

> I saw in her face what I can neither describe nor draw. Say she was beautiful to me. Say that her face summed up and expressed innocence without fatuity, bland femininity without the ache of sex (pp. 167 - 168).

In order to comprehend the extent of Mountjoy's depravity and the grip that his rationalistic world holds on him, we must appreciate how much effort was required on his part to attain -- and ruin -- Beatrice. She is "harmless, docile and sweet," an "angel of the annunciation," but is "untouched and unapproachable" (p. 168). In short, she is a sexual challenge. In order to defeat her, Sammy has to convince her of his need for her. She is too honest to give in to him

merely for the sake of passion. Her clear, untroubled eyes are "honest because the price of dishonesty had never been offered to her. I looked into them, sensed their merciless and remote purity" (p. 67). He soon learns that his only rival for her affection is God Himself (p. 72). He seeks to replace God as the centre of her cosmos, and asks her to submit to his advances. Her ultimate answer, unlike Mary's firm "No", is a tentative "Maybe". But she does not make attainment of her body an easy goal. "Her emotions and physical reactions," says Sammy, "were enclosed as a nun." He uses all his charm and rationalistic tricks of persuasion to probe her being, but "she herself was hidden. All the time I knocked and then hammered at the door she remained shut up within" (p. 85).

After their engagement to be married, Sammy's seduction techniques move into high gear. But even his seduction chamber -- a bed sitting room -- does not at first arouse her. She remains physically aloof, close to her God. "Beatrice belonged to my only rival. Her body, therefore, was not hers to give. This she thought, this she acted upon" (p. 88). When Mountjoy says that he will go mad if she does not give in, he stumbles on Beatrice's Achilles' heel: she reacts with

alarm. Playing for her compassion, Sammy pretends to be mad, and Beatrice soon "opens her knees" to him out of sheer sympathy. When she relents, she is little better than Pincher Martin's Mary, a disinterested rag doll who lies on the bed and feels nothing. Their relationship, from Mountjoy's point of view, is purely physical; but she needs more than sex: she looks to Sammy for security (p. 91). She grows more and more dependent on him, an obedient dog obeying his every whim. After two years, Sammy abandons her for Taffy. Neglected, Beatrice, already on the verge of madness, is driven insane, to "utter abjection this side death." She becomes reduced to a sack of bumpy flesh, coarse and harmless, who moves only in jerks and whose eyes are "entombed" and "nittering". When Sammy tries to communicate with her in his post-war visit to the mental hospital on Paradise Hill, ironically the very place where he was born, she urinates on the floor, splashing his shoes and trouses and bringing nausea to his throat (p. 184). He realizes that he must live with his guilt, brought upon him by commitment to the world of rationalism, since Beatrice was in no position to forgive him.

The Second World War brings about the Nemesis of both Sammy Mountjoy and Pincher Martin. Both men visit the "cellar", the purgatory of darkness which each makes for himself. Pincher Martin does not repent and suffers the second death -- the everlasting hell of nothingness. Sammy Mountjoy's ordeal, on the other hand, revives in him a healthy respect for the irrational world of spirit. His ordeal in purgatory stems directly from a series of assumptions made by the Gestapo psychologist, Dr. Halde. Halde sums up Sammy's intellectual dilemma precisely:

> "Intellectual ideas, even the idea of loyalty to your country, sit on you loosely. You wait in a dusty waiting-room on no particular line for no particular train. And between the poles of belief, I mean the belief in material things and the belief in a world made and supported by a supreme being, you oscillate jerkily from day to day, from hour to hour" (p. 110).

Sammy is a man who "'would find asceticism, particularly when it was forced on you, very difficult'" (p. 106). Halde assumes that Sammy, an artist who knows something about lithography, would automatically have some knowledge about the location of the printing press and the escape plans of the prisoners, who used painted dummies to dupe their guards. More importantly, Halde recognizes that Sammy, as an artist, and therefore sensitive to human

quirks and weaknesses, would be able to identify the guilty persons by his artistic intuition. Rationally, Sammy knows nothing. But as Halde perceptively notes, intuitively he suspects.

> What we know is not what we see or learn but what we realize. Day after day a complex of tiny indications had added up and now presented me with a picture. I was an expert. Who else had lived as visually and professionally with these faces and taken knowledge of them in through his pores? Who else had that puzzled curiosity about man, that photographic apprehension, that worried faith in the kings of Egypt? (p. 114).

His intuitive, irrationally realized knowledge brings with it the stamina of resistance. Mountjoy knows something but cannot divulge it, and so answers Halde, "'I don't know whether I know anything or not'" (p. 115). Halde comprehends that Sammy does not trust or is trying to deny the truth of the intuitive knowledge he realizes. With shrewd insight, he locks Sammy in a totally dark room where he can come to terms with the world of spirit, imagination and intuition -- the world of the irrational -- and leave his adopted, rationalistic world of matter and mathematics behind him.

The rationalist philosophy is represented in The Spire by both Pangall and Roger Mason. Both are selfish men, Pangall concerned with his physical well-being and

Roger Mason for his reputation as a master builder. "'One day,'" Pangall says of the workers on the spire, "'they will kill me'" (p. 14). Pangall has a myopic view of the construction work, and like Piggy, is concerned to retain tradition and the status quo. "'My great-great-grandfather helped to build it,'" he says of the original cathedral, and he has morbid concern for the weight and friction caused by the spire construction (pp. 15 - 16). Pangall, again like Piggy, is jeered at by the workers because he has a physical deformation -- his limp and corresponding impotence. Also, his "kingdom" has been disrupted by the spire construction: piles of building materials have been stacked in his front yard (p. 17). Pangall is not concerned about his wife, Goody. He denies that the men mistreat her or speak lewdly to her. Basically, his concern is for himself:

> "It's this, when you come down to it. Why me? Isn't there anyone else? Why must they make a fool of me?"
> "We must be patient."
> "All the time. Everything I do. They jeer and laugh. If I look behind me -- " (p. 19).

His skepticism, lack of faith and rationalism lead him to the unspoken thought, "Because there are no foundations, . . . Jocelin's Folly will fall before they fix the cross on the top" (p. 20). Jocelin criticizes his lack of faith

and tells him to have faith that he will have sons. Pangall's impotence becomes obvious to Jocelin only when the old man replies, "'Do <u>you</u> make a fool of me too?'" (p. 62). Pangall tells Jocelin that he should have used Pangall's men instead of importing cutthroats. His fear is a logical fear "of people" -- and like Piggy's fear, it proves justified. Pangall suffers a fate similar to that suffered by Simon and Piggy and the projected fate of Ralph had not the naval officer appeared on the scene. As Jocelin stares dumbfounded,

> He saw men who tormented Pangall, having him at the broom's end. In an apocalyptic glimpse of seeing, he caught how a man danced forward to Pangall, the model of the spire projecting obscenely from between his legs -- then the swirl and the noise and the animal bodies hurled Jocelin against stone, so that he could not see, but only heard how Pangall broke -- He heard the long wolfhowl of the man's flight down the south aisle, heard the rising, the hunting noise of the pack that raced after him (p. 90).

His dead body is stuffed under the crossways "'with a sliver of mistletoe between his ribs'" (p. 212).

Roger Mason's attitude towards the construction of the spire differs very little from Pangall's. He refuses to believe in miracles and will not construct the spire without positive evidence of foundations

strong enough to support it. The existing foundations are "'just about enough for a building of this weight,'" Roger calculates. By scientific analysis, he ascertains that the church was built on "'a raft of brushwood'" not stable enough to bear any more weight. Jocelin merely laughs at his skepticism. "'Your craft can find nothing certain, my son,'" he says. "'You say they built a raft. Why not believe the building floats on it? It's simpler to believe in a miracle'" (p. 38). He criticizes Roger for his selfish, materialistic attitude in taking on the responsibility of building the spire to keep his army of builders together until more promising work appears, "'because without the army you're nothing'" (p. 39). Mason's point of view differs totally from Jocelin's. He asks Jocelin to see the pillars "'the way I see them myself'":

> "They support nothing but the roof;
> and they were never intended to bear
> much more than their own weight" (p. 41).

