

MYTH, RITUAL, AND THE NUMINOUS
IN THE NOVELS OF WILLIAM GOLDING

by

RAKESH C. MITTOO

A thesis
presented to the University of Manitoba
in partial fulfillment of the
requirements for the degree of
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in
The Department of English

Winnipeg, Manitoba

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A thesis submitted to the Faculty of Graduate Studies of
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CONTENTS

INTRODUCTION	1
Notes	20
CHAPTER ONE: <u>LORD OF THE FLIES</u>	21
Notes	52
CHAPTER TWO: <u>THE INHERITORS</u>	53
CHAPTER THREE: <u>PINCHER MARTIN</u>	89
CHAPTER FOUR: <u>FREE FALL</u>	131
Notes	173
CHAPTER FIVE: <u>THE SPIRE</u>	174
Notes	206
CHAPTER SIX: <u>THE PYRAMID</u>	207
Notes	231
CHAPTER SEVEN: <u>THE SCORPION GOD</u>	232
Notes	267
CHAPTER EIGHT: <u>DARKNESS VISIBLE</u>	268
Notes	315
CHAPTER NINE: <u>rites of passage</u>	316
Notes	363
CHAPTER TEN: <u>THE PAPER MEN</u>	364
CONCLUSION	395
WORKS CITED	405

ABSTRACT

This study investigates William Golding's concern with the fateful significance of archetypes in man's life and history. Rather than using a purely literary and intellectual approach to myth as outlined by Eliot and Frye, this study relies upon the non-literary theorists of myth, such as Jung, Neumann, Rudolf Otto, Eliade, Nietzsche and others. Recognizing that the archetypes do not originate in the consciousness of the artist, but irrupt from a source that is "holy," numinous and mysterious in nature, this study focuses on the non-rational and pre-cognitive content of Golding's works, manifested in complexes of symbols both creative and destructive. Defined generically as mythic narratives, Golding's works generate a sense of the "otherworldly," evoke sacred myths and icons, and demonstrate recurrence.

In Golding's narratives, the emergence of an archetype begins with the stirrings of a character's or a group's supernatural fear, the mysterium tremendum, a condition resulting in regression into sin, perversion and madness and the terror of judgment of the gods in the unconscious. The archetypal process is bipolar, embodying the dark as well as the light, malefic as well as benefic factors, and corresponds to the myth of the Fall and Redemption and the Eliadean notion of cycles of chaos and cosmos. Some of the archetypes present are: Beelzebub, Prometheus, Whore of Apocalypse, Great Mother, Dionysus, Christ of Incarnation, Hades, Shaman, and the Self. The last three narratives contain initiatory rites of purgation, individuation, and confirmation into mythic roles.

This study challenges the critical studies that label Golding as a rigid Christian moralist, concerned with writing allegories, fables, and parables to demonstrate moral lessons and Christian dogma. Going beyond the misconception of Golding's art as novelistic or didactic, the approach of this study not only clarifies the paradoxes and contradictions inherent in his art, but also contributes to their aesthetic value and meaning by examining the tension between linear and cyclic views of history.

INTRODUCTION

Although several of Golding's critics agree that the central preoccupation in his fiction is with man in relation to the cosmos rather than with man in relation to society, they identify him as a Christian moralist whose art is consequently fabulist and didactic in intention. They differ widely over his religious beliefs; in fact, frequently their own moralistic perspective leads them to characterize him as an orthodox Christian writer with a Catholic or Calvinist orientation. While Golding's statements about his works confirm the view that he is a religious man, we should guard against the conclusion that in his works the substance of religious belief is expressed in terms of Christian theology. James R. Baker has rightly warned us against the popular but erroneous image of Golding as a "rigid Christian moralist"; he observes that this impression of Golding has resulted from critics' preoccupation with his debts to Christian sources (15). Golding's sources are various and extensive; moreover, neither his allusions to the Bible nor his belief in otherworldly patterns should predispose us to think that he owes his allegiance to Christian dogma. His fiction manifests his concern over contemporary man's loss of connection with the cosmos; in an interview, Golding has observed: "If there is one faith I have, it is that there is a unity. And it seems to me--that man hasn't seen this" (Biles 75). These words echo D. H. Lawrence's statement of faith: "There still remains a God, but not a personal God: a vast shimmering impulse which wavers on towards some end, I don't know what--" (Lawrence, Apocalypse 17).

Critics who insist on Golding's Christianity suggest that the ideas of Original Sin and Innate Depravity are the controlling principles of his fiction. For instance, Eric Smith's Some Versions of the Fall discusses the presence of the "myth of Original Sin and the vexed question of Original Guilt" in Golding's Lord of the Flies (168), and Frank Kermode observes that the myth of the Fall is common to all his novels ("Novels" 118). Golding's own statement in The Hot Gates appears to confirm their view: "Man is a fallen being. He is gripped by original sin. His nature is sinful and his state perilous. I accept the theology and admit the triteness, but what is trite is true" (88). It must be emphasized, however, that Lord of the Flies makes no reference to the Christian version of the Fall myth as it is narrated in the Bible; nor does the manifestation of a primordial image of Beelzebub from the Bible make his art essentially Christian. The myth of the Fall and the descent into hell and damnation are common to archaic accounts of the history of the cosmos preserved in the sacred texts of many primitive cultures; in fact, all versions of the Fall in essence reflect the same experience. What is important to realize is that Golding's archetypal understanding of reality reveals his allegiance to the immemorial patterns of human experience rather than to dogmatic assertions or theological abstractions.

The problem with a Christian perspective on Golding is the impression that his novels are concrete, dramatic representations of a priori moral and theological concepts. Consequently, such an approach disregards the primacy of the work and the presence of less obvious traditional myths and symbols that are evoked by the work itself.

Furthermore, his novels then are shown to be artless and full of technical flaws, and he is blamed for the didacticism of his predetermined concepts (Johnston 6). Paul Elman and Samuel Hynes are among the group of critics who emphasize Golding's Christian, moral themes. Elman notes that Golding seeks to express his moral theme--man's perpetual inclination toward evil--by selecting a fragment of human experience in the same manner as Jesus used parables or illustrative anecdotes; in short, Golding has designs on his readers (7). Hynes observes that his novels are the "expressions of conscious intentions that existed before the writing began" (166). He suggests that the narrative action in Golding's novels is so patterned as to "make them the images of ideas, the imaginative forms of generalizations; the form itself carries meanings implied by the character or those stated more or less didactically by the author" (167). I want to suggest, however, that as long as Golding is seen as a didactic Christian moralist, our understanding of his art remains inherently limited and somewhat distorted.

Failure to accept the archetypal dimension of Golding's art is reflected in the critics' assertions about his moral themes and in their use of contradictory terms such as allegory, parable, fable and myth to describe the genre of his fiction. Again, Golding's discussion of the carefully contrived structure of Lord of the Flies in his essay, "Fable," has further complicated the issue, especially because critics have seized upon this essay as evidence for his fabulist and didactic art. He suggested in the essay that his first novel aimed at tracing the connection between contemporary man's morally "diseased nature and

the international mess [World War II] he gets himself into" (HG 87). Further, he added that "By the nature of his craft then, the fabulist is didactic, desires to inculcate a moral lesson" (85). John Peter extends Golding's description of fable by arguing that Lord of the Flies is one of "those narratives which leave the impression that their purpose was anterior, some initial thesis or contention which they are apparently concerned to embody and express in concrete terms" (22). Nevertheless, while Golding has acknowledged that the novel is carefully crafted, he later expressed his dissatisfaction with his own and others' use of the term "fable": "what I would regard as a tremendous compliment to myself would be if someone would substitute the word myth for 'fable'...I do feel fable as being an invented thing on the surface whereas myth is something which comes out from the root of things in the ancient sense of being the key to existence, the whole meaning of life, and experience as a whole" (Kermode, "Novels" 19). Clearly, Golding is pointing toward the significance of primordial images and archaic patterns of human experience in his fiction. Keeping in view his foregoing statement on myth, I want to suggest that Golding's novels may be considered as mythic narratives¹ rather than as fables, allegories or parables.

What Golding is aiming at by his use of the terms "fable" and "myth" becomes clear in the light of Robert Scholes's and Robert Kellog's discussion of myth and ritual in narrative in The Nature of Narrative and Scholes's description of a type of fiction he calls "fabulation" in The Fabulators. Scholes's concept of fabulation is very useful to the myth critic since it helps us to understand the nature of Golding's mythic narrative; according to Scholes, fabulation is "opposed

to the 'slice of life' technique characteristic of empirically oriented fiction" (26) and, in contrast with realism and mimesis, fabulation prefers to return "to a more verbal kind of fiction. It also means a return to a more fictional kind...a less realistic and more artistic kind of narrative: more shapely, more evocative, more concerned with ideas and ideals, less concerned with things" (13). Golding's art is akin to Scholes's fabulation in that it is more evocative and structured than realistic fiction. And yet, unlike Scholes's fabulators, Golding does not subordinate things to ideas and ideals. His concern with sin and the horror of evil does not mean that his art is necessarily didactic or allegorical. In his narratives, the phenomenal realities of a time and place body forth the archetypes that underlie them. He is not interested in character development and social milieu, which are intrinsic to a novelist's art; instead, the characters' psychic development reveals the archetypes irrupting out of their unconscious and into history.

Golding's mythic narratives bear another similarity to Scholes's fabulation: his emphasis on story. He has suggested that "myth is a story at which we can do nothing but wonder; it involves the roots of being and reverberates there" (qtd. in Tiger, Golding 15). Similarly, Scholes has indicated in his discussion of Lawrence Durrell that fabulation contains a minimum of allegory because it aims at a "direct plunge back into the tide of the story which rolls through all narrative art." Fabulation returns to story for renewed vigor, for without story, as Scholes points out, "the blood of narrative ceases to flow, the humors atrophy, the brain shrivels, and finally the soul itself departs"

(31). Golding implies a similar emphasis on story, the myth of the Fall, when he refers to the mythic content of Lord of the Flies, and it is a pattern central to his narratives.

Scholes has stressed another feature of fabulation in his comments on James Joyce, although Joyce cannot strictly be called a fabulator because his work lacks the "purely narrative value that characterizes fabulation" (105). This element is the cyclical concept of time and history that is present in Joyce and that Carl G. Jung's depth psychology presented as a modernized version of what is essentially an archaic notion; this element helped writers to discover "the ideal patterns that control the cycles of human life...in the unconscious" (Scholes 103). As will be seen, Golding's view of the human situation reveals a similar orientation toward a cyclical view of time and history.

In an important way, however, Golding's mythic narrative differs from Scholes's fabulation. In his examples of fabulators, Scholes has shown how Jung's archetypes lead to a new allegory; according to him, fabulation is a highly self-conscious art form: "the fabulator is not merely conscious that he is allegorizing...the fabulators...are unwilling to accept the mythic view of life as completely valid. Against this they balance one which I am calling the philosophical, which tells us that every man is unique, alone, poised over chaos" (172-73). Thus, whereas the fabulator employs allegory, the mythic artist depends on symbol; whereas the former manipulates a purely conscious content, the latter relies on the unconscious, the numinous dimension. Symbols and the story in mythic art evoke the archetypes of the

collective unconscious in the realm of feeling. Jung has pointed out how an archetype remains formless and hidden until it finds symbolic manifestation in dreams and art; while earlier manifestations of the archetype may have been reduced to allegorical signs, an archetype continues to sound in a reinvigorated and renewed tonality in the writings of a genuine mythic artist who discovers new symbols for it. Moreover, the symbolic forms or manifestations of an archetype are limitless.

In order to show further the difference between Scholes's fabulation and Golding's mythic narrative and its distance from allegory, we may look at Lawrence's distinction between allegory and myth: Lawrence asserts that "allegory is narrative description using, as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a didactic argument, usual moral." On the contrary, adds Lawrence, while myth is also a descriptive narrative using images, "myth is never an argument, it never has a didactic nor a moral purpose," for it "describes a profound experience which is never exhausted and never will be exhausted...it will be felt and suffered while man remains man." For Lawrence, then, allegory is limited to a definite, conceptual and narrow meaning, but myth is limitless and evoked in the realm of the psyche: the images in myth are distinct from allegorical signs because they "stand for units of feeling, human experience" (Phoenix 295-96). This applies directly to Golding, for his narratives do not serve abstractions or moral and theological principles; instead they evoke the

subjectivity of the experience and the process inherent in myths. He reiterates Lawrence's approach to myth when he says that myth "involves the roots of being and reverberates there" (Tiger, Golding 15). Symbols cannot be created or invented by the artist since, according to Lawrence, "ages of accumulated experience...throb within a symbol" (Phoenix 296), but the artist can always revitalize old symbols, for while the archetype remains a constant, its forms and manifestations are limitless and recur with different tonalities in art.

In addition to the unwillingness among Golding's critics to agree upon the genre that adequately describes his narratives and the tendency to ignore his mythic vision, there is another limitation of Golding criticism which asserts either that he combines fable (and moral ideas) with fictional realism, or that he employs myth with realistic and naturalistic elements in his works. This is regarded to be especially true of works such as Lord of the Flies, Free Fall, The Pyramid, Darkness Visible and Rites of Passage. For example, Bernard F. Dick notes that in Lord of the Flies "Golding is torn between conveying a philosophy of evil and writing a realistic novel about the Dionysian-Apollonian [irrational versus rational] polarity" (33). He also points out Golding's ironic use or parody of Greek tragedy and myths (103). Ian Gregor and Mark Kinkead-Weekes, while they rightly urge us to guard against allegorical interpretations, emphasize that Golding's novels are simultaneously fables and realistic fictions. Their conclusion, however, in the book-length study of Golding's works, hints at a development in Golding from fable to "myth located in history" (256). Moreover, in their discussion of Darkness Visible and Rites of Passage,

they reiterate their view that Golding's fiction is both "clear and mysterious, realistic and mythical" ("The Later Golding" 109).

Arnold Johnston's full-length study, which appeared in 1980, follows the same approach as that indicated by Gregor and Kinkead-Weekes; according to Johnston, Golding relies on "simple situations and plots that either partake of or suggest mythical prototypes." He adds further that Golding gives a "sense of archetypal continuity between the complex, interwoven structure of ancient myths and the 'myth' of the present" (7). His work takes one important step toward recognition of Golding's distance from fable, allegory and parable, but it does not endorse the truly archetypal dimension of Golding's art. Instead, he dwells on social realism, character, and the empirical and naturalistic elements of Golding's fiction and fails to show how the historical and social realities (historical settings, contemporary reality) function within the cosmic perspective. Don Crompton's analysis of Golding's theme of darkness and commitment to the numinous (12) provides some useful insights into Golding's vision, but essentially his monograph stresses Golding's use of myths as allusions to evoke the mystery of darkness and maintains the social and historical orientation in Golding's works.

As I have suggested earlier, Golding's mythic art resembles fabulation in that it is opposed to the novelistic rendering of reality. The difference between a novelist and a mythic writer becomes even more clear in their philosophical attitudes toward reality. Drawing upon Mircea Eliade's distinction in Cosmos and History: The Myth of the Eternal Return between modern man's conception of reality as opposed to

that of the archaic man of traditional societies, Evelyn J. Hinz, in a significant genre study, distinguishes between novel and mythic narrative:

Here in essence lies the difference between the perspective of the novel and that of the mythic narrative: in contrast to the novelist who, like modern man, is oriented toward history, the mythic artist, like archaic man, regards history as illusion, and the activities, institutions, and values associated with it as profane or symptomatic of man's fallen condition. Like archaic man, the mythic artist conceives of reality as that which is imbued with the divine, that which is eternally recurrent, that which is transmitted in sacred history or myth." ("Hierogamy" 905)

As a mythic writer, Golding laments modern man's fall from a cosmic into a historic perspective, from a non-historical and cyclical view of time and identity to a linear, sequential and personal one, from a sense of connection with the cosmos to the rationalism and materialism of the contemporary world.

Central to Golding's narratives is Eliade's formulation of the ontological conception of the primitive man: "Objects or acts acquire a value, and in so doing become real, because they participate...in a reality that transcends them" (MER 3-4). Since all time away from the Center, the mythical time of the beginning or the creation of the cosmos, is profane and symptomatic of his fallen condition, archaic man participates in periodic rituals and ceremonies to regain his connection

with the cosmos, created by the gods, ancestors and heroes, and organized in accordance with the paradigmatic models revealed in illo tempore. An act is sacred because it is an "imitation of a celestial archetype" (5) revealed ab origine, at the beginning; it is a repetition of the "celestial" model of "the transformation of chaos into cosmos by the divine act of Creation" (10). Eliade's notion of the celestial models is essentially Platonic; in contrast with the Jungian archetypes which are dynamic, Eliade's transcendent models are static. However, the notion of recurrence in Eliade's writings on myth is central to Golding. An archetype in Golding is Jungian; it irrupts into consciousness from the depths of the unconscious.

Archaic man periodically regenerated himself by reactualizing the acts of creation of the gods and the mythic ancestors; the purpose of his rituals was to regain entrance into the Garden of Creation. Two of Golding's works which give evidence of the primordial impulse toward regeneration through eternal return are The Inheritors and The Scorpion God. Golding's other narratives either hint at the possibility of psychological wholeness through redemptive connection with the cosmos or they suggest modern man's inability to experience the eternal return to the paradisaical beginnings in the Garden. Since modern man is spiritually troubled and cannot recapitulate the salvific paradigms of connection, he is periodically revisited by the primordial chaos immediately preceding the creation of cosmos. The archetype of the Fall and the subsequent descent into hell and damnation is also a paradigm revealed in illo tempore and, in Golding's view, man's contemporary condition, his inner psychic landscape, witnesses a cyclical return to the darkness

and chaos of the beginning. Golding's art recreates the communication that existed in illo tempore between man and his gods (celestial and infernal), and between this world and heaven.

Not only do Golding's mythic narratives reveal contemporary man's rationalism and profane orientation toward history, but these also depict both an individual and cultural failure: faithlessness, chaos and violence are endemic to contemporary individuals and society, and result from the collapse of symbols of cosmic and religious connection and their loss of authority over emotions or the psyche. To follow Jung, we may say that an artist's concern with primordial images and archetypes constitutes an attempt to compensate for or revivify his decaying culture. Hence, a mythic writer like Golding finds within himself "the primordial image best suited to compensate for the one-sidedness of the present" (Jung, Psychological Reflections 348). His art is committed to the making of symbols that restore man's place in the cosmos and to an examination of the flawed nature of the modern mentality.

Based on Eliade's notion that archaic man is still preserved in modern man, James Baird's study of Melville's atavism is very useful to our understanding of Golding's art. An artist's atavism arises, says Baird, from his awareness of cultural failure, the loss of authority of the inherited symbolism of Christianity over the feeling of western man. Consequently, notes Baird, an artist of primitive feeling discards the symbolic structures of Christianity and the Christian dogma expressed in these symbols; furthermore, he "reverts to the archetypal patterns which were always there in the unconscious, but earlier 'controlled' or

'obscured' by traditional symbols" (52). In his quest for "new" symbols, the artist's imagination projects into man's primal feeling and belief ab origine in order to rediscover the true outlines or forms of archaic myth and archetypes which mediate man's relationship to the ultimate reality. In Jungian terms, it is an imaginative return to the archetypal psyche, the collective unconscious and the eternal contents therein. Moreover, Baird continues, "To rediscover the gods as psychic factors [Jung's notion of artistic endeavor] is simply to be stripped of allegiance to existing symbols for God and to proceed to make new symbols in agreement with one's psychic condition" (62).

The symbols for the deity in Golding's narratives suggest his rejection of the Christian symbol of the Father, which implies that God is love, that he is good, and that good ultimately triumphs over evil. Traditional Christian dogma insists that even God's wrath and judgement are genuine expressions of His love. Similarly, evil and suffering are signs of God's mercy and love, for Christianity preaches salvation, redemption from sins, and reclamation of sinners. The crucifixion of Christ, the Son of God, is seen as a revelation of God's plan of redemption: Christ dies and atones for the sins of all who have fallen; his suffering and death manifest the truth that God has chosen blessedness and light for man. In God, everything is luminosity, love and grace; there is no darkness in Him. My study will suggest that Golding regards the Christian dogma as rationalist and absolutist. In his view, God's nature encompasses both the light and the dark, both good and evil, both glory and hideous weirdness. For Golding, there is a mystery in God, who may at times permit the triumph of evil over good.

Rational abstractions cannot comprehend the unknowable and inscrutable God. His theological position comes close to the Manichean view that good and evil are equally powerful and co-eternal principles indicative of the non-rational nature of the deity. Golding's God, like Melville's, is the God beyond theism. Likewise, the traditional symbols of Christianity no longer express what wells up from the unconscious.

Rudolf Otto has suggested the limitations of the theistic conception of God advanced by Christianity. Since God is characterized by human attributes such as spirit, reason, purpose, benevolence, supreme power, selfhood and unity, He becomes a rational and moral Person, dispensing mercy unto the righteous and justice unto the unrighteous. Christianity has ignored the profoundly non-rational character of the deity: "So far from keeping the non-rational element in religion alive in the heart of the religious experience, orthodox Christianity manifestly failed to recognize its value, and by this failure gave to the idea of God a one-sidedly intellectualistic and rationalistic interpretation" (Otto 3). Rudolf Otto suggests the use of the term "numinous" to represent the "holy" character of the emotion awakened in the mind whenever man encounters Otherness, but it is an emotion minus its moral factor and its rational aspects.²

Otto's analysis of the numinous states of mind--the feelings ab origine--into the elements of daunting terror and bliss-giving transport is very useful to our understanding of the non-rational experience of the gods among Golding's characters. Of great relevance is the feeling of the weird, the demonic dread, which gives rise to preternatural fantasy at the earliest stage of religious development: "It is this

feeling which emerging in the mind of primeval man, forms the starting point for the entire religious development in history. 'Daemons' and 'gods' alike spring from this root, and all the products of 'mythological perception' or 'fantasy' are nothing but different modes in which it has been objectified" (Otto 14). In Golding's narratives, darkness represents this numinous experience of modern as well as of primitive man and forms the antecedent stage to their encounter with the gods--the archetypes--in the unconscious. Darkness evokes the mystery and dread of the "wholly other" character of the divine. Its gothic terror suggests the malefic side of cosmic mystery: to use Eliade's terms, darkness in Golding's narratives initiates the return to the primordial chaos of the beginning, a condition implying regression into sin and the experience of damnation and judgement. To use Jungian terms, darkness in Golding's narrative signifies the emergence of the archetypes in the unconscious; it threatens the uniqueness and self-sufficiency of the ego-personality and subjects characters in Golding to the discovery of their places in the myths. Only the saintly, the innocent and the wise enact the role of the shaman to save their friends or the community from the threatening chaos and the destructive power of the malefic archetypes.

In some respects, the mythic writer is like the archaic shaman who, in the words of Andreas Lommel, "render 'the spirits' subservient to oneself" (7). These spirits, Lommel observes, "are inner images, ideas of a personal or collective kind that have taken on form, images from the mythology of the tribe...The shaman gives these images shape by portraying them and identifying himself with them, recognizing and using

them as real forces, interpreting them artistically" (10). The shaman has a unique ability to journey beyond the historical world and into the numinal realm in order to envision the archetypes in the form of demonic spirits dominant among the individuals and the community of his/her time. There is a similarity between the artistic and shamanistic vocations, for a mythic writer's imagination descends into the unconscious so as to recover for his art the archetypes that periodically irrupt in the individual and collective psyche. By visualizing the danger posed by some demonic archetypes, an artist renders them visible in his art; like the shaman, he exorcises them, freeing himself and his community from their destructive influence. In a figurative sense, he casts out these demons in his art.

Like the shaman, the mythic writer has the gift of healing his community. As Eliade notes, the shaman is the "psychopomp par excellence" (Shamanism 182). Like Hermes of Greek mythology or Loki of the Norse, the shamans "accompany their dead to the 'Realm of Shades,' and serve as mediators between them and their gods, celestial or infernal, greater or lesser. This small mystical elite not only directs the community's religious life but...guards its 'soul.' The shaman is the great specialist in the human soul; he alone 'sees' it, for he knows its 'form' and its destiny" (8). So too the mythic writer, by his personal horrific and ecstatic experiences, acts as a psychopomp, guiding the members of his community with the aim of restoring to them their psychological and spiritual health. As Virgil's epigraph to Golding's Darkness Visible suggests, the mythic writer prays to the muse to render visible the spirits that dwell in the shades and silence of

the underworld. Golding believes that whenever a community has distanced itself from the transcendent archetypes of connection, it faces the danger of losing its soul. Consequently, he seeks to avert that danger, which is evidenced in the psychological and spiritual sickness of modern times, by speaking in a new language of the spirit that may liberate humankind from the urge toward chaos and suicide.

Throughout his narratives, Golding's purpose is to contrast his practice as a mythic artist with the historical and rationalistic perspective of the contemporary man and artist. In Lord of the Flies, Pincher Martin and Rites of Passage, he reverses the plot-oriented novelistic conventions common to stories of adventure and survival which reinforce the present-day myths of progress and man's triumph over nature. In the first-person narratives--Free Fall, The Pyramid, Rites of Passage and The Paper Men--he exposes the limitations of the rationalistic and sociological perspective of the narrators and the society they live in. In particular, creative individuals and artist figures in Free Fall (Sammy), "Envoy Extraordinary" (Phanocles and Mamillius), Rites of Passage (Talbot and Brocklebank), and The Paper Men (Barclay) exemplify the contrast between the materialistic attitudes toward creativity and the shamanistic commitment to archetypal images as they manifest themselves through their art or in history. In most of his narratives, one or more characters expresses the rationalism of the modern mentality that denies the irrational as the basis for human behavior and the non-rational premonitions of the divine. In Golding's view, the rational cannot protect us against the irruptions of the irrational. Moreover, in some narratives, especially in Free Fall, The

Spire and Darkness Visible. Golding reveals the flaws of the linear view of history and the patriarchal orientation characteristic of Christianity.

Although Golding's narratives contain implicit and explicit mythological allusions to both classical and Judaeo-Christian sources, his method is unlike that of James Joyce, T. S. Eliot and other modernist writers. Whereas Eliot recommends the use of myth as an abstract intellectual pattern to give shape to the contemporary history of futility and anarchy, Golding employs myth to explain and evoke the non-rational source of contemporary man's disorder and sickness. A mythic artist does not exploit tradition for the sake of his art; instead, for him art exists for the sake of tradition. Rather than using mythic parallels between contemporaneity and antiquity as means of achieving artistic form, Golding restores the mythic vision by evoking the numinal archetypes in the unconscious of western man. Myth, therefore, is not an abstract literary pattern but a transcendental model (in Eliade's sense) and a "psychic factor" (in Jung's sense) that proves its validity in modern man's interior, psychic landscape and history.

My approach to Golding's narratives is based on an eclectic and interdisciplinary understanding of the nature of archetypes in contrast with a purely literary and intellectual approach to myth as outlined by T. S. Eliot and Northrop Frye, who define the archetype as a literary prototype or recurring pattern. My study relies upon the works of non-literary theorists of myth, such as Jung, Erich Neumann,³ Eliade, Otto, Otto Rank, Nietzsche, and others. In Jung's view, the archetype emerges

into the consciousness from the depths of the unconscious, or the numinous. Since the archetype does not originate in consciousness or in the imagination of the artist, but irrupts from a source that is "holy," numinous and mysterious in nature, it follows that my archetypal approach would focus on the non-rational and the pre-cognitive content of Golding's mythic works. Earlier manifestations of archetypes in literature do not imply that a later mythic writer approaches them as mere literary patterns to be used to give shape to his narratives. Nor are the earlier manifestations of the archetype closer to the source or the original, since the source is made up of constants and is available for any artist willing to quest for art-forms, incarnating their presence.

NOTES

¹See the definition of "mythic narrative" in Hinz, "Hierogamy" and Teunissen, "Jordan's Last Stand: For Whom the Bell Tolls as Mythic Narrative."

²I have employed the term "numinous" in Otto's sense. He suggests that the "numinous" can only be evoked and awakened in the mind "as everything that comes 'of the spirit' must be awakened" (6-7). In this study, I use the term "numinal" to refer to the other world of archetypes and the supernatural and the word "numinous" to describe a character's experience in this world.

³Mary Loftin Grimes's study of the archetypal nature of Golding's art uses Jung and Neumann and investigates the presence of the positive and negative characters of the Great Mother archetype in the settings, characterization and narrative structure of Golding's first three works. Her discussion of the later three novels up to The Pyramid is necessarily brief because she finds that the archetypal image diminishes in these works. Her dissertation contributes valuable insights into Golding's archetypalism; for instance, the relevance of the archetype in its positive phase is central in the Neanderthal's reverence toward the Goddess Oa in The Inheritors. Her study focuses too narrowly on the archetype of the feminine, however, and therefore fails to show the amplitude and multiplicity of Golding's symbolistic imagination. My study of Golding's art is not an attempt to invalidate her approach to the meaning of Golding's symbols. In fact, the archetypal feminine reappears in The Scorpion God and Darkness Visible, works that were published after her dissertation was completed.

Chapter One

Lord of the Flies

While Golding's Lord of the Flies (1954) has achieved unprecedented popularity, its picture of evil and savagery has shocked many readers, including those who affirm its Christian vision. Its popular appeal is attributed to its topicality; that is, its violence is seen as representative of the horrors of the Second World War and the international hatreds and tyranny. What is not so well observed is the non-historical source of its appeal to the popular imagination. The affective power of Golding's narrative derives not from its depiction of twentieth-century violence, but from its resonance of the primordial images that recur in individual and collective history. In Golding's view, irrational violence suggests both man's failure to experience a salvific connection with the cosmos and the recurrence of archetypes. Having witnessed the individual and collective neuroses of contemporary man which result from the collapse of symbols of cosmic connection and their loss of authority over feeling, Golding's imagination reverts to the past for authentic evidence of man's sacred history and shapes reality from the archetypes encountered therein.

To follow Jung, we may say that Golding's concern with primordial images constitutes an attempt to compensate for or revivify his culture. Jung has observed that the mythic artist seeks these images to compensate for the one-sidedness of contemporary history. In Golding's narrative, the explosive nature of the irrational behavior of the children acts as a corrective to our historical and rationalistic approach to reality. Moreover, the presence of the malefic primordial

image of Beelzebub as the dominant reality on the island and the salvific quest of the Christ-like figure, Simon, suggest that as an artist Golding assumes the role of the shaman, the primitive artist and healer concerned with exorcising the neurosis of contemporary man. Lommel defines "shamanizing" as that "psychic technique by means of which one can subordinate the spirits (psychic images of a personal and collective kind) to oneself; that is to say, bring order into one's own chaotic psyche and gain control of the power of one's own unconscious imagery" (10). Golding's purpose is to investigate the chaotic spiritual/psychic landscape of modern man and to reveal the unknowable archetypes encountered therein. His art at once confronts the reader with the awful reality of the numinous and shields him from its destructive power. By plunging the reader into the realm of the infernal and celestial gods, he attempts to restore the long-forgotten iconic language with which man might speak to godhead and know his destiny.

Golding's critics have not dealt adequately with the significance of the Beelzebub figure to the narrative of Lord of the Flies. Some have identified its relevance to the scenes of violent disorder and referred to it as a mere literary parallel implied by the title and as one of many others, such as Apollo and Dionysus, which depict the theme of rational order versus irrational chaos (Dick 27-33). Hynes and Elman approach the archetypal symbol of Beelzebub in the context of Golding's moral and orthodox Christian belief. J. C. A. Gaskin's brief discussion of this symbol concludes, however, that Golding's novel has "no background hint of benevolent deity" and that "it is a retelling of the

fall of man without God and without explanation of evil" (60, 61). The absence of the Christian deity of mercy and goodness in this critic's view leads him, however, to the conclusion that the novel is a "product of despair of the post-Christian world" (60). This view of Golding's pessimism is typical of those critics who are distressed and complain of Golding's vision of evil. Another study has shown Golding's reliance upon Greek tragedy: Baker has focussed on the parallelism between the Dionysiac irrationalism of Lord of the Flies and that of The Bacchae (7-17). While these studies ignore Golding's mythic vision, some other studies of the irrational tendencies among the English boys on the island imply another historical bias--the assumption that in Golding's view, the rational, civilized order can save man from disaster and chaos. In fact, Golding's works are designed to abolish this illusion or faith in history and evolution.

In recasting R. M. Ballantyne's The Coral Island (1857), which presents a flattering and romantic image of civilized man by showing the remarkable success of English schoolboys in overcoming their isolation and in ensuring their survival on an island, Golding's cosmic orientation becomes apparent. His purpose in reversing The Coral Island morality in his novel is, first of all, a repudiation of the historical and the rationalistic attitudes to reality which Ballantyne's novel endorses. Golding's schoolboys are impelled toward destruction; their failure to achieve order on the island provides a glimpse into reality at a microcosmic level, the truth of which is demonstrated at the same time in the larger world scarred by atomic war. Ballantyne's children exemplify the optimism, the certainty of perfectibility implicit in the

Victorian ideal of progress. They are children free from sin; they epitomize a cheerful faith in the innocence of children, and in the superiority and ingenuity of the white man. As Golding has pointed out, Ballantyne's boys confront an evil not from within but from the outside world. Golding could not accept the glamorous ideals of the age as represented in The Coral Island; he notes about his boys in an interview with Frank Kermode: "you can see that people are not like that, they would not behave like that if they were God-fearing English gentlemen" (qtd. in Tiger, Golding 49). The savage behavior and destruction of Golding's children point to the hollowness of Ballantyne's notion of childhood innocence and faith in progress.

Far from viewing history as progress, Golding reveals that history is decline. He notes in "Fable" that the dead pilot in Lord of the Flies represents "history"; indeed, the decaying body is a symbol of corruption in history. Golding's technique, then, is to contrast his practice as an artist with that of romantic, adventure-oriented fiction such as The Coral Island and Treasure Island. He places the historic within a cosmic context, since to a mythic writer an event is real only insofar as it recapitulates an archetype; in his view, therefore, history as a narrative of happenings reveals a cosmic history of the Fall. As Golding hints, this history is a "different force from campus history. It is history felt in the blood and bones" (HG 91). Golding represents this force of history through the image of The Hanged Man of the Tarot, evoked in the novel by the swinging corpse of the dead airman: it suggests an uncanny presence of "something that was dead but had a kind of life." Furthermore, Golding notes that this history, this

uncanny presence from man's mythological past, is a "dead thing handed on, but dead though it is, it will not lie down. It is a monstrous creature descending from our ancestors, producing nothing but disunity, chaos" (HG 94). The dead pilot's spectral motion is associated with the "weird" presence of The Hanged Man, an image of spiritual death and corruption located in the unconscious and revealed to us in the artifacts of our culture.

As a mythic artist, Golding is not concerned with time but with the recurrence of the archetypes, with the way in which an essence beyond history, an extrahistorical force manifests itself in time. As Hinz and Teunissen point out:

What identifies a work of art as being informed by an archetype is that it commands an emotional response which is often seen to be disproportionate to the vehicle and that it reflects the numinous and mysterious nature of the source in the non-rational and 'holy' character of the feeling that it arouses. Thus it is not that the plot of a given work follows a typical pattern, nor that the plot can be correlated with a myth, that makes the work archetypal; what makes a work archetypal is that it generates in the artist, and his audience, a sense of the otherworldly, of the divine...and does so inexplicably or by reason of the thing which cannot be rationally explained. ("Culture and the Humanities" 26)

This describes the instilled sense of the "numinous," that is, the non-rational character of the divine for which Otto uses the term mysterium tremendum (12) and which accounts for the inexplicable terror in Lord of the Flies. Golding's concern is not with theological

abstractions such as Inner Depravity or Original Sin; his preoccupation as an artist is not primarily with moral discriminations but with the evocation of the timeless quality of human experience which takes us back to the eternally recurrent beginnings of cosmic history and the Fall and to the primordial image of Beelzebub. Golding does not import into his narrative the myth of the Fall as it unfolds in Genesis, though he alludes to the archetypal image of Beelzebub that appears in the third chapter of Genesis and in other chapters of the Bible.¹

Golding's novel has a simple plot that depicts the English schoolboys' existence on the island and their decline into savagery and chaos when they are threatened by physical dangers and primordial fears of the "Beast" that comes with the darkness. His narrative is self-contained and, therefore, does not depend on external references. It is the physical and natural realities of the boys and the island that body forth the archetype. For, in Golding's view, phenomenal reality makes sense only in terms of numinal reality. The material and visible world of the island is a manifestation of the archetypal and numinal world. The phenomenal depends on the numinal world, the physical and natural realities become corresponding images of an irrupting archetype. In this sense, Golding's novel exhibits the imagination of a mythic writer.