Roger is forced into patterns of unnatural behaviour by Jocelin's insistence on constructing a spire to the heavens. The feat is, to Roger, patently impossible and completely irrational. Devoid of faith in Jocelin's God, Roger tries again and again to escape from his binding contract, the initial net with which he is tied to the cathedral. Roger becomes

Jocelin's "instrument", a tool which Jocelin must use to have his dream fulfilled. But Roger himself had walked willingly into the snare, thinking he could escape easily simply by pointing out the logical and scientific absurdity of continuing construction.

Goody Pangall is Jocelin's innocent, silent "daughter in God"(p. 43). She has a sweet and happy disposition, and sings at peace in Pangall's kingdom; but Pangall's impotence has left her sexually frustrated and curious. When she sees Roger, Goody looks at him in fascinated terror. Roger takes the initiative. "He had her pinned there, he was looking down and talking earnestly, and she was still staring, her mouth open, and shaking her head" (p. 57). Even though she shakes her head again and again, "yet she did not go, could not go, it seemed, since the invisible tent was shut round them."

When Jocelin sees Goody and Roger together, attracted by musk and their knowledge that their mates are both impotent -- Pangall because of his deformity and Rachel because she is a compulsive laugher -- he sees how Goody can be used to keep Roger at the cathedral.

> A strange certainty fell on Jocelin. He knew things, he saw things. He saw this was one encounter of many. He saw pain and sorrow. He saw -- and it was in some mode like that of prayer that he saw it -- how the air round

> them was different. He saw they
> were in some sort of tent that
> shut them off from all other people,
> and he saw how they feared the tent
> both of them, but were helpless (p. 57).

Roger comprehends that if Jocelin will help him, he can escape from the tant he has made for himself. He is afraid of his involvement with Goody and when the earth appears to creep and the pillars sing, indicating fundamental weaknesses in the foundations, Roger asks Jocelin to release him from the contract and stop construction. "'Faith or no faith, Father, we've come to the end,'" he says. He admits that he has hopes of going to Malmesbury where a safe construction project is pending. But Jocelin has already informed Malmesbury that Roger's services are still needed at the cathedral, and he insists that Roger stay. Roger sees that both his own freedom and the system of democracy with which he controls his crew are threatened by Jocelin's decision. The Dean realizes that Roger will never be the same man again. "'You just don't know what'll come out of our going on!'" Roger says, and as if in answer to this warning, a riot ensues during which Jocelin sees Roger with "his arms spread from his side in anguish and appeal, in acknowledgement of consent and defeat" (p. 90).

After the riot, Goody retreats into herself and "is seldom to be seen" (p. 92), while Roger wanders here and there "'looking for something, they say. But no one knows what'" (p. 92). He recognizes that the spire construction has changed things for the worse. "'Can't you see what you've done?'" he asks the Dean. He forces himself on against his better judgement. He must rely solely on guesswork -- a violation of the codes of his profession. "'When you come down to it, I know nothing,'" he says.

> "I tell you, we guess. We judge that this or that is strong enough; but we can never tell until the full strain comes on it whether we were right or wrong . . . .
> "We're surrounded by new things. We guess; and go on building" (p. 116).

The spire, Roger says, is a "'sheer impossibility'" (p. 118), but Jocelin insists that the building must go on. Roger invents the method of using steel bands to keep the spire intact.

Meanwhile, his relationship with Goody Pangall develops, a product of their loneliness and alienation, and Roger's physical lust. Jocelin hears them having intercourse in the swallow's nest on the tower, and Goody says, "'But I didn't laugh -- did I?'" (p. 125). Their relationship ends in tragedy when Rachel raids

Pangall's kingdom to find Roger and Goody, now full in her pregnancy, together in the cottage. Viciously, Rachel attacks them with a broom and tears Goody's hair. Goody's baby is stillborn and Goody dies (pp. 136 - 137). In despair, Roger resorts to drink and, like Martin and Mountjoy, he develops an irrational fear--of heights. Jocelin notices that his fear "was not a rational one, like the fear of a healthy animal. It was a poisoned fear" (p. 144). His fear leads Roger to abandon the tower altogether (p. 151), and he becomes a broken man, his reputation ruined by the "stone hammer".

Long afterwards, when Jocelin attempts to apologize to Roger, he questions him about Goody's involvement in Pangall's death. The question is misconstrued by Roger, who thinks that the Dean is threatening blackmail. Therefore, the master builder throws Jocelin into the street where the people strip and flail him; then Roger attempts suicide, misjudges the strength of the beam and paralyzes himself. He "'sits by the fire, his head on one side, blind and dumb,'" says Rachel (p. 220).

Sadly, Jocelin comes to realize the full extent of the damage caused by his using innocent men and women as tools for his own ends in serving the irrational world

of spirit while ignoring Roger Mason's rationalistic world of scientific calculation. From the beginning he had realized that the Pangalls and Masons were essential to his construction plans, and he predicted that they would become as entwined as the heraldic emblems on the cathedral floor:

> Nearer to him than the floor were the people, the four of them -- and his body shuddered again -- Roger and Rachel Mason, Pangall and his Goody, like four pillars at the crossways of the building (p. 62).

"What is heaven to me," he wonders before his death, "unless I go in holding him by one hand and her by the other?" And then he adds, "I traded a stone hammer for four people" (p. 222).

The Pyramid returns to the Twentieth Century setting of Pincher Martin and Free Fall. Oliver, the narrator-hero, resembles both Christopher Martin and Sammy Mountjoy: he sets his heart on possessing Evie Babbacombe, the town "phenomenon", who, in spite of her accessibility, is an innocent, deprived by circumstance of ability to discriminate morally good from morally bad acts. Like Mountjoy, Oliver is torn between two worlds -- that of his father's rationalism and his own artistic and imaginative outlet -- music.

His "spiritual parents" are his own father, the agnostic rationalist who goes to church for social reasons only, and Miss Dawlish, who is so rigorously committed to her profession as music teacher that she believes with a religious conviction that "heaven is music" (p. 174). As mentioned in the last chapter, Oliver is torn between music and science. Using sensitive, artistic fingers, he undertakes a "scientific search" for Evie's necklace which was lost in the woods when she and Bobby Ewan had stopped for "'a spot of slap and tickle'" (p. 19). His idealistic love for Imogen is conveyed in terms of music (p. 11).

Olly's recognition that "Evie was accessible" (p. 51), and "would do" for the satisfaction of his new-found sexual desires leads him to initiate a "strictly secular" relationship with the girl (p. 16), designed to fill his selfish desires. Like Mountjoy and Martin before him, Olly meets with resistance. When he tries to drag Evie down to the "darkness of the pier" where he intends to seduce her she pleads, "'You mustn't -- it's not nice!'" Olly recognizes this point, but persists in his efforts anyway (p. 54). His hypocrisy is accentuated by his attitude towards Bobby Ewan after Ewan's motorcycle accident. Secretly, he is glad that his prime competitor for Evie's

body is hurt, and, like Pincher Martin, hopes to profit from the mishap. His "new craving" and "new wickedness" lead him to do the socially unthinkable -- he goes to the poor part of town where he finds Evie dusting ornaments in the tiny Roman Catholic Church.

Evie is the physical object of Oliver's sexual desires. Like Mary and Beatrice, she is free of guilt, and Oliver, having adopted a rationalistic attitude similar to that of Mountjoy, finds her an acceptable sexual challenge. He cares nothing for her spiritual welfare. Evie is far from being a virgin in a physical sense, yet she remains spiritually pure. Of all Golding's female innocents, she is the most unorthodox. She loves her father in a physical, sexual way because she has been deprived of true parental love (pp. 43, 79, 110). She has intercourse with Robert Ewan because she feels sorry for him and believes that he needs her help (p. 69). Similarly, when Olly playfully pulls down her knickers revealing cruel welts from the cane of the sadistic cripple, Captain Wilmot,

> She spoke hoarsely, defensively, yet as compulsively as she had blushed. "I was sorry for 'im" (p. 90).

Unlike her affair with Robert, and her submission to Captain Wilmot, her relationship with Oliver is not

primarily physical; she has come to love and respect him. Her theology is summarized in the Christian ethic Amor vincit omnia, a slogan inscribed on the cross of the necklace she wears; and in Golding's own epigraph quoted from the Instructions of Ptah-Hotep: "If thou be among people make for thyself love, the beginning and end of the heart" (p. 9).

Exploiting Evie's charitable nature, Olly requests her help. Bobby Ewan is all right, he says. "'I'm not'" (p. 69). Roughly, he grabs her wrist as he had seen Sergeant Babbacombe do, and strides with her through the woods, refusing to listen to her pleas (pp. 41, 70). She resists him until he takes out "the rigid and burning root of the matter," and from that moment on, their relationship undergoes a drastic change: it becomes purely physical. The metamorphosis in Evie is sudden and obvious.

> Evie's eyes opened and she looked down. Her mouth went lopsided and instead of a smile there appeared a sneering grin, that was at once knowing and avid and contemptuous. Her voice was a hoarse and breathy mutter. Her chest started to go in and out.
> "Should I have all that?" (p. 71).

Once Olly reduces this quest to an obviously physical level -- to the total exclusion of spiritual values -- Evie has no alternative but to meet him on his own ground.

With Oliver's fall from innocence, the physical world changes: the bluebells on which they have lain are "smashed and scattered". Evie is disgusted by his animalism, disgusted because their relationship is no longer a sacred segment of the spiritual world, but profane and purely physical like all the others. The crippled blackbird they see on top of the hill symbolizes the struggle Olly has just lost: using its tail to balance itself, it hops about on one leg, hovering precariously between earth and air, the physical and the spiritual, but contenting itself with the earth. "'Got what you want now, haven't you?'" Evie says, and later, "'Don't think I belong to you, young Oliver!'"

> She looked at me, not glinting or provocatively, but as a human being might look at an object. It was odd, I thought, how dark grey eyes can seem to be. She opened her mouth to speak, but shut it again and went on, smoothing and beating. Nevertheless, I thought -- and the triumph that had been burgeoning, burst into sudden scarlet blossom -- I had <u>had</u> this sulky, feminine, gorgeous creature! (p. 73).

When he hugs her amidst "the scent of earth, and the faint, thin smell of the smashed flowers," she is a "sullen and passive lump" in his arms. Instead of flowers, they struggle trhough brambles as they descend the hill (pp. 73 - 74), symbolizing once more in Golding's typical manner their fall from innocence and Eden.

On their next encounter, Evie is far from sullen

and passive. They have intercourse while Evie's father makes his rounds in the town below, and she loses control of herself. Oliver too is overcome by her passionate undulations, and is powerless to withdraw. "'Damn you, Evie!'" he shouts, and then selfishly asks, "'D'you think you'll have a -- ?'" (pp. 79 - 80). He worries that if she has a baby "it was goodbye to Oxford" (p. 81). The last thing he cares about is Evie herself. Sick of the selfish concerns of a person she thought loved and needed her, Evie cries, "'I hate men'" (p. 80). Olly persists,

> "Once and for all. Are you going to have a baby?"
> "No I'm not. A fat lot you'd care if I did. Or anyone."
> "Thank God!"
> She mimicked me savagely.
> "Thank God, thank God, thank God!"

Then she adds correctly,

> "You wouldn't care if I was dead. Nobody'd care. That's all you want, just my damned body, not me. Nobody wants me, just my damned body. And I'm damned and you're damned with your cleverness and you chemistry -- just my damned body -- " (p. 88).

Evie tells Olly's father about their relationship. He does not believe her, but insists that she demonstrate her allegation with empirical evidence. She conceives the idea of submitting to Oliver's sexual whims in plain view of Oliver's father, who, like Nick Shales of Free Fall

has a separately-formulated code of morality. Like Nick, and Golding's own father,[1] Oliver's father is constantly engrossed in the small miracles of chemistry performed in his laboratory; he hardly has time to notice anything else around him. The dispenser plays music in the town concert with a scientific precision, "Eyes on the music. Every note in place" (p. 147). He never lets music come between him and "the Materia Medica", however (p. 197), and advises Oliver to follow his example. Oliver's father reacts to Evie's bizarre experiment with his son with irrational feeling. He views the incident through his binoculars from a distance of six hundred yards. When Oliver waits for an explanation, his father says,

> "I had to know, you see -- had to. After what she -- " He put the bottle down, glanced at the window, then at his hands; passed one of them over his bald head.
> "Laughing and laughing. Hysteria, I thought. Laughing and laughing and -- or sneering."

But the initial excuse he gives for his distaste of what he has witnessed is not moral but prudential, rational:

> "Young men don't -- think. I -- You don't know about that place, Chandler's -- Yes. Well. There's -- disease, you see. One's not suggesting that one's necessarily -- been exposed to infection -- but if one goes on like this -- "

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1. See The Hot Gates, op. cit., p. 169, and "The Meaning of It All", op. cit., p. 10.

His rationalism fails him. Concern for disease alone is an inadequate reason for his spying on Oliver. Like Shales, he must refer to his separate, conditioned, moral code, the last vestige of Nineteenth Century morality:

> He took off his glasses and cleaned them with surgical care; and suddenly, for all his professed but indifferent agnosticism the voice of generations of chapel burst out of him.
>
> " -- this man what d'you me call him -- these books -- cinema -- papers -- this sex -- it's <u>wrong</u>, <u>wrong</u>, <u>wrong</u>!" (p. 100).

Oliver is inclined to agree with his father. He is astounded that Evie can retain her innocent composure:

> My mouth opened slowly. This known, this detected, this fallen woman, had not changed in any way at all. Lips everted, mysterious smile, pert nose, glossy bob, knees motionless, she slid along, and as ever, bore the almost palpable aura of sex in the air round her (p. 101).

Oliver follows his father's wishes and example by concentrating more on chemistry than on music. He chooses the way of his father rather than the artistic alternatives of Miss Dawlish. He had been caught up in the Imogen-like ideals of artistic, imaginative life, but had found them inaccessible. He associates the arts with Miss Dawlish, of whom he was afraid; thus he pursues the accessible world of science. He turns to the comforts of a wartime laboratory where he

distinguishes himself by manufacturing poison gas (p. 210). Oliver becomes a comfortably settled nobody, a man with an absolutely balanced family -- a son and a daughter and a functional wife who is mentioned only in passing. His materialistic, rationalistic desires crush the artistic. Like Mountjoy before him, he succumbs to the temptations of the rationalist world and, frightened by the associations of the spiritual world of Miss Dawlish, leaves the world of music and makebelieve behind him. As we will see in the next chapter, only at the very end of his narrative does Oliver have any insight into the true nature of mankind's dilemma. Only when he sees Miss Dawlish's world for what it really is can he recognize the need to partake of both worlds and blend them into a cosmic unity.