The process of the emergence of the archetype has a quality of reenactment and necessity about it; it can be seen in the reversal of the boys' situation on the island from a state of initial harmony, security and delight to a condition of horror and madness. As the boys are drawn into a conflict over whether to pursue the exciting adventure of hunting pigs or to maintain the commonsensical and boring duty of

keeping the fire burning as a signal for their eventual rescue from the island, they become victims of irrational forces beyond their control. The island holds the promise of a primordial paradise but it soon becomes the locus of preternatural and mysterious powers. Golding's purpose in evoking the Edenic quality of the island prior to its destruction is to show that there never was a time in the historical past when man lived as he ought to live. That is, the Fall is a part of man's experience from the beginning of time; like Eden, it is a paradigm revealed in illo tempore, but whereas archaic man regained entrance into paradise by ritual repetition of salvific paradigms of connection with the cosmos, modern man is denied this vision and experience because of his rationalistic and historical attitude. That contemporary man is not open to the salvific vision is revealed by his predisposition toward chaos and self-destruction.

The emergence of the archetype is accompanied by the boys' underlying sense of supernatural fear and wonder which Otto has described in his analysis of the two elements of mysterium and tremendum in the numinous. The mysterium evokes the feeling of the "wholly other," of "that which is quite beyond the sphere of the usual, the intellegible, and the familiar, which therefore falls quite outside the limits of the 'canny,' and is contrasted with it, filling the mind with blank wonder and astonishment" (26). This element of the numinous may coexist with another, the tremendum, the daemonic dread, "with its queer perversion, a sort of abortive offshoot, the 'dread of ghosts.' It first begins to stir in the feeling of 'something uncanny,' 'eerie' or

'weird'" (14). Otto further notes that the daemonic dread is objectified in the products of mythological apperception or fantasy (15). The two elements are, in their earliest stages, closely associated with the preternatural fantasies which in their crude and debased forms have something of the "ghostly" or "weird" in them and which give rise to the experience of grisly horror and benumbing wonder. Golding's boys are made to experience this feeling of daemonic terror and amazement on the island where the elements are imbued with the daunting, the uncanny, the mysterious aspects of the numinous.

Golding's initial description of the setting into which his schoolboys have been deposited evokes the idyllic, the paradisaical quality of the island. Apart from the dazzling beauty of the long, unending beach, Ralph finds "more enchantment": there is "a long, deep pool in the beach with a high ledge of pink granite at the further end" (13, 18). There is the plenitude of the fruit grove where "flower and fruit grew together on the same tree" (61). Ralph stands on his head in delight when "forced at last to believe in the reality of the island" (11). The island is characterized by lavish abundance: a cirque in the side of the mountain is "filled with a blue flower, a rock plant of some sort; and the overflow hung down the vent and spilled lavishly among the canopy of the forest. The air was thick with butterflies, lifting, fluttering, settling" (30). Animal life is also plentiful; the presence of pigs seems to promise that their need for sustenance will be met. Fuel presents no problem: "Down there we could get as much wood as we want" for fire (42). In short, the island seems to supply life's necessities in plenty.

There is, however, another side to the island which gives ominous signs of the boys' impending physical and psychic distress. The Fall is a condition that affects the boys from the beginning. It appears that the island is, like Milton's, a flawed paradise. As Ralph and Piggy emerge from the "long scar smashed into the jungle," they hear a "witch like cry." Immediately thereafter Piggy is trapped by the vegetation: "'I got caught up...I can't hardly move with all these creeper things.'" Piggy suffers the ill-effects from partaking of the island's abundance; he makes repeated trips to the forest: "I'm sorry I been such a time. Them fruit--" (11). Ralph is initially delighted to learn that there are no grown-ups on the island: "Here at least was the imagined but never fully realized place leaping into real life" (16). As soon as Piggy reminds him that "We may stay here till we die,'" however, he feels the heat become a "threatening weight" and the lagoon attack him with a "blinding effulgence" (15). Later when a "littlun" mentions having seen a "beastie" on the island, Ralph finds himself "facing something ungraspable" (40). During his investigation of pig's tracks, Jack experiences something uncanny and dreadful when the oppressive silence of the forest is shattered by a bird's harsh cry "that seemed to come out of the abyss of ages" (53). He admits that in the forest "you can feel as if you're not hunting, but--being hunted; as if something's behind you all the time in the jungle" (57). The island ceases to be a "good island" because something "weird" manifests itself out of the "abyss of ages."

The distressing aspects of the island are accentuated by the appearance of mirage-like effects. Golding's imagery focuses on the

deceptiveness of the boys' vision as also on their experience of some baffling mystery. The mirages are produced by the combination of the natural elements of heat, light and other atmospheric conditions, but these effects of light and shade cause blurred vision. Piggy keeps "cleaning his glasses with a sock" (14); Ralph finds his vision blocked by the "shimmering water" (10). The scene is intermittently "robbed of sharpness by mirage" (31); parts of the island become "magicked out of shape or sense" (27) in the bright light of the tropical sun. The setting contains "dazzling beach" (10), "tangled reflections" (15), "glittering fish," and "efflorescence of tropical weed and coral." The "golden light danced and shattered just over [Ralph's] face" (13) and the spots of "blurred sunlight slid over their bodies or moved like bright winged things in the shade" (16). Under these conditions, the island refuses to be the dream-come-true island of the boys' idyllic vision. Golding's narrative works contrary to the cliches of the popular adventure novel.

The children are puzzled by the darkness that appears to reside within the bright light. As Ralph blows the conch to recall the boys, he notices a "black bat-like creature that danced on the sand, and only later the body above it. The bat was the child's shadow" (20). Later Ralph observes something dark and menacing moving toward them: "Within the diamond haze of the beach something dark was fumbling along. Ralph saw it first, and watched till the intentness of his gaze drew all eyes that way. 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...each wore a square black cap with a

silver badge in it...[Jack] peered into what to him was almost complete darkness" (20-21). We learn that the sun-blindness caused by the "fierce light" makes Jack angry and frustrated. Simon too loses consciousness when the band led by Jack arrives on the lagoon. The darkness lurking within the mirages suggests a nightmarish horror. As some critics note, the details take on a "nightmarish clarity" (Oldsey and Weintraub 76; Kennard 184). However the effect of these details is not to render a sharp picture of the landscape. Rather, the island reveals disturbingly unstable shapes. The sand "[trembles] beneath the heat haze" (19); the island appears as a boat that is "moving steadily astern" (31). The sight of the island/boat gliding backward indicates that the boys "go back" to experience some primordial image in the unconscious.

The darkness at night and the elements during the day reflect a menacing wrath of some kind which provides a natural correspondence to Otto's description of the mysterium tremendum:

The glittering sea rose up, moved apart in planes of blatant impossibility; the coral reef and the few, stunted palms that clung to the more elevated parts would float up into the sky, would quiver, be plucked apart, run like rain-drops on a wire or be repeated in an odd succession of mirrors. Sometimes land loomed where there was no land and flicked out like a bubble as the children watched. Piggy discounted all this learnedly as a "mirage"...They grew accustomed to these mysteries and ignored them, just as they ignored the miraculous throbbing stars. At midday the illusions merged into the sky and there the sun gazed

down like an angry eye. Then, at the end of the afternoon, the mirage subsided and the...sun declined. That was another time of comparative coolness but menaced by the coming of the dark. When the sun sank, darkness dropped on the island like an extinguisher and soon the shelters were full of restlessness, under the remote stars. (63-64)

The sea is an emblem of some devouring power that makes parts of the island sink and vanish. Its tide brings transparencies that come scavenging over the beach "like a myriad of tiny teeth in a saw" (66). Piggy denies the preternatural terror of the sea by labelling it a "mirage," but his natural explanation fails to alleviate the boys' fear and insecurity: "They suffered untold terrors in the dark and huddled together for comfort" (64). Ralph shudders when he hears the continual "suck and heave of the blinding sea" (128); the seawaves appear to breathe like "some stupendous creature" (115): "They travelled the length of the island with an air of disregarding it and being set on other business; they were less a progress than a momentous rise and fall of the whole ocean" (121). The sea reveals an irrational dysteleology in nature which denies human purposiveness and meaning. Ralph finds himself gripping a rock with both hands, his brain benumbed by the rise and fall of the sea waves; he experiences hopelessness: "faced by the brute obtuseness of the ocean, the miles of division, one was clamped down, one was helpless, one was condemned, one was--" (122). It is Simon who, sensing his condition, assures him that he will get back to where he came from.

Confronted with terror and insecurity, the boys come to believe in some inimical presence on the island. When a "littlun" complains of a beast, Ralph is puzzled and incapable of convincing the boys with rational assurances that there are no beasts. Their experience with the first fire, which burns out of control and consumes one of the boys, is disastrous and leads them to think that there is something "unfriendly." The fire "gnaws" like a devouring beast and impresses upon Ralph "the beginnings of awe at the power set free below them. The knowledge and the awe made him savage." Piggy, who suggests the idea of lighting a signal fire, glances "nervously into hell and cradled the conch" (49) when he realizes the destruction it causes. As the fire burns itself out, the evening approaches with a vague and generalized threat.

Since they are closest to their origins, the "littluns" are the most affected by the menace of the darkness and the elements. In describing them, Golding introduces the idea that rational human illusions of order, mastery and domination which some of the older boys assert in their attitude to the island are futile and myopic. The boys lack vision: "They ignored the miraculous, throbbing stars" (63) in their belief that purposeful action and civilized behavior will ensure survival. The first fire comes as a rude shock to such myopic illusions. Later, the "littluns" reflect their sense of human order and significance in their play: "They had built castles in the sand at the bar of the little river...Round the castles was a complex of marks, tracks, walls, railway lines, that were of significance only if inspected with the eyes at the beach-level. The littluns played here, if not happily at least with absorbed attention..." (64-65). Here,

Golding is suggesting that the littluns' absorption in the beach-level vision of order and meaning is of no significance and implies a loss of cosmic perspective, the view from the "miraculous throbbing stars." The littluns are unable to realize the threat they are exposed to: Roger and Maurice enjoy destroying their castles. Henry too is "absorbed beyond mere happiness as he felt himself exercising control over living things [the transparencies in the sea]. He talked to them, urging them, ordering them. Driven back by the tide, his footprints became bays in which they were trapped and gave him the illusion of mastery" (66). Ironically, it is he who is on the verge of becoming the victim of Roger's stones: "Here, invisible, yet strong was the taboo of the old life. Round the squatting child was the protection of parents and school and...the law. Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins" (67). The inclination toward destruction and torture at the microcosmic, island level repeats a similar tendency in the larger world surrounding the island; both worlds are, from the cosmic perspective, fallen.

Despite the preconscious apprehension of daemonic dread in the elements and the darkness, Ralph and Piggy are able from the start to organize the boys into a democratic assembly and take up the roles of adults by directing them toward purposive action so as to ensure their survival on the island until rescue comes. In the absence of grown-ups, Ralph and Piggy stand for authority and order and, in their hands, the conch becomes the symbol of such order as grown-ups would achieve were they present on the island. Golding's irony is not lost here. After Ralph is elected the leader of the group, he and Piggy commit the boys

to tasks necessary for survival, but their attempts to achieve order through democratic assemblies and other rational means of survival do not succeed. The conch which becomes an instrument for order begins to lose its power as order vanishes: the bright "cream and pink shell" (35), we are told, has been exposed to the elements which "bleached the yellow and pink to near white, and transparency" (85). As the assemblies break up, it becomes "a whiteness in the gloom" (97); after Simon's death it is "fragile and white" (190), and immediately before his death, Piggy holds out the "talisman, the fragile, shining beauty of the shell" (200). Piggy's reverence for the conch cannot save him; the conch represents an elusive order and harmony which Ralph and Piggy fail to achieve by using it merely as an instrument of reason and thought.

So Piggy's efforts to preserve the conch express his desire to maintain the boys' solidarity under the leadership of Ralph; but whenever the group unity is threatened, Piggy suffers an asthma attack. Both Ralph and Piggy emphasize positive rational action for survival in exhorting the boys to maintain the fire and build shelters. The first fire they light turns into a holocaust, and then later Jack's hunters ignore the responsibility of keeping the fire burning; a ship passes by the island without noticing their smoke-signal because the fire is dead. Ralph points out the need for huts in the event of rain, and he also refers to the more compelling reason for building them: "'And then another thing. We need shelters because of the--.'" Only Simon dares to utter the "shameful syllable," by referring to the "beastie or the snake-thing" (56) whose fear drives them to build shelters. The huts provide no safety and are defenceless against the assaults of

nightmares. Toward the end, the shelters are consumed by a big fire. As Ralph runs toward the beach, expecting to be killed, he sees a "shelter burst into flames" (220). It is ironic that the shelters which are built out of fear are further destroyed by the same fear. The fire too, like the other elements, is a phenomenal manifestation of the numinal, devouring wrath.

As Ralph's authority is continually eroded, he finds that the assemblies he calls become disorderly as the boys are swayed by irrepressible, hysterical laughter and fear of the beast. He notices the dirty condition of the boys, points out the need to keep the beach and the island free from the littered excrement, tries to focus their attention upon the serious business of survival, but he is unable to control their laughter and fear. It becomes clear that the boys are no longer contented with the "world of longing [for rescue] and baffled common-sense" which Ralph and Piggy seem to offer; rather than pursue pragmatic solutions, they are attracted to the "brilliant world of hunting, tactics, fierce exhilaration, skill" (77). Even Ralph finds that Piggy's "matter-of-fact ideas were dull; but there was always a little pleasure to be got out of pulling his leg" (70). Neither Ralph nor Piggy can maintain a positive image of himself and of his plans for rescue. Ralph enjoys the hunt even though he has dissuaded others from participating in it and later both Ralph and Piggy are seduced by the hunters' ritual into taking part in Simon's killing. The breakdown of civilized order is imminent from the beginning, first because the boys find the activities associated with such order boring and unexciting and, second, because their attraction to the fun and adventure of the

hunt is a symptom of their inevitable surrender to the irrational forces of destruction and chaos.

The boys are unable to understand the factors that impel them toward destruction and psychic chaos. Their attraction toward fun and hunt is a prelude to their compulsive desire to hurt and kill. Thus Ralph is delighted by his target: "Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy" (9). Later, regardless of his opposition to the hunt, Ralph expresses his joy in wounding a pig and discovers that "hunting was good after all" (125). He joins in the mock-play of the hunting ritual that begins with a chant and a dance: "'Kill the pig! Cut his throat! Kill the pig! Bash him in!'" (126). He pursues Robert, "fighting to get near, to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was over-mastering" (126). Similarly, when Jack prepares his mask, he looks at his new face mirrored in water and is astonished to find an "awesome stranger": "He began to dance and his laughter became a bloodthirsty snarling. He capered towards Bill and the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness" (69).

In Golding's view, the comic mock-hunt enacted by the boys and the exciting hunt of the pig represent an autotypic experience of the prototypic manifestation of Beelzebub. Golding has indicated his perception of the horror of evil in the play of children. In Lord of the Flies, acts begun in fun and play are an expression of an overpowering and blind impulse to kill. The hunters are referred to as the "buzzing flies"; the beast, the decaying pig's head, becomes haloed

with buzzing flies. During their first climb to the mountain-top, Ralph, Jack and Simon share the fun of rolling rocks down the slope which shake the forest "as with the passage of an enraged monster" (30). Their fun liberates a monstrous rage. Jack is compulsively driven to stick his knife into a piglet; he fails to hurt the pig in his first attempt; however, "Next time there would be no mercy" (34). Jack ignores Ralph's appeal for pragmatic actions for survival and is attracted to the idea of the hunt which brings an "opaque mad look" into his eyes (58). After his first successful pig hunt, Jack is "eager to tell his knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink" (76). He is overwhelmed by a rage which "arising from numberless and inexpressible frustrations, is elemental and awe-inspiring" (81).

The numinous terror of the elements and the darkness combined with the immediate horror of their situation engender in the boys a sense of powerlessness and insecurity. The hunters' rage and blood-thirst in which both Ralph and Piggy, the votaries of rational order, participate, signify their capitulation to the horror of the situation on the island. Whenever they experience the numinous dread reflected in the natural surroundings, the boys project their fear as the beast, or participate in a ritual dance and killing. A vivid example of madness, rage and loathing that possess the boys is at the moment immediately prior to Simon's murder. As darkness and the storm approach them with the "threat of violence" (165) in the evening, Jack organizes the boys into chanting and dancing in a circle: both Ralph and Piggy are "glad to touch the brown backs of the fence that hemmed in the terror and made it

governable." Tormented by the dark sky that is "shattered by a blue-white scar" of lightning and flinching from the "gigantic whip" of thunder, the chant rises repeatedly in intensity: "'Kill the beast! Cut his throat! Spill his blood!'" Terror brings about this "demented but partly secure society" which sustains the illusion of safety and control, but the dancing circle is possessed by a "thick, urgent, blind" hunger to kill. The circle becomes a devouring mouth: "the mouth of the new circle crunched and screamed" (167), as Simon walks into it. This event demonstrates Golding's belief that the rational cannot ensure survival when the unconscious archetypal forces irrupt into the world. Ralph, for instance, is threatened repeatedly by a surrender to the pull of "the curtain [that] flapped in his head" (180).

Confronted with numinous terror and its projection as the image of the beast, the boys cannot assure their own survival by either denying the existence of the beast or by creating the illusion that it can be hunted. When the mere mention of the beast threatens to break up the assembly, Ralph is baffled and poses the question: "'Are there ghosts, Piggy? Or beasts?'" (101). Piggy answers in the negative, because for him life is scientific (92), and because, he argues, if the ghosts/beasts exist "'things wouldn't make sense. Houses an' streets, an'--TV--they wouldn't work" (101). Piggy's rationalistic explanation or denial reveals a conventional and factual view of reality; it fails to satisfy the boys who are tormented with fears. Jack's response that the "beast is a hunter" and can be hunted impresses the boys with a convincing illusion of their mastery over the situation. Only Simon has some inkling of the real significance of the beast: "'What I mean is

...maybe it's only us.'" Simon's remark suggests that the Beast lurks in the human collective unconscious from which it derives its awful energy. In Revelation, the Beast arises from the sea (13:1); and we may add that, in Eliade's terms, the Beast symbolizes the incursion of primordial chaos. Simon further hints at the nature of the hunters' sickness: "Simon became inarticulate in his efforts to express mankind's essential illness. Inspiration came to him. 'What's the dirtiest thing there is?'" (97). The "dirtiest thing" points to the contents of the personal and the collective unconscious, which affect them in the present; the assembly is broken up because the hunters become an incarnate image of the fallen angel: preparing for the hunt of the sow, Jack envisions that each of his hunters "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 the angels" (146-47). It is only Simon who is given the recognition of the irrational forces represented by this primordial image. He alone is able to transcend the horror.

Simon's first epileptic seizure suggests his initial confrontation with the weird, numinal powers of the unconscious. As indicated earlier, Ralph too suffers from similar spells of darkness obstructing his vision: "A strange thing happened in his head. Something flickered there in front of his mind like a bat's wing, obscuring his idea" (118). Whereas Ralph, frightened and baffled by the mysterious creature of darkness in his mind, is ill-equipped to understand its nature, it is Simon who has the wisdom and courage necessary to gain an insight into the dark, archetypal forces that impel the boys toward dissolution. Ralph and Piggy recognize the symptoms of destruction--"What makes

things break up like they do?" (154)--but they blame it entirely on Jack and focus on their need to go on with the fire-signal until it brings rescue. Simon's insight into their efforts to maintain some order in the face of opposition from Jack or the beast suggests to him "the picture of a human at once heroic and sick" (113). When Ralph, Jack and others are convinced that the beast resides on the top of the mountain, Simon suggests, "we ought to climb the mountain" (142). As the circle of boys shiver with dread at his suggestion, Simon takes upon himself the solitary journey to the mountain to encounter the numen. He is convinced that the thing that Sam'n Eric describe as the beast is a fiction, engendered by terror, and that he must dispel that fiction.

In Golding's view, Simon's behavior is saintly (Kermode, "The Meaning of it All" 9-10). Regarded by the boys as queer and "batty," he is suited for the role of a healer. His actions reveal his concern for others rather than for himself; he remains willing to confront the terror that causes irremediable insecurity among the boys. He volunteers to cross the beast-ridden island alone at dusk, when the need arises for someone to inform Piggy of their plans: "'I'll go if you like. I don't mind, honestly'" (129). When Ralph shudders with terror, gripping a rock with both hands, Simon responds with calm, reassuring words: "'You'll get back to where you came from'" (122). These prophetic words continue to ring in Ralph's ears in moments of extreme danger. Whereas the other boys are driven to panic and hysteria by their concern for personal security, Simon's actions are directed toward others' welfare. He picks the best and ripe fruit to satisfy the littluns' physical needs. Furthermore, he explores the plenitude of the

island for a place of physical and psychic retreat and selects a spot for his contemplative moments. This enclosure, a "bowl of heat and light" (61) surrounded by dark aromatic bushes, is vibrant with sounds and sights, the bee-sounds, the glimmering and fragrant candle-buds, the gaudy and dancing butterflies, the starlight, the moonlight, the submerging darkness and the deep murmur of the sea, which are evocative of the deeply felt harmony and order in the cosmos immediately prior to the incursion of chaos and incomprehensible menace of the Beast.

Simon's enclosure, a hortus conclusus, suggests the Jungian symbol of the circle, which symbolizes the center of the psyche, the source of nourishment and inward harmony. Simon's role implies the possibility of magic nourishment for the tormented society on the island.

Nevertheless, not even Simon can escape the irrational mystery which is Golding's rendition of the "wholly other" quality of the numinous. His confrontation with the hideous, blood-dripping head of the pig killed by the hunters is, as Tiger notes, significant as the "crystallization of the fable's total structure since it brings together the concepts of evil-and-innocence" (Golding 57). Tiger's analysis focuses on Simon's innocent view of himself and his capacity for evil, but it ignores his role in healing by attempting to rid the boys of their fear and sickness. One symbolic afternoon, he ventures alone in search of the beast while the hunters prepare for the pig hunt. On the one hand, Golding describes Simon's descent into the hell of his unconscious; on the other, he presents the hunters' excited chase and the killing of the sow in terms of images of oedipal violation. When they approach the sow, it sits "sunk in deep maternal bliss" (148); as

they chase and attack it, they are "wedded to her in lust"; when the sow collapses, they are "fulfilled upon her" (149) and are thrilled by their obscene attack: "Right up her ass" (150). They leave behind the pig's head hung on a stick as an offering or a gift to propitiate the beast. Simon observes the hunt from the vantage point of his secluded place where the butterflies dance their "unending dance" (146); the butterflies, however, desert the scene of the sow's killing, and the place is invaded by the flies. Significantly, the Greek word for butterfly is psyche, man's spiritual center as suggested earlier by Simon's enclosure; but the changing scene evokes the possession of that center by a figure from the spirit world: "Even the butterflies deserted the open space where the obscene thing grinned and dripped. Simon lowered his head, carefully keeping his eyes shut, then sheltered them with his hand. There were no shadows under the trees but everywhere a pearly stillness, so that what was real seemed illusive and without definition. The pile of guts was a black blob of flies that buzzed like a saw. After a while these flies found Simon. Gorged, they alighted by his runnels of sweat and drank...the Lord of the Flies hung on his stick and grinned" (152). The pig's head has been seen by critics as a symbol of evil or of Inner Depravity, but a conceptual explanation cannot account for the reality, the objective existence of irrational and recurring mystery which in archaic myth is represented by the figure of Beelzebub. This grisly image of the propitiatory head, the Lord of the Dung, is a manifestation in the present of something malefic in the cosmos of which the hunters are an instrument and which allows evil to triumph in human processes and the innocent to become its

sacrificial victims. Simon's "gaze is held by that ancient, inescapable recognition" (152); the flies that move from the pile of guts and settle on Simon's face suggest the consuming wrath of the beast and its votaries. They enable Simon's discovery of the meaning of the blood-dripping head even before it has begun to speak to him. Like a shaman, he communicates with the dragon of chaos in the realm of the spirits.

The grinning head admonishes Simon to "Run away...go back to the others...why should you bother?" (152). Simon stays on, though, shaking with fear. To his amazement, the head identifies itself as the Beast and intimates to him its power over the boys and the island: "'Fancy thinking the Beast was something you could hunt and kill!...You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?'" Simon "could not break away" from the dreadful allure of the beast, and his head begins to wobble with his eyes "half-closed as though he were imitating the obscene thing on the stick (158). Simon loses consciousness, and the head's grin expands: "Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread." Before his fall into the abyss of darkness, Simon is warned: "'I'm going to get waxy...You're not wanted...We are going to have fun on this island" (159). The "fun" is an ironic reference to the lure of destructive rage or wrath as it is manifested in the scenes of the hunt and savage killing.

As Simon recovers from this fit, exhausted and drained of strength, he is changed by the shattering knowledge of his confrontation. His transcendence of the terrible destructive force is

evident from his determination: "He pushed on, staggering sometimes with his eyes and he walked with a sort of glum determination like an old man" (161). Though physically weakened by this experience he remains committed to his journey to the top of the mountain to discover the beast that the boys believe lives there. We as readers know that the beast on the mountain is the dead airman and that the boys' fear gives it monstrous qualities. This "rock like hump" (135) causes either panic or paralytic fear in the boys; Ralph, for instance, is unable to run away from this grisly thing: "He bound himself together with his will, fused his fear and loathing into a hatred, and stood up. He took two leaden steps forward" (136). Whereas Ralph is sickened with hatred by the monstrous figure on the mountain, Simon, having experienced the grisly pig's head covered with flies, is able to respond with compassion toward the dead airman's swollen body blown by flies; the "humped thing" (161) becomes a "poor body" and the beast appears "harmless and horrible." Simon releases the broken and swinging body of the pilot from "the wind's indignity" (162) by disentangling the strands of the parachute caught in the tree. Having relieved himself of the burden of his quest, he resolves to tell the others of his knowledge and dissipate their fear.

Simon wishes to enlighten the boys with his discovery that the beast on the mountain is merely a product of their imagination and that the real beast resides within; but he emerges from the forest only to walk into the devouring, destructive circle of the boys. Their chanting and dance are irrational means of averting the terror but the real impulse behind their ritual is to devour, kill and destroy whatever

comes within "the mouth of the new circle": as Simon stumbles into the circle, the maddened boys "struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws" (168). Simon's murder is rendered metaphorically as being eaten by a mouth; the imminence of this act is suggested by Simon's fall into the "vast mouth" (159) of the pig's grinning head.

For Golding, Simon's death brings about a temporary respite of the devouring, horrific forces. The sea which earlier appears as an image of the devouring mode, now embraces Simon's body with a compassion that is timeless and without mercy. The transparencies which are earlier seen scavenging over the beach like a "myriad of tiny teeth in a saw," (66) have become "attendant creatures" (170):

Along the shoreward edge of the shallows the advancing clearness was full of strange, moonbeam-bodied creatures with their fiery eyes...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. The body lifted a fraction of an inch ...Then it turned gently in the water.

Somewhere over the darkened curve of the world the sun and the moon were pulling; and the film of water on the earth planet was held, bulging slightly on one side while the solid core turned. The great wave of the tide moved further along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast

constellations. Simon's dead body moved out toward the open sea.
(169-70)

Simon, like Lycidas, is transfigured in death, his gentle burial unites him beautifully with the elements which are evocative of the cosmic order. The point of view becomes cosmic, suggesting that Simon's sacrifice for the sake of healing his community bestows on him an exalted status and recapitulates the archetype of sacrifice revealed in illo tempore by a god. He becomes the "genius of the Shore."

For the boys, however, Simon's death does not provide, as it does for the reader, an insight into the salvific paradigm of connection with the cosmic reality; instead they must experience the horror of the malefic cosmic mystery that is the dominant reality on the island. Piggy's matter-of-fact view describes Simon's murder as a mere accident to be forgotten. Ralph is baffled by the otherness of the mysterious power that impelled him to join the hunters in killing Simon: "'I wasn't scared...I was--I don't know what I was'" (173). If Ralph and Piggy deny their guilt, the boys in the hunters' camp share an unspoken guilty knowledge of their participation in Simon's murder; however, they accept a convenient "theological rationalization" (177) that the Beast appears in various disguises.

The malevolent terror remains unabated as the hunters explore other possibilities of torture and withdraw themselves into the fortified cave called "Castle Rock" as a defence against the Beast: "We'd better keep on the right side of him anyhow. You can't tell what he might do" (177). As Roger receives the news that Jack had ordered one boy tortured, he speculates about "assimilating the possibilities of

irresponsible authority." The hunters attack at night and steal Piggy's glasses; however, Piggy cannot comprehend their hatred toward him and Ralph. He falls to his death, crushed by a boulder that Roger pushes down on him with a "sense of delirious abandonment" (176). His death marks the essential inadequacy of a rational, understandable world.

Piggy's death confirms the devouring mode and its dominance on the island; the sea is an image of that inescapable wrath: "Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone" (200). Piggy dies ludicrously clinging to the conch, his symbol of personal safety (195). Following Piggy's death, Ralph is left alone to contend with the threat posed by the hunters and the pull of the unconscious within. As "the fatal unreasoning knowledge" comes to him, he knows that he is the next target of the tribe of hunters (203). He flees into the forest for refuge during the night, but the fear of darkness and the thoughts of Piggy's ghost (210) force him to look for a hiding spot near the hunters' den. The morning only continues the "age-long nightmares of falling and death" suffered during the night as he hears the ululation voices coming from the hunters. It is during this desperate fight for survival that Ralph experiences the threat of chaos and insanity from within.

Unlike Simon, who descends to the chaos of the darkness within and triumphs over that terror, Ralph is unable to understand its weird threat. Significantly, during his pursuit by the hunters, Ralph moves through the same territory that Simon had to traverse in his quest to determine the identity of the Beast. Ralph confronts the power of the

pig's skull: "The teeth grinned, the empty sockets seemed to hold his gaze masterfully and without effort." His failure to acknowledge that his own nature partakes of the reality signified by the grisly image of pig's head, however, results in a loathing directed outward: "A sick fear and rage swept him. Fiercely, he hit out at the filthy thing in front of him that bobbed like a toy and came back, still, grinning into his face, so that he lashed out in loathing" (204). Whereas Simon's experience with the pig's head and his death suggest the possibility of accommodating terror, Ralph is seized by "sick fear and rage" and flees from the grinning skull; whereas Simon's death evokes the cosmic order in the image of "steadfast constellations" (170), Ralph confronts a darkness that makes the "stars [spill] about the sky" (208).

Ralph dreads the weird power of chaos and darkness experienced both within and without himself: "he was beginning to dread the curtain that might waver in his brain" (217). He puzzles over the reasons behind the hunters' hatred of him: "'But I've done nothing...I only wanted to keep up a fire'" (208). But as he listens to the incantation of hatred in their ululations he has a vague intimation that the situation he faces is not unique, that he is involved in a recurring event: "He knew he had heard it before somewhere, but had no time to remember." Later, he hides himself in Simon's cell, the "darkest hole on the island" (217) and listens to the ancient, archaic rhythm of the earth: "He laid his cheek against the chocolate coloured earth, licked his dry lips and closed his eyes. Under the thicket, the earth was vibrating very slightly, or perhaps there was a sound beneath the obvious thunder of the fire and scribbled ululations that was too low to

hear" (218). As he peers through the hole, he learns that both he and the savage cannot connect with the darkness: "You could tell that he saw light on this side and on that, but not in the middle--there. In the middle was a blob of dark and the savage wrinkled up his face, trying to decipher the darkness." Ralph cannot acknowledge his own savagery; he assumes the character of those who track him and rushes out of the thicket in frenzy, "screaming, snarling, bloody" (220).

Jack's device of smoking Ralph out results in another fire that burns out of control. It races like a tide toward the fruit trees, driving the animal life into the sea, leaving the island "scorched up like dead wood" (223) and unfit for habitation. As it consumes the island, however, the fire acts as a signal, bringing rescue to the scene. Golding has been criticized by some for this abrupt, trick ending, but it serves his purpose of demonstrating the ironic lack of vision among the boys as well as in the representative of the outside world. The officer who describes the boys' chase and wild cries as "fun and games" (221) is ignorant of the horror of the boys' situation as well as blind to the fact of the "negative" horror symbolized by Beelzebub and repeated in history. So Niemeyer's view of civilization as that force which keeps the beast away is an inaccurate reading of Golding's novel (Nelson 94). As Golding's novel suggests, once the archetypal forces begin to irrupt, civilization is unable to help us. The process of affliction and re-emergence of the archetype becomes inevitable and inescapable and even incomprehensible by those who participate or are actors in the primordial ritual. Only individuals like Simon are able to understand the non-historical necessity, can

locate their places in the myth, and can show the way through it. For Ralph and the others who have forgotten Simon, however, vision or understanding must remain partial: "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" (223). In his grief, Ralph does not remember Simon whose prophetic words "You'll get back" (220) have been his only source of consolation on the island.

NOTES

¹See Mueller, who remarks on the significance of the title of Golding's novel: "The term 'lord of the flies' is a translation of the Hebrew word 'Baalzebub' or 'Beelzebub.' The Baal were the local, nature gods of the early Semitic peoples. In 2 Kings 1: 2 Baalzebub is named as the god of Ekron. All three synoptic Gospels refer to Beelzebub; in Luke 11: 15 he is called 'the chief of the devils'" (1204).

Chapter Two

The Inheritors

In the same manner that Golding was led to write Lord of the Flies because of his loss of faith in the perfectibility of man and his rejection of Ballantyne's representative naively optimistic view of rational man's capacity for achieving a good human society in The Coral Island, so he was moved to write The Inheritors (1955) with the objective of refuting another rationalistic and historical view of human progress and evolution presented by H. G. Wells in his Outline of History. Golding's acknowledgement of the ideological positions which he intended to refute in his first two novels has encouraged critics to label him a fabulist or an allegorist who is concerned to embody a predetermined moral stance and whose art, consequently, is inherently limited. Thus, for instance, Peter argues that Golding delineates human depravity (Nelson 28); Hynes asserts that Golding's story of Neanderthals and Homo Sapiens is an anthropological version of the Fall of Man and a moral fable (182); and Sanford Sternlicht points out that the Neanderthals are the "true Adams of Golding's cosmos" (384). Dick and E. C. Bufkin note that Golding deals with the opposition between good and evil, and innocence and experience in this novel (Dick 46; Bufkin, "Ironic Art" 577). While these critical approaches have validity in suggesting that The Inheritors describes the Neanderthal's loss of innocence and his subsequent annihilation as a species, they are necessarily limited by their insistence that Golding's art is allegorical in nature. The terms fabulation and mythic are more appropriate descriptions of the nature of Golding's art, for as I have

already demonstrated in my discussion of Lord of the Flies, it is structured archetypally. Golding's rejection of rationalistic and historicist views of man and reality introduces us to the cosmic and non-historical orientation of his art.

Golding's epigraph from Wells's Outline of History is the initial springboard into his own story of the encounter between Neanderthal and Cro-Magnon man. Wells's description of Neanderthal man's "ugliness or repulsive strangeness" in combination with his "cunning brains" and "cannibalistic tendencies," paints a picture of an alien monster who was no match for the physical, moral and mental superiority of Homo Sapiens. Golding simply could not accept Wells's notion that the evolutionary history of our species demonstrates our physical and moral superiority: "Wells's The Outline of History is the rationalist gospel in excelsis... It seemed to be too neat and too slick. And when I re-read it as an adult I came across his picture of Neanderthal man, our immediate predecessors, as being those gross brutal creatures who were possibly the basis of the mythological bad man...the ogre. I thought to myself that this is just absurd. What we're doing is externalizing our own inside" (Kermode, "The Meaning of it All" 10). Golding's rejection of the idea of ethical evolution and human progress in history is, in fact, a refutation of historical consciousness which denies the validity of archetypal history. Far from being a record of human progress, history, seen from Golding's cosmic perspective, is a decline. He observes that his story of man's evolution reveals the myth of the "Fall of man and the loss of Eden" (Dick 38). Golding implies that the historical and rationalistic faith which presumes the physical and moral progress of

man tends to ignore the archetypal premise that the Fall was a part of man's experience from the beginning.