IV. CONCLUSION: THE COSMIC BALANCE

Golding expended much energy and talent in describing the snares of rationalism and irrational systems existing in the world in the form of philosophies or patterns of life which are not comprehensive enough to account for both the spiritual and physical concerns of man. His descriptions of the worlds which he eventually rejects are vivid and impressive: the reader cannot ignore the crushing weight of meaning which Golding seeks to convey. But the writer's chief accomplishment in terms of his poetry of situation and event is the acceptability and refreshing novelty of his alternatives to commitment to the systems he rejects. Golding puts his whole soul behind his pen when he seeks to convey his own personal idea of an escape from a world dominated by systems. His escape is through epiphany, through revelation, through poetry experienced by those who have become humble enough -- and perceptive enough -- to accept both the world of spirit and the world of reason objectively. Golding's alternatives are controversial and complex: even interpretation of the nature of the miraculous revelation which comes with the dawning in the individual of a new perception has varied from critic to critic.

Interpreted in terms of dualism, however, his ideas, while by no means simplistic, appear fairly straightforward.

Man can have true insight into human nature only if he can learn to accept both worlds -- the rationalistic and the irrational -- as real. Simon of Lord of the Flies has this capacity: he comprehends intuitively that a beast exists within the heart of man, but common sense tells him that this beast is not a physical entity with teeth and claws. Nathaniel of Pincher Martin is a seer with remarkable insight into the nature of both rational and irrational man, and informs Christopher of the alternatives to heaven available to him. Sammy Mountjoy of Free Fall, a self-styled rationalist, experiences the world of spirit as a reality while at the prisoner-of-war camp. After he is released from the broom-closet where he experienced the world of spirit first hand, he "is visited by a flake of fire, miraculous and pentecostal; and fire transmuted me, once and for ever" (p. 142). Dean Jocelin of The Spire experiences epiphany in the last seconds of life when he accepts the two worlds of spirit and matter blended together in his prayer of stone. Olly of The Pyramid finally comes to terms with himself and with the philosophies that have moulded him when he sits in Miss Dawlish's abandoned chair and experiences the world of spirit in

perspective. Even Tuami of The Inheritors recognizes that the "devils" "have given me back a changed Tuami" (p. 229). Tuami has been sharpening the blade of a knife, intending to kill Marlan with it. As he contemplates his recent experience with the Neanderthals, he gives up the idea of murder and ignores the blade for the artistry of the more important haft (p. 233). Each of Golding's novels explores the theme of the personal fall from innocence; but each also explores the processes of personal redemption.

To Golding, the highest grade of thought is the type of thought which asks, "'What is truth?' and sets out to find it." Such grade-one thinkers are "few and far between," he says.[1] Albert Einstein is a prime example of a grade-one thinker; once Golding tried to communicate with Einstein, who could speak no English, on a bridge in Magdalen Deer Park at Oxford.

> For perhaps five minutes we stood
> together on the bridge, undeniable
> grade-one thinker and breathless
> aspirant. With true greatness,
> Professor Einstein realized that
> any contact was better than none.
> He pointed to a trout wavering in
> mid-stream.
> He spoke: "Fisch."

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1. Golding, "Thinking As a Hobby", op. cit., p. 228.

> My brain reeled. Here I was, mingling with the great, and yet helpless as the veriest grade-three thinker. Desperately I sought for some sign by which I might convey that I, too, revered pure reason. I nodded vehemently. In a brilliant flash I used up half my German vocabulary.
>
> "Fisch. Ja. Ja."
>
> For perhaps another five minutes we stood side by side. Then Professor Einstein, his whole figure still conveying good-will and amiability, drifted away out of sight.[1]

Golding distinguishes between closed-minded pseudo-scientists and "the genuine scientist, the natural philosopher" who is, "at most, part of one per cent."[2] Einstein was a genuine scientist. So is Simon of Lord of the Flies.

> Such a boy or man is intelligent enough to move outside his own subjects and find what there is for him in the arts. He is likely to discover the novel or poetry while the inferior intellectual material left on the art's side is giving up wrestling with it.[3]

Simon is a mystic, a prophet, a martyr and a saint who is not ashamed to embrace his fate. He is, as Golding

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1. Ibid., pp. 228 - 229.
2. Golding, The Hot Gates, op. cit., pp. 131 - 132.
3. Ibid., p. 132.

has said, a Christ-figure, "solitary, stammering, a lover of mankind, a visionary who reaches commonsense attitudes not by reason but by intuition."[1] He often feels the need to be alone, and when he prays among the candlebuds, Golding says, "He is really turning a part of the jungle into a church, not a physical one, perhaps, but a spiritual one." The allusion to the paradise in which he walks -- and which he alone appreciates for what it is -- is unmistakeable: "Flower and fruit grew together on the same tree and everywhere was the scent of ripeness and the booming of a million bees at pasture" (p. 71).

Christlike, Simon feeds his flock of "littluns" and then treads deeper into the forest, where "Tall trunks bore unexpected pale flowers all the way up to the dark canopy where life went on clamorously" (p. 71). The combination of branches, blossoms and scents experienced by Simon in Golding's powerful description of the jungle clearing are essentially the same as those experienced by Jocelin after he is humbled enough to see his creation in terms of the beauty of that larger Creation which incorporates the appletree bursting with angels and

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1. Ibid., pp. 97 - 98.

the flash of the kingfisher.[1] Simon sees similar miracles of perception; he is the only one on the island who appreciates the wonders which the darkness holds when "The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island" (p. 72). Simon's is a truly universal religion, relying for its light not merely on the sun but on distant stars. Nonetheless, he is at first associated with formal religion by his initial appearance as a choirboy dressed in a black cloak. He breaks up Jack's neat column by fainting at the moment when Jack is trying to make his best impression (p. 27). Significantly, he is not among the choirboys when they are described as black birds (p. 28).

The distinction between Simon's attitude towards religion and that of the others becomes obvious when Simon sees the candle-buds for the first time. He appreciates the marvel of their simple existence, while Jack slashes at them contemptuously with his knife.

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1. Golding, The Spire, op. cit., p. 223.

"'You couldn't light them,'" says Ralph, and Jack adds, "'We can't eat them'" (p. 40). Their attitudes reflect their concerns, Ralph for fire and light, Jack for food and Simon for the simple experience of natural religion. Similarly, on their return from their expedition, Ralph says that there are food and drink, Jack says that there are rocks, while Simon remembers the "blue flowers" (p. 45). The capacity to achieve Paradise, Golding is saying, lies within each individual and depends on his attitudes and perceptiveness. Simon is the only boy on the island who truly appreciates the paradisaic conditions of their new home. The other boys have other interests, and quickly become disillusioned, in spite of initial enthusiasm, when they experience physical discomfort and political strife. Only Simon can accept the island as it is.

Simon serves as mediator between Piggy and Jack. He backs up Piggy with moral support (p. 54) and unselfishly gives him meat when Jack refuses to (p. 92). Only Simon has the honesty to talk about the "beast" quite openly (p. 68). When the boys detect a ship on the horizon, Simon is the first to notice that the island's fire is out (p. 85). He follows Ralph up the mountain, and <u>en route</u> sees Jack and his hunters appear with a dead pig. "What he saw seemed to make him

afraid . . . . Piggy snivelled and Simon shushed him quickly as though he had spoken loudly in church" (p. 86). Simon has witnessed -- and is the only boy perceptive enough to comprehend -- that Jack and the hunters have committed sacrilege by killing the pig. His intuition informs him that the problem of bloodlust has come to the island. He is concerned that the boys should realize that the beast is "mankind's essential illness", something internal, associated with prejudice, pride and irrational fear: "'What I mean is . . . maybe it's only us" (pp. 110 - 111).