Although Golding has suggested a biblical parallel for his story of evolution in The Inheritors, he does not refer to the Fall as it appears in Genesis. He reverses Wells's notion of ethical progress in his version of pre-history and views the Neanderthals "as a primitive but good race that existed before the Fall, wiped out by Homo Sapiens simply because it wasn't evil enough to survive. Its animal innocence was no match for our capacity for surviving at all costs" (Biles, Talk 106). Golding's fable locates a point in pre-history when the prelapsarian Neanderthals encountered an already fallen Homo Sapiens, when the primitive and archaic consciousness confronted a modern mentality, when an archaic view of the cosmos and of man's place in it gave way to a modern, secular and historical view of man's relationship to the universe. In his representation of the primitive Neanderthals as ideal human types, his speculation turns on the feeling of the archaic man and his superior humanity.

Golding's projection into an earlier stage of man's evolutionary and cultural history involves an atavistic tendency, an imagined return to prototypic primitive cultures: the prelapsarian Neanderthals and the fallen Cro-Magnons. Having witnessed the historical orientation of modern man and the resulting loss of religious faith and the rationalism and violence of contemporary history, Golding's imagination turns away from the one-sidedness of the present and reverts to the past for authentic evidence of man's sacred history, evoking the salvific and malefic archaic images that are obscured or lie behind the artifacts of

our culture. Just as in Lord of the Flies, Golding's boys witness an authentic irruption of the extra-historical force represented by the symbol of Beelzebub, similarly, in The Inheritors Golding's Neanderthals and Homo Sapiens reveal a genuine non-rational response to the gods in the unconscious, to the numinous Feminine in her positive phase, and to the beginnings of primordial darkness.

What Eliade has to say regarding the difference between archaic and Judaeo-Christian man also applies to Golding's contrast between Neanderthal and Cro-Magnon. Golding demonstrates the difference between archaic and modern man by allowing us an inside view of the primitive innocence of the Neanderthals (the people) for whom reality is that which is imbued with the divine and that which reproduces a primordial cosmogonic act revealed by the goddess Oa, the Great Mother. Their mythological perception of experience and events is alogical, cyclical and symbolical, and their community preserves order and goodness through an uninterrupted communication with their deity who has both bliss-giving and wrathful aspects. The Homo Sapiens (the new people), on the other hand, have no sense of the sacred history of the beginnings and, consequently, for them objects and acts, natural and human, reveal nothing that transcends them; their world does not reflect a sacred reality, rather it appears merely as a crude physical datum. They are gifted with intelligence and reason which enable them to understand events and time in a linear, sequential and logical pattern. At this moment in evolutionary history when they survive by annihilating the people, however, they are becoming aware of the manifestation of the numen in its negative phase, which is experienced as the primordial

darkness of the beginning of time. Evoked by the images of incomprehensible and dreadful darkness, this experience of mysterium tremendum brings about the new people's inescapable fall into sinfulness and destructiveness. Both groups suffer the consequences of this fall into chaos and madness that results from the irrupting numinal forces in the collective unconscious. In this encounter, the Neanderthals emerge as innocent people though, tragically, they are without the means to survive their confrontation with the devil-haunted people, "the inheritors" of the earth.

Golding renders the archaic attitude toward experience from the point of view of the Neanderthals. In this vision, the dominant cosmic force is experienced as the generating, nourishing, protecting and warming Feminine in her positive aspect. The Neanderthal's relationship to the environment and to one another reflects "an indissoluble bond between mother and child. This participation mystique between mother and child is the original relationship of container and contained (Neumann, Great Mother 29). As Isis and later the Madonna signify, the Good Mother is the source and preserver of life, since for the primitive man the appearance of life is the sign of cosmic mystery. The Neanderthal goddess Oa presides over and encompasses every aspect of his life. The people's Oa-ness consists in their feeling of security and harmony within themselves and in their reverence for all life. An old and small root in the likeness of a great-bellied woman is constantly hugged and carried by Liku as a symbol of an intimate contact with the goddess. As Oa's human representatives, the women of the tribe, the old

woman and Fa, are responsible for the preservation of life and are invested with the goddess's power and dread.

The people frequently remember and project into the sacred centre, the beginnings of cosmos. Mal narrates the cosmogonic myth (Golding departs from the Christian or biblical version of Genesis) to his tribe: "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" (35). As Eliade informs us, such an account of creation is an expression of the self-sufficiency and fecundity of Mother Earth (The Sacred and the Profane 145). To understand the feeling of the Neanderthals associated with this myth, we must turn to Eliade again who notes that for archaic man, the earth "presents itself as universal mother and nurse. The rhythms manifest order, harmony, permanence, fecundity. The cosmos as a whole is an organism at once real, living, and sacred..." (117). Golding's people recall the Edenic habitat of the earth: "There was the picture of the time when there had been many people, the story that they all liked so much of the time when it was summer all year round and the flowers and fruit hung on the same branch" (35). The permanence and fecundity of Oa is seen repeated in the cycle of seasons with the arrival of warm spring. The people follow the natural rhythm of the seasons by travelling from their winter cave by the sea to the mountains in expectation of summer. Though they have arrived there rather too early in the season and have to remain hungry for days, their expectation of Oa's providence is a source of happiness and security: "Quite suddenly he [Lok] was swept by a tide of happiness and exultation. Everything

had waited for them. 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 the terrace by the river, his arms spread wide" (32). Lok pulls a withered berry off the bush and shakes it, urging loudly, "Wake up, grubs! Are you awake?" (24).

Through Lok's point of view, Golding skillfully presents the perceptual states or feelings of primitive consciousness by using animistic images. Animism is mind's projection of itself, the attribution of its sentient life and intelligence to all things. Michael Bell observes that animism is the mind's inability to distinguish between "the inner world of feeling and the external order of existence" (8). More importantly, the people's animistic perception reveals a genuinely religious imagination which is moved by awe in the presence of and reverence toward, the sacred realities of earth and nature. For Lok, the water sleeps (12), the weed-tails throb like the rhythmic beats of the heart (25), the rocks are "the bones of the land" (22), and the island "like the whole leg of a seated giant" (40). The natural elements are alive and reflective of spirit: the old woman brings wood for the flames to "bite on" as the fire needs "more to eat" (39); the sun "[drinks] up the mist" (47) to enhance the people's visibility as they search for food; the menacing water near the fall is "eager to snatch them" (41); and the slippery rock "sought to be rid of him" (80). At other times, nature is sympathetic and tends to reciprocate their attitude to her: the "sun hides" (16) when the people drag the heavy burden of the log; as they go across the fearsome water,

the sun reappears, reflecting their joy and relief "so that the whole world seemed to share their pleasure" (18). This reciprocity between man and nature is also suggested by the use of animal metaphors to describe the people, "still as deer at gaze" (15). Since for the Neanderthal all nature partakes of the same spirit, there is a real consonance between the rhythms of the seasons and his affective states: "There was stuffed inside the bones of his [Lok's] head the white flock of the autumn creepers, their seeds were in his nose, making him yawn and sneeze" (134).

Another use of the animistic pattern in the syntax seems to suggest that among the Neanderthals instinct and senses are dominant over will and abstract thought. Consequently, the animistic technique excludes reference to the person as the agent of action (Adriaens 20), implying that the senses or the parts of the body act by themselves. So the narrator informs us that "Lok's feet were clever" (11) as he makes his way over the rocky slopes. A similar personification of parts of the body describes Lok's awakening to danger: "Lok's ears spoke to Lok" (104). At times Lok appears as a passive observer of his own behavior: "Lok found that his hands kept reaching out and touching her" (197). His feet have a will of their own: they "[walk] away from each other" (125) when he climbs the rocks. The purpose of this technique which personifies parts of a body acting by themselves reinforces the notion that the Neanderthal is characterized by an instinctive impersonality rather than by will and self-consciousness. Golding's method of syntactic manipulation of Lok's point of view and the animistic technique may suggest to a modern critic, as it does to Mark Adriaens,

the primitive's lack of control, awkwardness or incoherence (26), but such devices are a part of the writer's strategy to show that an alogical and impersonal point of view is the fundamental characteristic of the prelapsarian innocence of the Neanderthals. They have no sense of an "I" as we understand it today, no understanding of a unique, individual or personal concept of identity.

The people communicate through pictures and not with words. The "pictures," Gregor and Kinkead-Weekes note, "are visualizations not conceptualizations," telepathic snapshots not of an idea but of an entire event (73). Such non-rational, intuitive and telepathic communication does not need words: "Then, as so often happened with the people, there were feelings between them. Fa and Nil shared a picture of Ha thinking" (14). Even a smell is accompanied by a picture, "a sort of living but qualified presence" (74). Lok sees a picture "not by reasoned deduction but because in every place the scent told him--do this!" (76). Lok's intuitive translation of a sensory experience leads to the knower, in knowing, becoming that which is known: "As the smell of cat would evoke in him a cat-stealth of avoidance and a cat snarl; as the sight of Mal tottering up the slope had made the people parody him, so now the scent [of one of the new people] turned Lok into the thing that had gone before him...Lok-other crouched...threw himself into the shadow of a rock, snarling and waiting" (77). Soon Lok-other becomes Lok again and united with his people when the other is gone. Essentially the pictures show that the Neanderthal's capacity for abstract, rational thought is not yet developed. This inability to conceptualize also implies the lack of a historical character to their

thinking: they do not see events follow in succession or in a sequence linked by causality: "The fat woman was screaming...The old man was running...Chestnut-head was coming from where Lok was" (210). Events or their pictures of them co-exist simultaneously in space: Lok "wished he could ask Mal what it was that joined a picture to a picture so that the last of many came out of the first" (96).

Bell describes two forms of primitivism: unconscious primitivism, in which there is an "inward recreation of ancient modes of feeling," and conscious primitivism, in which an artist makes a deliberate use of mythic or primitive motifs (32). In his description of the Neanderthal's relationship to the world and to the members of the tribe, Golding recreates the mythic sensibility from within. He affirms community, not individuality, group psyche, not personality. His approach confirms Neumann's view about the primitive matriarchal culture: "In the early situation of human culture, the group psyche was dominant. A relation of participation mystique prevailed between the individual and his group, and between the group and its environment, particularly the world of plants and animals" (269). Rather than experiencing separateness or individuality, the people have a sense of oneness, a feeling of communal harmony and of accord with the environment. The narrator shows how in one moment by the fireside individuality is subsumed and a sense of union experienced by the members of the group: "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" (34). Faced with a difference of opinion when Fa and Ha express

their disbelief, Lok yearns for the "mindless peace of their accord" (38) and forgets his fit of temper.

During their moments of union, the people share their pictures through intuitive rather than verbal communication. When they jointly experience in silence the feeling of Mal's misery and impending death, it is Mal's words, "'I shall die'" (39) which makes them separate again. However, their oneness is reflected by continuous participation in the collective and is expressed through empathetic and sympathetic communication with one another. The people groan in sympathy when Ha struggles in the cold water: "he grimaced and the people grimaced with him" (17). Lok extends his empathy even to the new people: "He could see how they shared the weight [of the log], felt in his own limbs the drag and the desperate effort" (144). Their shared communication is physical and sensory, without the need to use words: "Fa and Nil shared a picture of Ha thinking" (14). Significantly, they share impulses to act together and extend their sympathy through physical contact, which recapitulates Oa's or the Great Mother's function of protecting, sheltering and giving warmth. When Mal is brought out of cold water the "people gathered round in a tight little group. They crouched and rubbed their bodies against him, they wound their arms with a lattice of protection and comfort...The group of people crouched round Mal and shared his shivers" (21). Later Mal is held in a cradle of warm flesh as the others huddle around him to cure him of his sickness (39). The people's Oa-ness is in their oneness, and Golding evokes through the image of the tight knot of the Neanderthal bodies around Mal the symbol of corporateness which signifies that the individual is made one with

his fellow-beings in communion with the deity. Their mutually shared feelings also induce them into group behavior; for instance, as Mal totters and fails to balance himself, the people express their affectionate ties with him by an "unconscious parody" of his unsteady feet (23).

Through our immersion in the point of view of Lok and the Neanderthals, Golding ensures that we gain an understanding of how the Neanderthal's response to the numinous is the basis for his harmonious and ethical behaviour. When the people witness the awesome power of the Earth Mother dwelling in the caverns of the glacier, they spontaneously react with reverence either by chanting her name or by maintaining silence: "The ice-woman hung above and beyond them. Though the deadly water still trickled from her belly, she would not move. Then the people were silent and passed swiftly till she was hidden by the rock" (28). The people are thin with hunger, but they do not kill animals to satisfy it because to them killing is profane, an act against the gift of life bestowed by Oa. On one occasion, when their search for food has yielded little, Lok and Fa find a doe killed by a cat and feel that it would be bad to eat the doe because "Oa brought the doe out of her belly," Lok addresses the doe: "'This is bad. But a cat killed you so there is no blame'" (54). Again he speaks to the darkness in the gully which suggests to him the possible wrath of the deity: "'They [the people] do not like the taste of meat but they must eat'" (56). Their constant communication with the living deity of sacred dread and bliss is the foundation of their innocence. They exhibit their blissful participation in Oa's gifts: the people think that if the sick Mal

would eat of the soft brain "the strength and fleetness of the doe would grow in him. With the wonder of this gift present in their minds they felt no need for speech" (61). They seek to live in harmony with earth by an instinctive and physical contact with it: for example, in the overhang, "Ha squatted against the rock and shuffled his back till it fitted" (31).

The Neanderthal's encounter with the new people at this stage in the evolutionary development of human history reflects a growth toward consciousness away from the initial experience of the Great Mother in her positive phase. Neumann has noted that the "development of consciousness from the almost total containment in the unconscious in primitive man to the western form of consciousness, has been glimpsed as the central factor in human history as a whole" (90). The people's history or psychological development begins with the matriarchal stage in which "the unconscious directs the psychic process of the individual and the group" (91). Thus within the family group, the people's unconscious, instinctive participation in the generative, protecting and bliss-giving Earth Mother and her human representatives fosters a sense of harmony and security. Their contact with the new people, however, in whom intelligence is highly developed, results in their growth toward consciousness. More significantly, this encounter with the new people leads them to experience the numen in its aspect as the "wholly other" (mysterium) with daemonic dread (tremendum). Golding implies that growth in consciousness is inevitably involved in a psychic movement back toward the primordial darkness of the beginning of time, a condition which makes possible the irruption of the archetypal forces in

the unconscious. Golding's story demonstrates this primordial psychic situation through Lok's developing awareness of the other, the Homo Sapiens, who also are involved in a struggle with the regressive powers of darkness. Lok's experience of darkness, however, does not result in evil behavior.

Golding's depiction of the psychic situation of our ancestors and their predecessors is similar to Neumann's view of early humankind: "The whole life of mankind and assuredly of primitive mankind...is involved in the struggle against the suction of the unconscious and its regressive lure; and this is the terrible aspect of the Feminine" (175). Golding evokes this struggle with the chthonic powers of darkness. He also seems to suggest through the early man's involvement with the daemonic powers of primordial darkness that this struggle is cyclical and periodically recurrent in the life of mankind. The removal of the log by the Cro-Magnons symbolizes a loss of connection with the Great Mother in her positive phase. The dying Mal, who suffers from a fall into cold water where the log is removed, has a vision, a picture of the imminent chaos and destruction suggested by the memory of an earlier occurrence of the Great Fire that destroyed their Edenic habitat: "'I have a picture. The fire is flying away into the forest and eating up the trees'" (45). When Mal insists that the fire is burning now, he is consoled by being reminded that the fire to which he is referring is a picture from long ago. Later, however, the old woman affirms Mal's cyclic view when faced with the blankness in the overhang soon after the loss of Mal and Ha: "'Now is like when the fire flew away and ate up all the trees'" (93). Lok too has disturbing, ominous intimations when

he sees the strange, unfamiliar heavy smoke and wonders at its source. Later he remembers Mal's words and his irrational fear, and associates the fire with the destruction unleashed by the new people: "'Now is like when the fire flew away and ate up the trees'" (198). The new people represent the unreasoning force of chaos and destruction. In Eliade's sense, they reactualize the powers of chaos, reminiscent of the primordial darkness (SP 48).

Lok's growth in consciousness begins with a sense of separation from his people. He first experiences this loss of vital life-sustaining connection when he returns to the overhang after a futile search for Ha by following the scent of one of the people:

All at once Lok was frightened because she [the old woman] had not seen him...He was cut off and no longer one of the people; as though his communion with the other had changed him he was different from them and they could not see him. He had no words to formulate these thoughts but he felt his difference and invisibility as a cold wind that blew on his skin. The other had tugged at the strings that bound him to Fa and Mal and Liku and the rest of the people. The strings were not the ornaments of life but its substance. If they broke, a man would die.

(78)

Neumann has termed this condition of loneliness and painful deprivation the principium individuationis which is "the contrary of the containment that is the basic principle of participation mystique" (67). Further, to become conscious means "saying 'no' to the uroborus, to the Great Mother, to the unconscious...to discriminate, to mark off, to isolate

oneself from the surrounding context--these are the basic acts of consciousness" (Neumann, Origins 121). Thus in Lok, growth in consciousness involves a painful separation from the Great Mother in her positive phase but, more importantly, growth means an ability to recognize the forces of darkness within and without and their regressive lure into sin and dissolution.

Lok's inability to think for himself is evident from the beginning. Both the old woman and Fa realize that "'Lok has many words and no pictures'" (70). For instance, he shakes off his disturbing uncertainty when Mal expresses doubts about finding food and prefers to remain "the comfortable and happy Lok whose betters told him what to do and looked after him. He remembered the old woman, so close to Oa, knowing so indescribably much the doorkeeper to whom all secrets were open. He felt awed and happy and witless again" (61). His pictures and interpretation of events are often incorrect. Thus, he is wrong in imagining that Ha must have fallen into the water and he misinterprets the dangerous "twig" shot in his direction by the other: he "had a confused idea that someone was trying to give him a present" (111). It is Fa who associates something evil with the arrow and forces him to discard it rather than let him carry it as a gift (118). Later Fa suggests that they "'throw stones at the yellow ones'" (119) in response to the arrow, but Lok fails to make the connection. He shows little capacity for will and action: when he is sent to search for Ha, he keeps forgetting that he has to find him (73); later he is unable to manoeuvre the log in water without Fa constantly "screaming at him in rage" (122).

It is Fa who understands Lok's inability to see pictures: "Do what I say. Do not say: 'Fa do this.' I have many pictures" (117). Her role in Lok's development is obvious. After their first visit to the island, Fa advises Lok: "'We shall not go again on the island'" (132). She suggests the impossibility of recovering Liku and the new one whom the new people have abducted. And as she wishes to protect Lok and herself from the new people's evil by moving far away from them, she suggests to him that she can be a vehicle for Oa's creative act: "'I shall have children that do not die in the cave by the sea. There will be a fire'" (133). Lok, however, finds her proposal difficult to accept because he wants to rescue Liku, his daughter, from Nil, and also because the new people have an "indefinable attraction" (135) for him. During their second visit to the island, Lok has an unbearable revelation of the new people's depravity: "A kind of half-knowledge, terrible in its very formlessness, filtered into Lok...The knowledge was something like that sense of extreme peril that outside-Lok had shared with her earlier; but this was for inside-Lok and he had no room for it. It pushed into him...She was possessed by it and did not know what it was" (173). Lok is literally fragmented by his fear of the new people's activities while the outside-Lok experiences a growing and fearful knowledge of their true nature: "Now, more clearly than ever before there were two Loks, outside and inside. The inner-Lok could look on for ever. But the outer that breathed and heard and was awake always, was insistent and tightening on him like another skin. It forced the knowledge of its fear, its sense of peril long before his brain could understand the picture" (141). The inner-Lok keeps

resisting the need to interpret the unpleasant reality that the outside-Lok perceives through the senses.

The innocent and, at times, witless Lok's revelation of the new people's evil nature and their fear of darkness is gradual. Apart from having to understand the spiritual darkness of the new people, he is faced with the incomprehensible darkness within. For example, when he and Fa visit Oa's sanctuary to pray for Mal's health, his feeling before the ice-woman is not reflective of the finer, devout awe felt during prayer, but rather of an oppressive, daunting terror that renders him lifeless and drained of strength. His experience is similar to that of Simon's in Lord of the Flies whose fall into the mouth of blackness makes him unconscious and momentarily paralyzed: "His belly felt as though he had eaten grass and would be sick. He could see nothing but green lights that moved with merciless persistence through a void of blackness. The sound of the sanctuary had entered his head and was living there like the sound of the sea in a shell...His body was a dead thing and he could not make it work" (84). This is Golding's rendition of the tremendum, the primordial fear and wrath emanating from the darkness of the unconscious. Significantly, Lok's experience of darkness is the premonitory vision of the impending disaster.

Lok's next confrontation with spectral dread occurs in a moment of extreme peril when he hangs upside down, looking at his own image in deep water and the darkness beneath it which reveals his mother's dead body:

The weed-tail was shortening. The green tip was withdrawing up river. There was a darkness that was consuming the other end.

The darkness became a thing of complex shape, of sluggish and dreamlike movement. Like the specks of dirt, it turned over but aimlessly. It was touching near the root of the weed-tail, bending the tail, turning over, rolling up the tail towards him. The arms moved a little and the eyes shone as dully as the stones...The head turned towards him with dreamlike slowness, rose in the water, came towards his face. (108-09)

Lok is faced with the threat of devouring darkness immediately before he discovers his mother's dead body floating in deep water. It appears that a new phase of darkness has entered the world, bringing with it the horrifying murder of the old woman, Oa's living representative, and the destruction of the sacred centre symbolized by the hearth and the fire in the overhang. Lok would not be able to achieve participation in the positive unconscious state represented by the Earth Mother and Lok's own mother. Both Lok and Fa yearn for the centre in physical union but are unable to do so: "The rocks round them were like any other rocks; the firelight had died out of them. The two pressed themselves against each other, they strained towards it" (131).

In addition to experiencing the dreadful darkness, Lok gains in awareness, as Grimes points out, from a "series of agonizing separations" (101). His development of consciousness culminates in his ability to reason by analogy, to use "likeness as a tool" (194) and to comprehend the true nature of the new people. Significantly, it is his separation from Fa who Lok imagines is dead, and the subsequent mourning and desolation which produce an "upheaval in the brain" (191), making him feel "proud and sad and like Mal...All at once it seemed to him that

his head was new, as though a sheaf of pictures lay there to be sorted when he would...They showed the solitary strings that bound him to Liku and the new one; they showed the new people towards whom both outside- and inside-Lok yearned with a terrified love, as creatures who would kill him if they could" (191). Lok can now understand how pictures connect with one another; he is proud because he has matured like Mal, his father, and he is saddened by the knowledge of the new people's evil. In a "convulsion of understanding," he discovers "like," grasps the nature of "the hunters who went out with bent sticks in skill and malice," and finds them "thinkable and not a random and unrelated irruption":

The [new] people are like a famished wolf in the hollow of a tree.

They are like the river and the fall, they are a people of the fall; nothing stands against them.

He thought of their patience, of the broad Taumi, creating a stag out of the coloured earth.

They are like Oa. (194)

Lok, however, misses one important analogy that describes best the disaster his people have suffered, and it is Fa who provides it: "'They are like a fire in the forest'" (197). Instantly, Lok sees the vision of the forest fire that he had seen burning in his childhood and understands the truth of Mal's vision of the impending chaos which nobody believed in, and now he repeats Mal's words: "'Now is like when the fire flew away and ate up the trees.'" Lok's new-found understanding of the new people is not complete without the knowledge of

their power and fright. Despite the menace of the new people, Lok remains fascinated with their power: "Terrible they might be as the fire or the river but they draw like honey or meat" (198). He tries the decaying honey-drink that the new people leave behind, and feels "the power of the new people in him. He was one of them, there was nothing he could not do" (202). In a dizzy and drunken state, he imitates the old man's commands to the new people to move the logs by striking a log to move it, hits Fa with a stick as Tanakil did to Liku. These imitations of the new people's behavior suggest to him how he has changed himself. However, both Lok and Fa ironically discover the new people's irrational fear: "'They are frightened of the air where there is nothing'" (206). Lok is surprised to watch the new people moving up the mountain with hysterical speed and strength "as though cats with their teeth were after them" (209).

While Lok's growth in consciousness makes him aware of the fright of the new people and the resulting evil and awful energy of their activities, his final encounter with them which results in Fa's death and in his failure to rescue the new one, suggests to him that some cosmic catastrophe has doomed his people and their faith and reverence for Oa. Natural and human events reverberate atavistically in his mind to evoke in him a sense of the inescapable disaster. As the sun sets on the Neanderthal world and the darkness thickens, its red light, it appears, has set the world on fire: "There was red now over the mountains and the ice women were on fire." A tree caught in the landslide carries "enough earth...to make a hearth for all the people in the world" (212). Darkness and chaos have entered their world; earth

could be a warming and secure hearth for all the people, but it is not so any more. Immediately before Fa's death, Lok and Fa enter the terrace and find that the "river was running crimson." The overhang is "brightly lit by the red light. The stag was dancing again, dancing on the slope of the earth that led up to the overhang..." (213-14). The stag is the totemic Beast demanding blood sacrifice and propitiation; it resembles the beast in Lord of the Flies. Fa dies, swept by a tree down the slope into the river. And the new people have departed, leaving "long scars in the earth" (217). These events overwhelm Lok: "The red creature stood on the edge of the terrace, and did nothing" (216). Lok now becomes a "red creature" who is hairy, "smallish, and bowed" (219). There is a sudden shift in point of view: the reader has so far viewed the situation primarily from Lok's innocent perspective, but at this point in the narrative he sees it through a detached, objective narrator. As Golding says, he is made to see the situation from the outside (Kermode, "The Meaning of it All" 10).

The shift in narrative perspective depicts Lok as a sub-human creature who wanders in mourning and silence, seeking some evidence of Liku's remains at the new people's abandoned campsite. After his discovery of Liku's "small, white bone" (218) buried in the earth and of an old root that still preserves the "exaggerated contours of a female body" (219), Lok returns to the overhang where Mal is buried and puts an end to his life by assuming a fetal position: "It pulled its legs up, knees against the chest...It made no noise, but seemed to be growing into the earth, drawing the soft flesh of its body into a contact so close that the movement of pulse and breathing were inhibited" (221).

The point of view that deprives Lok of his ordinary humanity implicitly confers on him a tragic and elevated status at the same time that it suggests the dawn of a new age that signals a great distance between the perspectives of archaic and modern man. The loss of the Neanderthal perspective is our loss; Lok, the archaic man, has learnt the modern man's means of survival, but chooses not to prolong his life; moreover, his decision to end his life is a return to the positive feminine represented by the goddess Oa and the earth; in death as in life he seeks wholeness. For him the meaning of existence is expressed as communion with the deity and not in his personal survival by any means. Survival without the existence of his community and its solidarity has no attraction for him. Implicitly, his ethical stance is to dissociate himself from the evil-minded new people; his superior humanity lies in a calm acceptance of the inevitability of the changed situation. As he dies, the rising sun is welcomed by the snowy crown of the mountains and the "ice-women" his people worship begin to melt and fall. A new season and a new age begin as the old goddess and her devotees tragically fall.

Whereas the Neanderthals yearn for participation in the life-giving numen represented by their goddess Oa, the Great Mother in her positive phase, the Homo Sapiens experience numen in its inferior, ghostly and spectral manifestation as daemonic dread emanating from the unconscious. Whereas the Neanderthals express their reverence through devout self-surrender to Oa in her benevolent as well as wrathful aspects, the Homo Sapiens, oppressed and tormented by the incomprehensible darkness of inner experience, project their dread

outward at the innocent Neanderthals, regarding them with fierce hatred as devils. The new people's cannibalism and destructiveness reflect their capitulation to the powers of darkness; their perversion and madness result from their denial of the devouring pull of the unconscious. While the people, especially Lok and Fa, achieve consciousness and understanding of the true nature of the new people, the latter's intelligence and rationality enable them to deny their own responsibility for evil. Golding has noted the parallelism between intelligence and evil (Biles, Talk 109). Indeed, the new people's manipulative intelligence denies the threatening chaos within that impels them toward destruction and makes them use their weapons against an external enemy. Since the new people feel threatened by starvation and impending death, since they attempt to escape the terror by regarding the people as threatening devils, their preoccupation with insecurity and survival provides a rational defence for their hatred and malice toward the people. Both Cro-Magnon's inability to understand the innocent Neanderthal and their destructiveness are signs of psychic and spiritual failure.

Lok first discovers the new people's attitude to the earth when he finds "the gashes under water where the log had moved. The edges were still sharp and pieces of broken earth lay in the gashes...There was earth churned up there where the other end of the log had lain" (13). Since the people regard the earth as sacred cosmos, any destruction of land is equivalent to a return to chaos. Throughout the narrative, the new people continue to destroy the land, cutting up trees for use in fire or for building canoes, and kill the people indiscriminately.

Toward the end of the narrative, when the people face the threat of extinction, Golding suggests the analogy between the new people's destruction of the land and their killing of the people: "The trail had changed like everything else that the people [Homo Sapiens] had touched. The earth was gouged and scattered..." (198). Lok associates the new people's destruction of land and his tribe with the ruin caused by a forest fire.

The people's fire in the overhang unites their tribe in silent communion with their nourishing and preserving deity Oa, but the new people's fire is a disturbing symbol of return to chaos. As we have seen, Mal dreams of a fire in the past "eating up the trees" (45); he remembers an earlier holocaust and warns of an imminent catastrophe. Lok's first impression of the new people's fire suggests to him something utterly strange and irrational: "Neither would the old woman make smoke like that...no one but a fool or some creature too unacquainted with the nature of fire would use it unwisely" (57). For Lok and Fa the new people's fire makes the darkness of the island impenetrable: "The light made the rest of the island impenetrably dark and clouded their night sight..." (127). Lok further observes that the new people kindle a "flood of firelight to wrestle with the swarm of darkness" (165) and sit "crowded round the fire, keeping their backs to it, and facing outward at the darkness of the forest." In as much as their fire is a defence against the terrible darkness within, clearly, the new people's fire reflects their ferocity and rage. They are haunted by the uncanny dread of darkness within and without, and their fire is the fire of hell itself, the fire of destruction.

Significantly, Lok feels himself "secure in the darkness" (185) of the forest, but the new people's behavior and its kinship to fire is evocative of the archetypal force of destruction: "As he noticed her he heard the new people also for they were noisy as a pack of wolves in cry. They were shouting, laughing, singing, babbling in their bird speech, and the flames of their fire were leaping madly with them... There was nothing warm and comfortable about this fire--it was like the fall, like a cat...From the pile with its foundation of flame, light beat round the clearing, not warm light but fierce, white-red, and blinding" (170-71). Lok makes the connection between the new people and the fire: "The people were like the fire..." (171). The new people's fire and clamor evoke a horrible devouring rage directed outward at the people and the darkness of the forest.

The irrational and devouring energies of the new people are glimpsed in their behavior and appearance. When Lok pursues the scent of the other, he is reminded of "a picture of a cave bear that he had once seen rear itself out of the rock and heard roar like the sea" (79). He communicates his sense of the menace from the new people by sharing a picture with Fa of a "cave with a great bear standing at the mouth of it" (179). Lok also associates the cat with the new people's violence: after Liku's abduction he hears a scream "like the noise the horse makes when the cat sinks its curved teeth into the neck and hangs there sucking blood" (105). The images of a devouring mouth or teeth belong to the symbol canon of the negative Feminine. Marlan wears a "huge cat-tooth hung from either ear" (144); Vivani has "teeth that remembered wolf" (174); the people are noisy like a "pack of wolves in cry" (170);

Taumi and Vivani are involved in games that "[hunt] down pleasure as the wolves will follow and hunt down horses" (177). The hunter and the hunted hardly appear different: the new people act "as if cats with their evil teeth were after them." The new people's fear and destructiveness imply that they too are victims of the irrational forces of the unconscious. The devouring fear of darkness that makes them blood-thirsty killers and hunters also pursues them with the ferocity of "cats with their evil teeth" (209).

The new people's Vivani recalls the terrible figure of the Gorgon Medusa (Neumann, Great Mother 22): her hair "[falls] in black snakes that hung over her shoulders and breasts" (154). She appears as the inhuman, enchanting, seducing and orgiastic form of the archetypal Feminine. She wears a "cave-bear skin that had cost two lives to get and was the price her first man paid for her." Her sexual power inspires lust and ensnares the old magician Marlan: "What a fool Marlan was, at his age, to have run off with her for her great heart and wit, her laughter and her white incredible white body! And what fools we were to come with him, forced by his magic, or at any rate forced by some compulsion there are no words for!" (226). In fact, she is the driving force behind their migration. Further, Vivani and Tuami engage in love-making that is a kind of violent devouring of each other, a consummation that verges on mutual destruction: "Their fierce and wolflike battle was ended. They had fought it seemed against each other, consumed each other rather than lain together so that there was blood on the woman's face and the man's shoulder" (176). Vivani's power over the people is evident when she lures them away from their

dissensions into a state of self-destructive drunkenness by offering them a drink from the "wobbling animal" (166).

Marlan directs the energies of the new people toward violence and ritual sacrifice. As a magician, he represents the destructive Masculine in association with the devouring Feminine (178), and wields power over his tribe through his demonic cult of the stag. The new people's fear of darkness and the people makes them surrender themselves to self-torture and violence. For example, weakened by hunger and frightened by the darkness within, Pine-Tree whose "face was more like bone" cuts off his finger to propitiate the "foxy red of the stag" (147). Similarly, Liku is offered in ritual sacrifice to the stag and eaten to avert the terror within. Marlan uses a snake-like whip physically to coerce his tribe into submission just as he employs his ingenious stag cult or the totemic stag as a means to exorcise their terror and to motivate them into killing the people. Marlan's power begins to decline, however, because the terror is pervasive and dominant. He fails in his attempt to coerce his exhausted men into moving logs required for the fire at night: "He was pointing fiercely at the way into the forest...The old man was shaking his fists at the sky where the air was darkest blue, was beating his head with his fists; but the people moved in their dream of walking to the fire and the caves" (164). The tribe has begun to ignore his warning about the approaching terror of darkness. Finally, his men repudiate the stag: "Chestnut-head spat at the stag's head...The old man lifted up his hands and began that same high menacing speech but the people jeered and laughed" (168).

As Marlan's totemic cult of the stag declines, his own strength leaves him during his final attempt at coercion of the tribe when he directs them to move logs up the mountain: "Tuami could see in the growing light how strength had gone out of him [Marlan]...There was utter exhaustion in the slanted fall of the head" (226). Marlan's appearance shows him as an incarnate devil: "The sun was blazing on the red sail and Marlan was red. His arms and legs were contracted, his hair stood out and his teeth were wolf's teeth and his eyes like blind stones" (229). Marlan's appearance is identical with the figure drawn by Tuami in the overhang: "Its arms and legs were contracted...and it was red...There was hair standing out on all sides of the head as the hair of the old man had stood out when he was enraged or frightened. The face was a daub of clay but the pebbles were there, staring blindly. The old man had taken the teeth from his neck and struck them in the face and finished them off with the two great cat's teeth from his ears" (215).

Lok notices the similarity between this figure and the old man. [Marlan], but Tuami, who made this figure to represent one of the forest devils [Neanderthals], fails to see its identity with the old magician, Marlan. Tuami makes another figure in the clearing after the tribe cannibalizes Liku: "This figure was red...[its] eyes were white pebbles. The hair stood out round the head as though the figure were in the act of some frantic cruelty..." (199). Clearly, the figure is a projection of the new people, an objectified image of the evil and wickedness within and incarnate in the old Marlan. As I have previously pointed out, Golding has noted that Wells's picture of Neanderthal man

illustrates a similar tendency to "externalize our own insides" (Kermode, "The Meaning of it All" 10) and to disregard the inner devils. One feature common to these two figures and Marlan's appearance is "eyes like blind stones," and it is repeated in Lok's confrontation with the old man and in Lok's dreadful experience of the dead old woman and Fa. Lok faces Marlan's eyes that were "staring wide open, staring at nothing, turning with the head like the eyes of the old woman in water" (183-84). Lok's mother's eyes "shone dully as the stones" (108) when he discovers her body in the water. After she witnesses Tuami's violent love which leaves "black blood running from the lobe of her [Vivani's] ear," Fa's eyes are like the "eyes of stone" (175). These images exist by association in Lok's mind and evoke the paralyzing dread of evil that represses the positive numen represented by the Good Mother.