Simon is the last person to believe in the physical existence of the beast. After the twins' encounter with the object on the hill, he felt "a flicker of incredulity --

> a beast with claws that scratched, that sat on a mountain-top, that left no tracks and yet was not fast enough to catch Samneric. However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick (pp. 128, 130).

He volunteers to cross the island through the forest, knowing intuitively that the beast is no physical threat.

Simon uses intuition too when he tells Ralph, "You'll get back to where you came from" (pp. 137 - 138). When the other boys ignore him as "cracked" when he

suggests that they should climb the mountain again in daylight, he can only retreat to the sanctuary of his church; but even that has become polluted by Jack's profane worship. The Lord of the Flies intrudes, with half-shut eyes "dim with the infinite cynicism of adult life." Simon has the alternative of fleeing from Jack's false god; instead he embraces his fate and confronts it. The butterflies desert the clearing and the flies take over (p. 170). The ensuing dialogue between Simon and the Lord of the Flies marks the climax of Simon's role:

> "Fancy thinking the Beast was something you could hunt and kill!" said the head . . . . You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are as they are?" (p. 177).

If Simon comes between Jack's hunters and their fun on the island, he would not survive. "We shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?" (p. 178). The Lord of the Flies as experienced by Simon is his intuition speaking, the same sort of intuition that Sammy Mountjoy learned about from Halde. But Simon shrugs off fear of reprisal, embraces his fate and climbs the mountain; for "what else is there to do?"

(p. 180). He finds that the flies which ate the Lord of the Flies and bothered him have mutilated the airman on the mountain. He recognizes that the "beast" was in fact "harmless and horrible; and the news must reach the others as soon as possible" (p. 181).

His final mercy mission is met with degradation and death. Mistaken for the beast, he is speared to death by the other boys as he cries out his message to deaf ears. Clearly, the beast is contained not in the passive Simon but in the other boys, who, like savage animals ruled by fear, "screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws" (p. 188). With Simon's death, the dead parachutist blows free from the mountain and descends into the sea. As the phosphorescent plankton rises with the tide, Simon receives another transmutation or metamorphosis into an angelic being complete with halo as befits a saint.

> The water rose further and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. The strange, attendant creatures, with their fiery eyes and trailing vapours, busied themselves round his head . . . .
>
> Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath steadfast constellations, Simon's dead body moved out towards the open sea (p. 190).

Here, Golding's descriptive technique bursts forth in its most resplendent style. We can not only visualize but believe the transmutation. The author combines both the physical and spiritual worlds into a passage of sheer poetry.

In The Inheritors, Golding deals largely with a pre-human and pre-rational species of primate which is painted as a group of prelapsarian innocents, debauched by an encroaching civilization. The innocent Neanderthals serve as a convincing foil for the depraved Cro-Magnon inheritors as we have seen, and before they meet the inheritors, they have a balanced outlook on life complete with intuitive insight. They are linked together by shared feelings and "pictures". They frolic happily, and when Mal falls in the river share their warmth to protect him from the cold (p. 23). Mal is their chief, and the old woman with her sacred bundle of fire-producing phosphorus is their high priest under the dictum, "The man for pictures, the woman for Oa." Lok views the old woman as "close to Oa, knowing so indescribably much, the doorkeeper to whom all secrets were open" (p. 61). Oa is most explicitly manifest in the ice women, clinging to the side of the mountain, the last remnant of a glacier (p. 27). Golding manages to convey the miracle of life

in terms of the intervention of the Neanderthals' Mother Earth:

> Oa had waited for them. Even now she was pushing up the spikes of the bulbs, fattening the grubs, reeking the smells out of the earth, bulging the fat buds out of every crevice and bough. He danced on to the terrace by the river, his arms spread wide.
> "Oa!" (pp. 31 - 32).

Mal explains their simple theology:

> "There was the great Oa. She brought forth the earth from her belly. She gave suck. The earth brought forth woman and the woman brought forth the first man out of her belly" (p. 35).

Mal tells them of the year-round summers of old, when "flowers and fruit hung on the same branch" (p. 35), an image of paradise recalling the paradise described in Lord of the Flies (p. 71).

The Neanderthals communicate by intuition. Their sense of community is so strong that they become united with one, extrasensory mind. They communicate by feeling, by silence:

> One of the deep silences fell on them, that seemed so much more natural than speech, a timeless silence in which there were at first many minds in the overhang; and then perhaps no mind at all (p. 34).

When Fa and Lok visit the ice women, they see a natural cathedral resembling Simon's natural church.

Golding describes its awesome size and artistry in terms of natural creation:

> The place was huge and open. It was walled with rock; and everywhere the ice ivy-plants reached upwards until they were spread out high above his head on the rock. Where they met the floor of the sanctuary they swelled till they were like the boles of old oaks. Their high branches vanished in caverns of ice (p. 83).

Fa prays to Oa, and her voice echoes eerily. Lok experiences the terror of the intruder as he sees the sacred bodies of the ice women.

> The caverns where the ivy branches led were their loins. Their thighs and bellies rose out of the cliff above. They impended so that the sky was smaller than the floor of the sanctuary. Body linked with body they leaned out, arching over and their pointed heads flashed in the light of the moon. He saw that their kins were like caverns, blue and terrible. They were detached from the rock and the ivy was their water, seeping down between the rock and the ice (p. 84).

The Neanderthals retain their innocence and their communion with each other and with nature only as long as they can avoid the new people. Their troubles start with the disappearance of the log -- presumably used by the new people for firewood or a boat -- which leads directly to Mal's death (pp. 14, 21).

Ha's disappearance creates more anxiety (p. 65 ff.), and Lok is chilled by fear when he traces the scent of the new people to the chimney of the overhang, where one of the new people stood and watched them (p. 77). Lok sees one of the new people on the island and feels a sense of foreboding evil (pp. 79 - 80).

When Mal dies, the rest of the Neanderthals dream. Lok's nightmare is prophetic:

> Lok was running. The scent of the other was pursuing him and he could not get away. It was night and the scent had paws and a cat's teeth. He was on the island where he had never been. The fall roared by on either side. He was running along the bank, knowing that presently he would drop from exhaustion and the other would have him. He fell and there was an eternity of struggle (p. 93).

From this point on, the Neanderthals and the new people clash repeatedly. First, the new people shoot random arrows at Lok and then kill Nil and the old woman and kidnap Liku and the new one. The conflict shows the new people to have stemmed from a source other than Oa; one after the other the Neanderthals are killed until only a heartbroken Lok and the captive new one survive (pp. 221, 230). Even they are doomed.

Pincher Martin's physical death came when he fell

into the sea from the bridge of his ship shortly after he gave the order to swing "hard a-starboard" in a move designed to murder Nathaniel Walterson who sits precariously on a railing. Nathaniel, like Simon, is the name of an apostle, "the apostle without guile". As a foil for Christopher Martin, he is well-named, for Martin is greedy and traitorous, while Nat, like Simon, is unselfish, concerned and loving. He is a tall, thin man, ungainly, impractical but sensitive. "He would never find his feet in the Navy because those great feet of his had always been away out there, attached by accident while the man inside prayed and waited to meet his aeons" (p. 45). He is in effect an adult Simon. Like Simon, he is misunderstood by his acquaintances. Like Simon, he wishes to be alone to think, and arouses the curiosity of the other men (p. 48). He smiles "spontaneously from the conjectural centre behind the face, evidence of sheer niceness that made the breath come short with maddened liking and rage" (p. 49).