The new people's physical condition reflects their experience of discord and dissolution. Lok's first impression of the new people suggests to him that they are mighty leapers over rocks, but he is surprised to find that the "new people were dying. The flesh was sunken to their bones as Mal's flesh had sunken. Their movements...were dream-slow. They walked upright and they should be dead already" (143-44). They appear bony and thin, and their movement and actions are not only dream-slow but at times characterized by "hysterical speed": for instance, they drag logs up the fall to escape from the darkness of the island and the forest (209); they kick the fire out of fearful apprehension of intruders from the dark forest (129). Their drunkenness confirms their experience of dissolution. In fact, fear and guilt drive them into either hysterical action or drunkenness; both forms of

possession ultimately leave them powerless and confused. Unlike the Neanderthals, who surrender their individuality for the sake of the community as a whole, the Homo Sapiens express their individuality: their different hair-styles signify their idiosyncratic uniqueness.

The new people are united only by a perverse imagination that is haunted by an external threat and fear of extinction which, in fact, is a denial of the cannibalistic impulses within. Golding implies that their fight for survival against the innocent Neanderthals is evil. Basically, theirs is an experience of disunity and chaos. Their submission to Marlan's stag-cult demonstrates their compulsive need to exorcise their fear through violence and torture directed both inward and outward. Such attempts to expel demons within and without through propitiation and sacrifice are ultimately inefficacious. The extreme instance of their possession by the powers of darkness is Tanakil's transformation into a "'changeling who does not see or speak'" (229). Her loss and grief that result from the traumatic events surrounding Liku's death rob her of consciousness: "Tanakil was not drained of life like Marlan but rather had...a new life, not her own....[her eyes] continued to strain inward towards the light" (226-27). There is no possibility of reversal in her case.

The shift in point of view in the final chapter distances us from the Neanderthals and places us in the mind of Tuami, an artist figure among the Homo Sapiens, the inheritors of the earth. Tuami's reflection provides us with a retrospective view of the new people's experience, and also gives us some evidence of positive change in their lives. Their flight up the fall and their physical distance from the haunted

mountains and the island signal the beginnings of awareness that promises their release from the negative forces of darkness, confusion and possession. Tuami recognizes the devitalizing effects of their experience of weird darkness and also the possibility of redemptive change: "He had hoped for the light as for a return to sanity and the manhood that seemed to have left them; but here was dawn--past dawn--and they were what they had been in the gap, haunted, bedevilled, full of strange irrational grief like himself, or emptied, collapsed, and helplessly asleep. It seemed as though the portage of the boats...from that forest to the top of the fall had taken them on to a new level not only of land but of experience and emotion" (224-25). Tuami's reflection has turned inward at the same time that it detaches him from others; he regrets the compulsiveness that drew him into the power of Marlan's magic and begins dispassionately to see how Vivani's possessiveness, frivolity and sexual power have turned men into self-destructive fools. His detachment from others is evidenced even before: as the men are drawn into compulsive drunkenness, he "stood by the struggle watching as though the people were something he had drawn in the air with his stick" (166). Now as he looks within himself, he understands his spiritual condition better: "I am like a pool, he thought, some tide has filled me, the sand is swirling, the waters are obscured and strange things are creeping out of the cracks and crannies in my mind" (227). When his gaze turns within, the ugly, swirling sand of confusion rises to the surface of consciousness; that is, the image of the "swirling sands" suggests that the evil will no longer be projected onto others. Tuami's awareness of his inner confusion does

not imply a complete return to sanity and manhood, but it does mean the beginnings of mature reflection which constitutes an initial step toward redemptive change. He still feels intense hatred toward Marlan and sharpens the knife, intending to kill him when they move a little farther from the devil's country. By the end of the chapter, however, he appears to have overcome his murderous hatred.

The change in Tuami seems sudden because the novel has traced mostly the development of consciousness in Lok but there is evidence to suggest that the process of change in Tuami has enhanced his awareness of his people's condition; but the changed Tuami does not ensure that the terrible psychic and spiritual condition they have experienced would not be repeated again:

in this upland country, safe from the pursuit by the tribe but shut off from men by the devil-haunted mountains, what sacrifices would they be forced to perform to a world of confusion? They were as different from the group of bold hunters and magicians who had sailed up the river towards the fall as a soaked feather is from a dry one. Restlessly he turned the ivory in his hands. What was the use of sharpening it against a man? Who would sharpen a point against the darkness of the world? (231)

It is only this kind of mature reflection or wisdom that can enable the new people to guard against the return of darkness, or the negative horror of regressive forces of the unconscious. Perhaps, as Golding suggests, this kind of shamanistic skill and superhuman power to quell

the irrupting fears of the dark gods within will come from the "new one" (Baker, "An Interview" 140).

That the presence of the new one promises a salvific direction for the inheritors of the earth is apparent from the response he provokes. The new one, considered as a devil by the new people, evokes in them ambivalent feelings of love and fear, pleasure and torment. As he scrambles up and down Vivani's body, his animal vitality and nimbleness are infectious for the exhausted and powerless new people: "They made adoring and submissive sounds, reached out their hands, and at the same time they shuddered in repulsion at the too-nimble feet and the red, curly hair." Their ambivalence--"a well of feeling opened in love and fear" (231)--is soon overcome, however, by a whole-hearted surrender to love. As the sound of a sudden eruption from the mountains reawakens their fears and confusion, the new one climbs up Vivani's body and hides in the hood of fur behind her head: "He fell in and was confined." The sound of the earth tremor dies away and the new people turn with "relief and laughter on the devil" (232) and are united by the feelings of love and oneness with the new one: "Then the devil appeared, arse-upward, his little rump pushing against the nape of her neck. Even the sombre Marlan twisted his weary face into a grin. Vakiti could not straighten course for his wild laughing and Tuami let the ivory drop from his hands...[and] the sands had sunk back to the bottom of the pool. The rump and the head fitted each other and made a shape you could feel with your hands" (233).

Significantly, Vivani no longer appears as a Gorgon head of snakes; she is momentarily transformed into an image of the positive

Feminine, sheltering the new one. The emotion evoked by this image is shared by all other members of the tribe. Golding indicates the salvific direction of the new people in their inclination toward the Good Mother's qualities of preserving and sustaining life. Tuami has been sharpening the knife--an image of the destructive energies of the new people--and has remained "without a picture in his head" for the shapeless haft of the knife" (232), but his desperate search for an image is rewarded when he finds that the "rump and the head fitted each other," evoking a new reality of union and love between Vivani and the new one. Tuami gives up sharpening the blade and instead concentrates on carving on the handle the image of Vivani and the new one, his rump against her head. Despite the possibility of this redemptive change among the new people, however, they cannot be certain that they have put a great distance between themselves and the darkness. As the new people sail away from the darkness of the forest and the devil-haunted island, Tuami is momentarily comforted by the fact that there is plenty of water between them and the landscape of terror, but he is soon shocked to find out that the darkness persists within and may return: "there was such a flashing from the water that he could not see if the line of darkness had an ending" (233).

Golding's narrative of the encounter between the Neanderthals and Homo Sapiens confirms the mythic direction of his thinking: rather than accepting a historical view of the progressive evolution of man, Golding has indicated through his narrative a non-historical and cosmic perspective. The tragic story of the destruction of the Neanderthals and the survival of the Homo Sapiens is seen within the context of an

archaic view that enlightens us as much about the origins of man's consciousness as it does about the power over man of the recurring darkness. Whenever man is assaulted by the primordial darkness of the beginning of time, his fall into sinfulness, chaos, and irrational destruction is the inevitable result. Golding indicates the possibility of a salvific direction for humanity but it requires an understanding of inner space, the archetypal psyche and the dark gods within.

Chapter Three

Pincher Martin

Golding's concern in Pincher Martin (1956) is with the inability of contemporary man to achieve salvation or, to use Otto's term, to experience fascinans, the fascination, attraction or allurement of the numinous, "a bliss which embraces all those blessings that are indicated or suggested by any 'doctrine of salvation'" (33-34). No single doctrine, however, exhausts this non-rational experience. Archaic or primitive man was able to experience this element of transport through a living heritage of symbols of connection, but modern man, who lives in a time of cultural failure, is at a loss to experience psychic wholeness. The mythic artist, confronted with the felt loss of a life-giving symbolic heritage, finds within himself the "primordial image" best suited to represent the one-sidedness of contemporary history. Pincher Martin is the story of a dead man's symbolic struggle for survival in the sea and while it uses some novelistic techniques, it can best be placed within the category of mythic narrative because its real method and purpose is to show the limitations of a historical orientation, in contrast with a cosmic orientation, toward reality, and to reveal the recurring conflict between the spirit of rationalism and traditional non-rational belief and between the perspectives of modern and archaic man.

Pincher Martin's "heroic" and agonized efforts to reconstitute a single, separate and unique identity from the fragments in his afterlife are symptomatic of modern man's loss of connection with the cosmos. In his abandonment Martin laments, "if I could only be a part of something"

but refuses the "selfless act of dying into heaven," which requires at the very least a positive self-surrender to the numen. As Kermode has pointed out, the tale of Martin's survival acquires mythic proportions in its demonstration that Martin is an arch-sinner, a fallen man (Kermode, "The Meaning of it All" 9-10). The story points toward the failure of redemption in a purgatorial moment.

Golding has stated his religious theme in Pincher Martin as follows: "to achieve salvation, the persona must be destroyed. But suppose the man is nothing but greed? His original spirit, God-given the Scintillans Dei, is hopelessly obscured by his thirst for separate individual life. What can he do but refuse to be destroyed" (qtd. in Campbell 35). Martin's fallen condition originated in his thirst for a "separate, individual life," for a personal view of identity. As Golding elsewhere says: "God is the thing we turn away from into life, and therefore we hate and fear him and make a darkness there...Pincher was running away all the time, always running, from the moment he had a persona and could say 'I'" ("Novels" 34).

Golding's view of Martin's fall into unique personality can be best understood by Eliade's investigation into the Fall. He observes: "The chief difference between the man of the archaic and traditional societies and the man of modern societies with their strong imprint of Judaeo-Christianity lies in the fact that the former feels himself indissolubly connected with the cosmos and the cosmic rhythms, whereas the latter insists that he is connected only with History" (MER 13). Archaic man regarded man's sense of history as illusion and symptomatic of his fallen condition. It follows that this fall from the cosmic to

the historical perspective brought about a shift from a cyclic to a linear and sequential view of time and identity, from the notion of recurrence to a conception of unique, never-to-be-repeated or irreversible events, from an archetypal view of identity to a unique and personal one. Golding's discussion of Martin's fall into individuality corresponds with Eliade's view of the Fall. Further, in Golding's view the fall into historical consciousness has become a racial inheritance so that we are lamentably born into an ethos which conceives of historical consciousness as reality. At the same time the Fall is part of man's experience from the beginning, and hence recurs, in Golding's view, in every human being in the moment an ego-centric point of view begins to emerge. Golding suggests the fallibility of rationalist and historical thinking by providing a shift in perspective in Pincher Martin.

The plot, taken at the superficial level, is simple, even deceptively so. It employs the old notion from popular mythology about the drowning man who recalls the whole pattern of his life as he struggles for survival in the sea. Martin is flung into the water when an enemy torpedo strikes his destroyer; he seems to climb up a rock and to survive for six or seven days waiting for rescue. No rescue comes, and he is swept off the rock by a raging storm. The problem in interpretation begins with the final chapter and the shift in perspective that it brings to bear on the narrative or 'fable' which has gone before. We learn in this chapter that Martin has been dead and rotting for a number of days after having been washed ashore on an island. Mr. Campbell, who comes to recover the body, wonders if there is any survival after death or beyond the flesh. Davidson, the literal-

minded rationalist, responds to Campbell's question by saying in the last sentence of the work that Martin died instantly since he did not have time even to remove his heavy seaboots. Davidson is right about the seaboots but not about Martin's personal survival and suffering, the significant point of the entire preceding narrative.

Davidson's rationalist interpretation is Golding's way of challenging or jolting us into new awareness of our own conception of reality. If we accept Davidson's view, then we too are oriented toward the empirical and the material, ignoring at our own expense Golding's cosmic orientation and thus the significance of Martin's prolonged ordeal on the rock. As rationalists we would, Baker points out, "fail to see that the soul insists upon making its own reality, both here and hereafter" (William Golding 34). Golding has, in fact, evoked a non-historical view of reality.

Golding has another way of counterpointing rationalist and religious attitudes toward reality; he shows us that his practice as an artist is different from the conventional pretense that fiction is fact. The apparent inconsistency between the ending which reveals that Martin died immediately and the preceding narrative that deals in detail with his survival for six to seven days (it seems seven) is resolved if one recalls that Martin died within minutes of his fall into the water and that his death is indicated by the second unuttered syllable 'er' of the last word he spoke, "Moth--." Nonetheless Martin continues to live; he kicks off his seaboots and inflates his lifebelt and swims to an island to begin his ordeal. Here we must emphasize that Golding facilitates our acceptance of the story of Martin's adventures by vividly rendered

details of the physical and sensory reality of Martin's rocky environment, an environment created by Martin. In so doing, as Hynes has indicated, Golding uses the "man-against-the-sea" convention of popular adventure fiction (192), which rivets our attention to Martin's precarious survival against the onslaught of the elements. What transforms this purely physical and "heroic" adventure into an adventure in the old and original sense of the word is Golding's use of the symbolic method and his concern with the elemental story of man's final confrontation with the cosmos. The factual narrative gives way to myth, and the illusion is abolished by the ultimate reality.

Pincher Martin is thus a story of primordial adventure and struggle against the numinal powers; it is a story that evokes the beginnings of cosmic history, of which man's recurring fall is one paradigm; it is a mythic narrative disguising itself as an adventure novel in order to generate certain ironies in Golding's use of the past to evaluate the present, and particularly Martin's "present" which consists of the rock narrative. Martin's agon, taking place as it does in a purgatorial "present" in which he struggles against the elements--the sea, the wind and the sky--is a recapitulation of an archetypal action of which the recurring mythological prototypes are Prometheus, Ajax and Atlas. Golding evokes this primordial story through Martin's own allusions to these roles as he risks himself against the Zeus of his own universe and refuses God's compassion.

Dick has stated that in Pincher Martin Golding "goes beyond the techniques of the survival novel into the realm of what might called 'anti-myth.'" In his view, "Anti-myth is essentially a parody of myth

in which the writer identifies his character with certain heroes of the past, allowing him to possess some of their qualities, but in a negative way" (56). These "heroes" are primarily Prometheus, Ajax, and Atlas. Dick further observes "A composite of the physical endurance of Atlas, the brutishness of Ajax, the defiance of Prometheus, Martin lacks their corresponding heroic qualities. Layers of mythic dimension have been put one on another to make up Christopher Martin on Rockall. He is a manufactured hero, not a born one. But, since he was not created for heroism, his only claim to stature is to enact it" (58). This, however, is a misreading of Golding's mythic method.

While it may be true to say that Martin's qualities appear to be anti-heroic, it is equally demonstrable that the qualities of Ajax, Atlas and Prometheus are falsely heroic. Failure to realize, for instance, the perennial ambivalence of Prometheus and other mythic figures has been the bane of all those critical studies which emphasize their heroism. The fact that in much of the Theogony, Prometheus, far from being heroic, is a trickster, a fool, the plaything of Zeus, an object of scorn and repudiation, is crucial. Milton's view of the "Promethean" Satan, for example, is an explicit Hesiodic condemnation of Aeschylus's romanticized rebel in Prometheus Bound (Gallagher 146-48). Satan is a trickster no less than the Hesiodic Prometheus; but he claims to be the innocent and courageously defiant antagonist of an evil God. Satan prefers to be in hell: "Better to reign in hell, than serve in Heaven." Similarly, Martin insists: "I can create my own heaven" (196). Prometheus, Ajax, Atlas and Satan experience a fitting retribution and punishment for their rebellion. That Martin is their contemporary

antitype confirms Golding's view of him as satanic in Milton's sense of the word. It would, therefore, be accurate to say that in Golding's view the "heroic" is symptomatic of the fallen condition as it insists on self-valuation and personality rather than on a feeling of dependence or self-surrender to the numen.

Golding's observation that "God is the thing we turn away from into life" and that Martin was always running away from God into his ineffectual identity is illuminated by Otto's discussion of the non-rational experience of the numinous. Otto analyses three distinct, but related, moments suggested by the ideogram tremendum: awefulness, majesty and urgency. For the sake of our consideration of Pincher Martin we need to focus on only the first two affective states: awefulness and majesty. The antecedent stage for the feeling of awefulness is "daemonic dread," and daemons and gods arise out of this feeling. At the highest level, the daemonic dread reaches the level of worship of "gods," a worship which has the quality of exaltedness and devout awe; but there remains in the state of devout awe the imprint of daemonic dread. The other element, majesty, is expressed by the absolute overpoweringness of the numinous object in relation to which there is the "feeling of one's own submergence, of being but 'dust and ashes' and nothingness. And this forms the numinous raw material for religious humility" (20).

Otto's term for the subjective reflection of the numinous object in its overpoweringness is "creature-consciousness" which implies a feeling of our status as creatures, our littleness and impotence before the omnipotence. It is this element of creature-consciousness which is

expressed by the words: "'I am naught, Thou art all'" (21). The felt sense of nullity which makes for the consciousness of annihilation of personality in the confrontation with the supremacy of the numen is a crucial element in our understanding of Martin's plight, his psychic sickness. In his discussion of Christian mysticism, Otto further elaborates this element of numinous feeling: "For one of the chiefest and most general features of mysticism is just the self-depreciation (so plainly parallel to the case of Abraham), the estimation of self, of the personal 'I' as something not perfectly or essentially real, or even as mere nullity, a self-depreciation which comes to demand its own fulfilment in practice in rejecting the delusion of selfhood and so makes for the annihilation of the self" (21). Martin's experience in the cellar presented in one of the flashbacks exemplifies these combined elements of awfulness and overpoweringness. When Martin enters the cellar, he is paralyzed by the terror emanating from the "squeezing, tormenting darkness, smoke-thick"; he has a sense of something 'uncanny', 'eerie' and 'weird' "coming out of the corner" and he is held helpless or defenceless on the stone floor, trying to run away or climb up the stairs. Later the dream of the cellar continually torments him in his "burning hot" bed. Martin associates the darkness of "the other world where everything but good could happen" (138) with the world of ghosts, robbers and vampires, and his only partial escape lies in "thinking" and in attempts to shut himself away from these irruptions of terror.