Nat's theology ultimately cannot be ignored by Christopher, because he suffers the very hell that Nat predicts for him. Nat is concerned that his friend should change his ways and try to understand that there

is more to life than chemistry and sex. Knowing Christopher intuitively, he sees that his friend has "'an extraordinary capacity to endure . . . . To achieve heaven -- '" (p. 65). Christopher's heaven, Nat realizes, will be "'The sort of heaven we invented for ourselves after death, if we aren't ready for the real one'" (p. 167). Christopher scoffs at Nat's seriousness, but Nat's empathy for Christopher leads him to prophecy akin to Simon's:

> " -- And I, have a feeling.
> Don't laugh, please -- but I feel
> -- you could say that I know."
> Below the eyes the breath came
> out in a little gasp. Feet
> scraped.
> " -- You could say that I
> know it is important for you
> personally to understand about
> heaven -- about dying -- because
> in only a few years -- " (p. 65).

Nat leaves Christopher to add the unspoken words, "'You will be dead.'"

Nathaniel, like Simon, has an affinity with the stars, and his philosophy -- resembling Golding's own -- reflects his concern for experiencing the timelessness and infinity of the universe. "'Our lives must reach right back to the roots of time, be a trail through history,'" he says.

> "One constantly comes across
> clues. One has -- flashes of
> insight -- things given. One is --"

> The hands began to spread sideways by the shoulders as though they were feeling an expansion of the head -- "One is conscious when meeting people that they are woven in with one's secret history. Don't you think? You and I, for example" (p. 142).

He and Christopher are "connected in the elements".

So were Nat and Mary, who intuitively accept each other:

> "There came that sudden flash, that -- stab of knowledge and certainty that said, 'I have known you before.'"
> "What on earth are you talking about?"
> "She felt it too. She said so. She's so -- wise, you know! And now we are both quite certain. These things are written in the stars, of course, but under them, Chris, we have to thank you for bringing us together" (p. 143).

Such flashes of insight are experienced by the new Sammy Mountjoy when he is released from his cell at the Gestapo camp. Halde, a genius of the calibre of Einstein, has caused Mountjoy to believe once again in the world of spirit. He believes in the irrational "because Halde wanted me to" (p. 139), but also because he is naturally religious in outlook, a member of the world of spirit (p. 149). After his release, in one of Golding's bursts of poetic beauty, he sees creation from a new perspective:

> Huge tears were dropping from my face into dust; and this dust was a universe of brilliant and fantastic crystals, that miracles instantly supported in their being . . . . The power of gravity, dimension and space, the movement of the earth and sun and unseen stars, these made what might be called music and I heard it . . . .
>
> Standing between the understood huts, among jewels and music, I was visited by a flake of fire, miraculous and pentecostal; and fire transmuted me, once and forever (pp. 141 - 142).

All the world has changed. He not merely believes, but sees with an acute insight the view of life he has missed since his adoption of rationalism as a system, since his decision to seduce Beatrice (p. 145). He sees that the world of science and the world of spirit are both real and parallel: "There is no bridge" (p. 192). Yet in terms of Golding's poetry -- and Mountjoy's mingling of the physical and the spiritual elements of perception -- the gap has indeed been bridged.

A similar apocalyptic vision is seen by Jocelin in the final seconds of his life. His first attempt at explaining away the miracle of the standing spire is witchcraft and mythology: Goody and Berenice acting in unison (p. 221). His second attempt is that God and heaven do not exist at all: "<u>God knows where God may be</u>" (p. 222). The first reflects the world of spirit

only; the second view reflects the world of rationalism, the world of matter in which Jocelin sees himself as having "traded a stone hammer for four people" (p. 222). Then, in one of Golding's most artistic passages, he sees the spire in true, universal perspective, accounting for both worlds. His death, markedly contrasted to that of Pincher Martin, is to a heaven of realization of the deep significance of creation, of mingled terror and joy and astonishment and substance "that broke all the way to infinity in cascades of exultation that nothing could trammel" (p. 223). His optimism springs from the knowledge of the accidental blending of spirit and matter in his creation; and in its complexity, the spire becomes something at once substantial, magical and incomprehensible. The spire is "<u>like the appletree</u>!"

Comparatively, Oliver's revelation is an anti-climax. He sees Bounce's chair beside the river, surrounded by flowers in the centre of paradise and peace. "The chair stood there, mutely insisting how she had used it -- every evening perhaps, in the last summer and autumn, among the midges and swifts" (p. 215). Among the ashes of a bonfire lit by Bounce three years before just prior to her death, Oliver finds the symbol of Bounce's music -- her father's metronome. He also identifies a smashed bust of Beethoven

and a photograph of her father -- two articles which had dominated her studio. Suddenly, Oliver has insight into the pathetic struggle represented in the fire -- the struggle of Bounce with the structures which had entwined her, her struggle with Self. For the first time he can comprehend and have empathy.

> I sat on her chair, put my elbows on my knees and my face in my hands. I did not know to what or whom my feelings had reference, nor even what they were (p. 216).

He recognizes that when she shed her clothes, Bounce had been free and calm and happy, "with a relaxed, smiling face," but then "they put her away until she was properly cured and unhappy again" (p. 216). The music and metronome burned in the bonfire were the clothing of her pursuit of the spirit -- of the structures that controlled the free expression of her soul. Before her death, she had succeeded in shedding them. Miss Dawlish had, in the last two years of her life, been able to appreciate a sort of heaven -- and she had rejected the stale, artificial belief in rigid musical patterns for the music of the universe. Oliver realizes that even Bounce Dawlish had a visionary flash before her death. "'Quick to feel, slow to learn. That's me,'" he tells Henry, who himself had considerable insight into

both worlds and recognized Bounce as "a dear, kind lady." Just before he leaves Stilbourne, Oliver looks Henry in the eye and sees his own face there: a face revealing the struggle of years and an acute insight into the true forces underlying human nature (pp. 216 - 217).

While the complexity of Golding's art must not be ignored and the multi-valued nature of his allegories or myths must be acknowledged, this thesis has sought to uncover a single unifying theme that seems to be central to all of his works. In each of his novels, Golding has portrayed three types of individual: the type committed to the world of spirit, the type committed to the world of reason and the type who struggles with himself and nature to attain an objective, dualistic view of the cosmos, incorporating both worlds. A philosophy of life which does not account for both the rational and irrational elements in man is untenable and unrealistic; for both worlds are real and both must be recognized and accepted as real. With the ultimate acceptance of a dualistic view come epiphany and apocalypse and a true insight -- a visionary flash, perhaps -- into the real nature of the universe and man.

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Gordon, Robert C. "Classical Themes in Lord of the Flies", Modern Fiction Studies, XI (Winter, 1965-6), pp. 424-427. Compares Golding and Euripides.

Grande, Luke M. "The Appeal of Golding", Commonweal, LXVII (1963), pp. 457-459. Golding appeals to youth.

Green, Martin. "Distaste for the Contemporary", Nation, CXC, xxi (May 21, 1960), pp. 451-454. Golding is not original. His prose shows poverty of experience and imagination.

Green, Peter. "Pincher Martin", Times Literary Supplement, Aug. 28, 1959, p. 495.

_____. "The World of William Golding", A Review of English Literature, I (April, 1960). Reprinted in Richardson, Joana, ed., Essays By Divers Hands. Royal Society of Literature, XXII. London: Oxford University Press, 1963, pp. 37-57. Man has become his own god, growing away from nature and himself.

Gregor, Ian, and Mark Kinkead-Weekes. "The Strange Case of Mr. Golding and His Critics", Twentieth Century, CLXVII (February, 1960), pp. 115-125. They conclude that Free Fall is a failure.

_____. "Introduction" in Lord of the Flies. London: Faber and Faber, 1962 (school edition), pp. i-xii.

_____. William Golding: A Critical Study. London: Faber and Faber, 1967. Examines in separate chapters the first five novels. Aims "to convey something of Golding's imaginative power and resourcefulness."

Gulbin, Suzanne. "Parallels and Contrasts in Lord of the Flies and Animal Farm", English Journal, LV (1966), pp. 86-92. In Animal Farm, pigs are raised to the stature of humans; in Lord of the Flies, humans become degraded to the level of pigs.

Hampton, T. "An Error in Lord of the Flies", Notes and Queries, XII (July, 1965), p. 275. Piggy's glasses could not have started a fire: they are to correct myopia and the lenses are concave, not convex.

Harris, Wendall V. "Golding's Free Fall", The Explicator, XXIII, lxxvi (May, 1965). On the names "Mountjoy", "Beatrice" and "Halde".

Harvey, W. J. "The Reviewing of Contemporary Fiction", Essays in Criticism, VIII (April, 1958),pp. 182-187.

Herndl, George C. "Golding and Salinger: A Clear Choice", Wiseman Review, DII (Winter, 1964), pp. 309-322. In Lord of the Flies, Golding adopts the view of Christian Humanism -- seeing evil in individuals rather than in society. In Catcher in the Rye, Salinger follows the tradition of romantic primitivism, in seeing evil in society rather than in individuals.

Hurt, James R. "Grendel's Point of View: Beowulf and William Golding", Modern Fiction Studies, XIII (Summer, 1967).

Hynes, Samuel. "Novels of a Religious Man", Commonweal, LXXX,(March 4, 1960), pp. 673-675. Gods and mythology are important to Golding, whose novels are myths, resembling European novels which are concerned with man in relation to his universe and to himself.

_____. William Golding. New York; London: Columbia University Press, 1964. Discusses first four novels with general summary of approaches taken by critics. Categorizes Golding with symbolic novelists such as Camus and Kafka.

Karl, Frederick R. The Contemporary English Novel. New York: Farrar, Straus and Cudahy, 1962.

_____. "The Novel As Moral Allegory: The Fiction of William Golding, Iris Murdoch, Rex Warner and P. H. Newby". In The Contemporary English Novel (op. cit.), Karl argues that Golding is a second-rate existentialist.

Kearns, Francis E. "Salinger and Golding: Conflict on the Campus", America, CVIII (January 26, 1963), pp. 136-139. Golding is a pessimist and a conservative who does not rate with the liberal Salinger.

_____, and Grande, Luke M. "'The Appeal of Golding': An Exchange of Views", Commonweal, Feb. 22, 1963, pp. 569-571.

Kermode, Frank. "The Case for William Golding", The New York Review of Books, XI (April 30, 1964), pp. 3-4. A perceptive analysis of The Spire.

_____. "Coral Islands", The Spectator, Aug. 22, 1958, p. 257.

_____. "The Meaning of It All", Books and Bookmen, V (October, 1959), pp. 9-10. B.B.C. radio interview of September, 1959.

_____. "The Novels of William Golding", International Literary Annual, III (1962), pp. 11-29.

_____. Puzzles and Epiphanies. London: Routledge and Kegan Paul, 1962.

Kvam, Ragnar. "William Golding", Vinduet, XIII (1959), pp. 292-298. In Norwegian.

Lederer, Richard H. "Student Reactions to Lord of the Flies", English Journal, LIII, (1964), pp. 575-579. Lederer fashions a single essay from compositions submitted by high school students.

Leed, Jacob. "Golding's Lord of the Flies, Chapter 7", Expositor, XXIV (September, 1965). In Chapter 7, Ralph touches the corpse of the Mulberry-patch boy. Hence his nausea.

Lehmann, John. "English Letters in the Doldrums? An Editor's View", Texas Quarterly, IV (Autumn, 1961), pp. 56-63. While William Golding is popular, the real interests of the present generation lie in sociology, critical theory and discussions.

Lodge, David. "William Golding", The Spectator, April 10, 1964, pp. 489-490. The surprise endings of Golding's novels are essential to his conveying his message.

"Lord of the Campus", Time, LXXIX (June 22, 1962), p. 64. In an interview, Golding comments on Lord of the Flies, and denies that he was influenced by Freud.

MacLure, Millar. "Allegories of Innocence", Dalhousie Review, XL (Summer, 1960), pp. 145-156. Golding's Lord of the Flies is an allegory of innocence comparable to Faulkner's Absalom Absalom and Camus' The Fall.

_____. "William Golding's Survivor Stories", Tamarack Review, IV (Summer, 1957), pp. 60-67.

MacShane, Frank. "The Novels of William Golding", Dalhousie Review, XLII (1962), pp. 171-183. Golding's view of the world is "somber and sensible". He studies the nature of evil to consider man's loss of innocence.

Mansfield, Joy. "Anthropology and the Writer: A Symposium", Golden Blade, 1966, pp. 113-118. William Golding and other writers answer questions regarding the influence of Rudolf Sterner on their work.

Marcus, Steven. "The Novel Again", Partisan Review, XXIX (Spring, 1962), pp. 171-195. Golding's novels have poetic compression in style and structure. The break from reality has been the decline of the novel.

Massey, Irving. "An End to Innocence", Queen's Quarterly, LXXII (Spring, 1965), pp. 178-194. The theme of the loss of innocence pervades modern literature, and is found in the works of Golding, D. H. Lawrence and others.

Mathewson, Joseph. "The Hobbit Habit", Esquire, LXVI (September 3, 1966), pp. 130-131, 221-222. Compares Tolkien's The Lord of the Rings with Lord of the Flies, and concludes that Tolkien has supplanted Golding in campus popularity.

Maxwell, J.C. "Pincher Martin", Times Literary Supplement, Aug. 21, 1959, p. 483.

Michel-Michot, Paulette. "The Myth of Innocence", Revue des Langues Vivantes, XXVIII (1962), pp. 510-520. In Robinson Crusoe, Defoe oversimplifies the problem of evil, in The Coral Island, Ballantyne ignores it, whereas in Lord of the Flies, Golding confronts it.

Millgate, Michael. "Contemporary English Fiction: Some Observations", Venture, II, (September-December, 1961). There are few if any great writers in England. Golding and Lawrence Durrell are better than most.

Mitchell, Charles. "The Lord of the Flies [sic] and the Escape from Freedom", Arizona Quarterly, XXII, (Spring, 1966), pp. 27-40. Ralph's acceptance of freedom echoes the ideas of Kierkegaard and Berdyaev. Jack and his followers flee from freedom into the bondage of the master-slave nexus.

Mitchell, Juliet. "Concepts and Techniques in William Golding", New Left Review, XV (May-June, 1962) pp. 63-71. Golding's novels are overestimated by critics, who fail to note their thematic weakness, vagueness and meretriciousness.

Moody, Philippa. "In the Lavatory of the Athenaeum -- Post-war English Novels", Melbourne Critical Review, VI (1963), pp. 83-92. A comparison of adolescents in Golding's novels with those in the novels of Iris Murdoch, C.P. Snow and Alan Sillitoe.

Morgan, Edwin. "Pincher Martin", Times Literary Supplement, Aug. 28, 1959, p. 495.

_____. "Pincher Martin and The Coral Island", Notes and Queries, VII (April, 1960), p. 150. The "gimmick" of kicking off seaboots may have been borrowed from Ballantyne's The Coral Island.

Nelson, William, ed. William Golding's "Lord of the Flies": A Source Book. New York: The Odyssey Press, 1963. Contains early reviews, major essays and excerpts from Coral Island, Hobbes, Frazer, Freud, Jung, etc.

Niemeyer, Carl. "The Coral Island Revisited", College English, XXII (1962), pp. 241-245.

O'Hara, J. D. "Mute Choirboys and Angelic Pigs: The Fable in Lord of the Flies", Texas Studies in Literature and Language, VII (Winter, 1965) pp. 411-420.

Oldsey, Bernard S., and Stanley Weintraub. The Art of William Golding. New York: Harcourt, Brace and World, 1965. Reviews: Saturday Review, July 31, 1965, pp. 17-18.
Choice, II (1965), p. 681.
Stresses sources, and compares Free Fall with Camus' The Fall and The Spire with Ibsen's The Master Builder.

_____. "Lord of the Flies: Beelzebub Revisited", College English, XXV (November, 1963), pp. 90-99. Golding uses small details to construct striking character portraits. Lord of the Flies cannot be interpreted in exclusive political, sociological or religious terms.

Pearson, Anthony. "H. G. Wells and Pincher Martin", Notes and Queries, XII (July, 1965), pp. 275-276. Pincher Martin parallels Wells' "The Remarkable Case of Davidson's Eyes".

Pendry, E. D. "William Golding and Mankind's Essential Illness", Moderna Språk (Stockholm), LV (1961), pp. 1-7. Golding is concerned with the "paradox of original sin and free will" in all his novels.

Peter, John. "The Fables of William Golding", Kenyon Review, XIX (Fall, 1967), pp. 577-592. Peter distinguishes between fiction and fable.

Pritchett, V. S. "God's Folly", New Statesman, LXVII, (April 10, 1964), pp. 562-563. Golding seems to believe that chaos heightens poetry.

_____. "Secret Parables", New Statesman, Aug. 2, 1958, pp. 146-147.

Quinn, Michael. "An Unheroic Hero: William Golding's Pincher Martin", Critical Quarterly, IV (Autumn, 1962), pp. 247-256. Man's eternal destiny is ultimately his own responsibility. Martin tries to re-create his unity as a human being. His development of heroic qualities are emphasized in the final chapter.

Quinton, Anthony, et al. "The New Novelists", The London Magazine, V (November, 1958), pp. 13-31.

Rexroth, Kenneth. "William Golding", Atlantic Monthly, CCXV (May, 1965), pp. 96-98. Golding judges human beings as if they were school children. Documentation in the first five novels is "imprecise".

Richter, Irmgard. "Betrachtungen zu William Goldings Lord of the Flies", Die Neueren Sprachen, XIV (1965), pp. 332-336. Lord of the Flies is based on a conflict between the democratic gentleman and the demagogue.

Roper, D. "Allegory and Novel in Golding's The Spire", Wisconsin Studies in Contemporary Literature, VIII (Winter, 1966), pp. 19-30.

Rosenberg, Bruce A. "Lord of the Fireflies", Centennial Review, XI, i (Winter, 1967), pp. 128-139. The importance of fire as the structural skeleton as well as the most important symbol in Lord of the Flies.

Rosenfield, Claire. "Men of a Smaller Growth: A Psychological Analysis of William Golding's Lord of the Flies", Literature and Psychology, XI, pp. 93-101.

_____, and William Wasserton. "An Exchange of Opinion concerning William Golding's Lord of the Flies", Literature and Psychology, XII (Winter, 1962), pp. 2-3, 11-12. Freudian terms are used to explain the conduct of the youths in Lord of the Flies.

Servotte, Herman. "Sterfelijkheid en Licht", Dietsche Warande en Belfort, CIX (1964), pp. 590-595.

_____. "William Golding, religieus romancier zonder dogma's", Dietsche Warande en Belfort, CVIII, 1963, pp. 437-444.

Spivac, Charlotte K. "The Journey to Hell: Satan, the Shadow, and the Self", Centennial Review, IV (Summer, 1965), pp. 420-437. The journey to hell is a frequently-used device in modern literature, occuring, for example, in Golding's Lord of the Flies.

Sternlicht, Sanford. "Pincher Martin: A Freudian Crusoe", English Record, XV (April, 1965), pp. 24-25. Robinson Crusoe celebrates a man's will to survive, while Pincher Martin shows man defeated by meaningless death.

_____. "The Sin of Pride in Golding's The Spire", Minnesota Review, V (1965), pp. 59-60. The "brilliant irony" of The Spire lies in the author's metaphorical reconciliation of the Church and Freud.

_____. "A Source for Golding's Lord of the Flies: Peter Pan?" English Record, XIV (December, 1963). Lord of the Flies seems almost a parody of Peter Pan, with Wendy replaced by the sow and Peter's "oral-oriented" group of youths replaced by Golding's "anal-oriented" group.

Sullivan, Walter. "The Long Chronicle of Guilt: William Golding's The Spire", The Hollins Critics, I, iii (1964), pp. 1-12.

_____. "William Golding: The Fables and the Art", Sewanee Review, LXXI (Autumn, 1963), pp. 660-664. Free Fall is Golding's best novel. Useful perspective is taken in his treatment of The Inheritors.

Thompson, Richard J. "Golding's Ironic Allegory", Cross Currents, XV (Winter, 1965), pp. 107-108.

Thomson, George H. "The Real World of William Golding", Alphabet, November, 1964, pp. 26-33. Golding's achievement lies in his ability to show fully and justify how his protagonists see the world, how the world really is and how it views the protagonists.

Townsend, R. C. "Lord of the Flies: Fool's Gold?" Journal of General Education, XVI (1964), pp. 153-160. Golding infects his readers with his own cynicism.

Veidemanis, Gladys. "Lord of the Flies in the Classroom: No Passing Fad", English Journal, LIII (November, 1964).

Wain, John. "Lord of the Agonies", Aspect, I (April, 1963), pp. 56-57. The first four novels are "Christian allegory". Golding's method is obscure and "tricky".

Walters, Margaret. "Two Fabulists: Golding and Camus", Melbourne Critical Review, IV (1962), pp. 18-29. The clarity and universality of the best fables are achieved at the risk of oversimplifying reality. Lord of the Flies is superior to The Inheritors.

Warner, Oliver. "Mr. Golding and Marryat's Little Savage" A Review of English Literature, V (January, 1964), pp. 51-55. Golding disclaims influence of Marryat, but both authors use the island situation to incite readers to thinking about budding humanity and evil.

Wasserstrom, William. "Reason and Reverence in Art and Science", Literature and Psychology, XII (1962), pp. 2-5. Uses Golding's works as examples.

Watson, Kenneth. "A Reading of Lord of the Flies", English, XV (Spring, 1964), pp. 2-7. The theme of Lord of the Flies is moral, psychological and social rather than religious. Simon is most important.

Webster, Owen. "Pincher Martin", Times Literary Supplement, Sept. 11, 1959, p. 519.

Whalen, P. K., et al. "Lord of the Flies Goes to College", New Republic, May 4, 1963, pp. 27-28.

White, Robert J. "Butterfly and Beast in Lord of the Flies", Modern Fiction Studies, X (Summer, 1964), pp. 163-170. Golding uses butterflies and beasts in his novel in a manner resembling their use in Greek classical works. Butterflies symbolize the psyche or spiritual side of man; the beast, the daemonic side.

Williams, H. M. "The Art of William Golding", Bulletin of the Department of English, (Calcutta), III (1962), pp. 20-31.

Wilson, Angus. "Evil in the English Novel", Kenyon Review, XXIX, (January, 1967), pp. 167-194. In his use of the primeval in Lord of the Flies, Golding "has solved the problem of expressing transcendent evil".

Wohler, Günter. "Ein Beitrag zur Klärung der Wortbedeutung des englischen Fabadjektivs pink", Neueren Sprachen, XV (March, 1966), pp. 128-132. In common usage, the colour pink is applied to shades ranging from violet to brown. But in literature pink denotes various shades of red, as seen by examining Lord of the Flies.

Young, Wayland. "Letter from London", Kenyon Review, XIX (Summer, 1957), pp. 477-482. Objects to "trick endings" in Lord of the Flies and Pincher Martin.