Martin's "thinking," his assertion of will and intellect is, in fact, a negation or denial of the non-rational terror which completely

overwhelms him and crushes his identity. Instead of acknowledging the supremacy of the numen which may initiate him into a sense of self-depreciation and personal nothingness and which may mysteriously transform his horror into a healing connection with the archetypal image of God in man, the God-given Christopher in him (in Golding's words, the Scintillans Dei), he graduates from this horror into a life of sin, a prideful exaltation of self; he dismisses his terror as mere infantile fear and dissociates himself from the kid in the cellar: "I grew up, I firmed my life" (139). In this manner, Golding suggests the theological and psychological interdependence of "Christopher" and "Pincher," and of Pincher and Nathaniel, for in Jung's words, "if we see the traditional figure of Christ as a parallel to the psychic manifestation of the self, then the Antichrist would correspond to the shadow of the self, namely, the dark half of the human totality, which ought not to be judged too optimistically" (Psyche and Symbol 39). This description fits neatly the man who hates himself for loving Nathaniel, the incarnate image of Christ in man or the Scintillans Dei. The role of Martin's ego in asserting and strengthening his autonomy and self-sufficiency against the self is ultimately inefficacious, for he remains a desperate, tormented and unhappy man and, as the irrational, oppressive tremendum continues to obtrude into his consciousness, he is driven by a consuming hatred and pride, directed both inwardly and outwardly and in particular toward unfallen and unselfconscious prey, Nathaniel and Mary Lovell. Nathaniel, a religious man and something of a mystic, who lectures on the "technique of dying into heaven," correctly diagnoses Martin's sickness (in the irrational, psychic sense) and its source in the

inability to commit a selfless act of "dying into heaven" by a positive self-surrender to the numen. Nathaniel's function in the novel is symbolic in that he evokes the Christ image in man as the object and source of yearning and Dionysiac rapture; the words of Christ to Nathaniel in the Bible inspire his commitment toward Martin's salvation: "Hereafter, ye shall see heaven open, and the angels of God ascending and descending upon the Son of man" (qtd. in Hynes 196). Martin rejects Nathaniel's appeals to him to prepare for heaven and practices instead the negation of the archetypal union of ego with the self (Edinger 10). Thus, Martin must remain shut off from heaven or God, and he must experience the wrath of the living God as suggested by Otto's term tremendum.

The narrative action in Pincher Martin is internalized, beginning and ending in death. Since Martin's ego refuses to accept extinction, the action unfolds as a struggle between the "centre" that invents a survival story and the dreadful forces of the unconscious and of the physical reality. Golding has called Martin's afterlife a "Purgatory" or "Hell," and it seems that he does not imply a clear distinction between the two; nor does this moment have Christian theological attributes:

Christopher Hadley Martin had no belief in anything but the importance of his own life; no love, no God. Because he was created in the image of God he had a freedom of choice which he used to centre the world on himself. He did not believe in purgatory and therefore when he died it was not presented to him in overtly theological terms. The greed for life which had been

the mainspring of his nature, forced him to refuse the selfless act of dying. He continued to exist in a world composed of his own murderous nature. His drowned body lies rolling in the Atlantic but the ravenous ego invents a rock for him to endure on. It is the memory of an aching tooth. Ostensibly and rationally he is a survivor from a torpedoed destroyer, but deep down he knows the truth. He is not fighting for bodily survival but for his continuing identity in the face of what will smash it--the black lightning, the compassion of God. For Christopher, the Christ bearer, has become Pincher Martin, who is little but greed. Just to be Pincher is purgatory; to be Pincher for eternity is hell. ("Pincher Martin" 8)

This purgatorial moment which is also a hell recapitulates in the moment of dying the paradigmatic journeys to hell or Hades (Eliade, MRS 16) revealed ab origine by a god and reiterated in the drama of salvation by the descent and resurrection of Dionysus and Christ. In this sense, Martin's post mortem experience is not unique; it is a recurring and cyclic one. The prototypic descents into the dread night of terror represent a mystery, a return to the primal non-rational experience of the mysterium tremendum, and is represented in its conceptual form in Christianity as damnation and in classical thought as self-discovery. Martin cannot experience the element of the fascination in the numinous, however, because even after death he refuses to surrender his identity and creates instead an armoured shell of time and place as a defence against the "black lightning, the positive unquestionable nothingness," which is Golding's image of the mysterium tremendum. What purports to

be an archetypal event promising abolition of profane time and history and purgation of sin is in Martin's case another fall into profane history because he creates a unique "present," a "now" as separate from the past and from "the instant of terror."

The central concern of the novel is the surfacing of awareness of Martin's death and the emergence of the "pattern" of "the black lightning" which his ego fights to survive. The "pattern" is apocalyptic, felt in the intimations of Martin's sinfulness and of the non-rational wrath of God, which in Christian theology is represented by the Day of Judgement, but it is characterized by recurrence. Martin struggles to maintain the illusion of his imagined world so that it will be secure enough to preserve his identity in the face of that which will annihilate it. After his first death, Martin must experience a second death, as the wrath of the numinous. This awareness keeps breaking through the substratum of his consciousness making his invented rock of survival an island of suffering, an island surrounded, threatened, swamped by the destructive terror of the numinous elements: the sea mercilessly dissolves his illusion by shaking his immovable rock; the sky has an unbearably oppressive weight under which his identity lies crushed; the storm, thunder, and lightning radiate an inexplicable horror. Until his end, Martin broods with self-assurance on his shattered identity: "Christopher and Martin and Hadley were separate fragments and the centre was smouldering with a dull resentment that they should have broken away...The centre for a time was sufficient. The centre knew self existed, though Christopher and Hadley and Martin were fragments far off" (161).

Martin's centre continually bolsters and preserves his ego and is at times identified with it. After his death, it takes an extraordinary strength of will and rationality to preserve his identity. After he drowns, he is at the mercy of the sea which sends him up and down, a process over which he has no control. Martin remembers how as a child he could manipulate the Cartesian diver, a tiny glass figure which could be forced down or up by varying the pressure on the membrane at the top of a glass bottle. Martin's diver was an interesting little world "which was quite separate but which one could control" (8). Martin thinks like Descartes (Biles and Kropf 28), in that he needs to assure himself of the existence of his self. Just as the little diver floats at the surface of the water, delicately balanced between the opposing forces of water and air, Martin wishes to float at the surface of his consciousness where he can begin to solidify his identity and keep it under control despite the hostile threat of the elements.

For Martin, thought is valuable because it preserves his personality. When he can speak his first meaningful sentence--"I should be about as heavy as this on Jupiter" (27)--he begins to feel that he is master of himself. Martin's appeals to himself--"Think, you bloody fool, think," (30)--and his assertions--"'I am intelligence'" (32) or, "'I am who I was'" (131) or, "'I am! I am! I am!'" (145)--indicate the Cartesian view that thought is the essential proof and measure of individual existence and that patterns, by superimposing forms of thought on nature, are man-made. So Martin invents an island from the lurking memory of an aching tooth, gives purpose and meaning to that island through positive action. Doing things, such as naming the

island, building a shelter, trapping the water for drinking, planting an S.O.S. signal, etc., creates for him an illusion of purposiveness and significance. This entire effort of doing and of imposing intellect upon his situation is, however, futile: there was "something that must not be remembered; but how could you control if you deliberately forgot? It was a pattern that was emerging" (172). That pattern is the sequence of circumstances pointing to his final dissolution.

Despite Martin's assertion of a unique personality, the fact is that Martin experiences dying as a dissociation of mind and body: "The man lay suspended behind the whole commotion, detached from his jerking body" (8). It is his centre which survives drowning, and the centre is "a fact like a bar of steel, a thing--that which was so nakedly the centre of everything that it could not even examine itself. In the darkness of the skull, it existed, a darker dark, self-existent and indestructible" (45). This invulnerable, unyielding centre is the seat of intelligence and rationality which for Golding are equivalents of sin (Biles and Kropf 28) and consequently imply rejection of the non-rational experience. It is through this centre, which seeks to restore his personality, however, that the non-rational irruptions from the personal and collective unconscious occur. Martin's centre then is his psyche too; the "outward face" of this psyche is his ego and corresponds with Jung's definition of persona (Hall and Nordby 46). Golding, in referring to Martin's persona, implies the ego; that is, it is Martin's ego which reinforces personality through will and intelligence; moreover, Martin's ego is inseparable from his evil essence as represented by the mask of "Greed" that he wore during his role in a

morality play and as symbolized by the mouth and claws to which he is reduced at the end. Martin's identification with the Deadly Sin is obvious.

Martin needs external proofs of the existence of his self. Thus he looks into his passport-size photograph and the letters of his name on the identification card which, to his dismay, have become blurred; he laments that he is without a mirror: "How can I have complete identity without a mirror?...I could look and see [in the mirror] who I was." He seeks a similar assurance of his identity through other means: "I could find assurance of my solidity in the bodies of other people by warmth and caresses and triumphant flesh...But now I am this thing in here, a great many aches of bruised flesh..." (132). Martin's mind is a "delicate machine tool to produce the results" he wants; he is empirically oriented and views the world in mechanical terms, as if the world were a machine governed by natural laws, but he condemns it nevertheless: "'You are all a machine, I know you, wetness, hardness, movement. You have no mercy but you have no intelligence. I can outwit you'" (115). For him the sea flows "eternally and pointlessly" (116). His insistence on a factual, mechanical universe within which sits the rock of his illusion, immovable and secure, is his way of creating "a little world there which was quite separate but which one could control" and of denying and shutting himself away from the intrusion of the numinal reality.

Martin attempts to make the island rationally coherent and civilized: "'I am busy surviving. I am netting down this rock with names and taming it...What is given a name is given a seal, a chain. If

this rock tries to adapt me to its ways, I will adapt it to mine. I will impose my routine on it, my geography...Comfort, Safety, Rescue. Therefore to-morrow I declare to be a thinking day'" (86-87). His centre, however, floats in the middle of the "bone globe of the world," his skull, his purgatorial universe where he endures the pains that come in waves from the infinitely extended parts of his body and cause "seismic convulsions of whole continents" (49). When in pain, his centre desires to float in the middle of the dark world, enabling him to achieve an "inactive being" and go to sleep, still and painless:

He became small and the globe larger until the burning extensions were interplanetary. But this universe was subject to convulsions that began in deep space and came like a wave. Then he was larger again filling every corner...and the needle jabbed through the corner of his right eye straight into the darkness of his head. Dimly he would see one white hand while the pain stabbed. Then slowly he would sink back into the centre of the globe, shrink and float in the middle of a dark world. This became a rhythm that had obtained from all ages and would endure so. (49-50)

This describes the tormented condition of his waterlogged body which maddeningly expands and contracts and is subject to arbitrary motions of nature beyond his control. Martin's centre endures this endless tormenting rhythm which resembles the "minute rise and fall of the sea" in Lord of the Flies; however, he will not yield.

Martin evades the knowledge that he is dead. Each step that his intelligence takes toward the creation of a solid, immovable island or

rock, however, leads him to confront the horrors of his death. He creates his island from the persistent nag of a toothache and begins to perceive the rock as a coherent object out there: "A single point of rock, peak of a sunken world, projecting through the inconceivable vastness of the whole ocean--and how many miles from dry land?" When he realizes that this island is an illusion, "a generalized terror set him clawing at the rock" (30). Later his mouth keeps up its "quacks" on the meaning and significance of his world, but the "centre...was moving and flinching from isolated outcrops of knowledge" (173). During one meaningful action when he employs his intelligence to make an S.O.S signal from seaweed he sees that his island appears as a tooth: "it erupted as a tooth bursts out of the fleshy jaw" (77). The island/tooth becomes vaguely familiar: "He looked solemnly at the line of rocks and found himself thinking of them as teeth...They were emerging from the jaw--but that was not the truth. They were sinking; or rather they were being worn away in infinite motion...A lifetime of the world had blunted them, was reducing them as they ground what food rocks eat" (78). Later, when he thinks of eating, he is reminded of the rock as a box or a coffin. When he names the three rocks the Teeth, he checks himself, "No! Not the Teeth!" and is terrified to think that "'to be on a row of teeth in the middle of the sea'" is to be dead (91). Clearly Martin denies his death by leaving it unsaid: "'strange that bristles go on growing even when the rest of you--'" (125).

Martin's attempts to preserve his ego are threatened by the irresistible pull of the unconscious. The threat of insanity and the terrible attraction of darkness in the cellar pull him in the direction

of the unconscious. To Martin, his sanity depends on the knowledge that the rock is fixed, solid and immovable, despite vast distances of surging water around it. He reassures himself by thinking that the rock is connected to the floor of the ocean and then to the coast and the cities of man, but when he looks at the tide which appears to move the rock, he begins to feel that he will go mad (163). Reminding himself that it is an optical illusion, he avoids looking at the sea and focuses his sight in the space between his feet. Similarly, when he realizes that a red lobster should not be swimming in the sea, his centre is forced down, out of control: "For an instant he felt himself falling; and then there came a gap of darkness in which there was no one." As he surfaces into consciousness, the act is described in terms of the Cartesian diver: "something was coming up to the surface. It was uncertain of its identity because it had forgotten its name. It was disorganized in pieces" (167). During Martin's fit the rock has cracked open, revealing "a gap of not-being, a well opening out of the world," and after the fit he tells himself, "Then I was dead. That was death" (168).

Martin has a feeling of "deep sickness down the tunnel" as he surfaces from the "gap of dark" (167); he recalls that the feeling of sickness here is somehow linked with a "recurrent dream, a neurosis" (173) he suffered from earlier. Martin's neurosis originates from the cellar toward which the "gap of dark" points. Earlier Martin confronted darkness when a crack opened up in the rock, leading him to feel that this rock is somehow as familiar as the cellar of childhood whose memory has often made his nights miserable. He has tried to suppress this

experience but his intelligence or will cannot control its irruption in the form of a recurring dream of something coming out of "squeezing, tormenting darkness, smoke thick" into which he descends "three stories defenceless, down the dark stairs...down the terrible steps to where the coffin ends were crushed in walls of the cellar--and I'd be held helpless on the stone floor, trying to run back, run away, climb up" (138). In the "night world, the other world" there were gods sitting behind the "terrible knees and feet of black stone" (144). Martin's descent during the night is recalled again in its dreadful reality:

Out of bed on the carpet with no shoes. Creep through the dark room not because you want to but because you've got to. Past the door. The landing, huge, the grandfather clock. No safety behind me. Round the corner now to the stair. Down, pad. Down, pad. The hall, but grown. Darkness sitting in every corner...everything different, a pattern emerging, forced to go down to meet the thing I turned my back on....Past the kitchen door. Drawn back the bolt of the vault. Well of darkness. Down pad, down. Coffin ends crushed in the wall. Under the churchyard back through the death door to meet the master. Down, pad, down. (178, emphasis mine)

While this episode is a recollection of an event from his early childhood, it is not simply a content of his personal unconscious. Martin is violently seized by this recollection the moment it surfaces into consciousness, and time has not lessened its intensity for him. It is an image of "daemonic dread," of the feeling of something uncanny and "eerie" or "weird," and it also evokes the overpowering might of "the

master." Golding achieves the immediacy and intensity of the mental impression through rhetorical pattern, diction and the use of repetition. He depends mostly upon phrases rather than clauses to represent the breathless apprehension of young Martin: "No safety behind me...Past the kitchen door...Coffin ends crushed in the wall." The horror is conveyed through the indefiniteness of the impression created by using vague nouns and modifiers: "The hall, but grown. Darkness sitting in every corner...Different banisters everything different...well of darkness" (178, emphasis mine). There are a few vivid details--the noise of the clock, the sound of bare feet descending the stairs, etc.--but mostly, the reader is left to himself to provide details from his own unconscious. Golding has provided us with the mental impression itself before reflection has permeated it and before the cognitive content of the feeling itself has become clear or explicit. Martin named this "eerie" presence by calling it "the master" or later the "gods." This experience of eerie shuddering resulted in panic terror and, as Otto tells us, it had nothing to do with the circumstances of time and place. Martin was forced, unable to prevent his movement, to go down the cellar of his own psychic house to experience this non-rational fear. In fact, all through the novel, repetitions with variations of the phrase "Down pad. Down pad" contribute to our sense of Martin's journey to the source of the feeling ab origine. Here "the master" retains as numina or aboriginal terror something of the "ghost" or "daemon" in the impression that is made on Martin's feeling.

The trip back out of the cellar is no less terrible than the descent. "The master" from whom the child tries to escape in panic is "an unknown looming." While Golding's description of flight from terror is reminiscent of an image quite common in nightmare life--the young child fixed to a place when he tries to run away--the experience is different from any natural fear. Martin's urgency to escape and his impotence in the face of darkness are characteristic of the experience of awefulness and overpoweringness of the numen. When this terror begins to stir in the feelings it requires a response which Otto describes as creature-consciousness, but Martin displayed no such feeling of submergence or personal nothingness. His terror did not transform into the finer thrill of awe, nor did it even abate or change into worship or devotion that many have felt before "the master": "And then fettered in the darkness by the feet, trying to lift one and finding a glue, finding a weakness where there should be strength now needed because by nature there was nothing to do but scream and try to escape. Darkness in the corner doubly dark, thing looming, feet tied, near an unknown looming, an opening darkness, the heart and being of all imaginable terror. Pattern repeated from the beginning of time, approach of the unknown thing, a dark centre that turned its back on the thing that created it and struggled to escape" (179).

Golding implies that Martin's "dark centre" has renounced dependence on the non-rational and that this "sinful" act is the source of Martin's antagonism toward and hatred of the numen. Martin by nature cannot accept the power of the numen set over against his own: "Intelligence. Will like a last ditch. Will like a monolith.

Survival. Education, a key to all patterns, itself able to impose them, to create...The dark, invulnerable center that was certain of its own sufficiency" (163). Bufkin has pointed out that Martin's "vice... greed...stems, as does all sin, from the original sin of pride, superbia. The sin, Gerald Vann has explained, is 'a fall upwards' since 'it is the dependent attempting to be autonomous, the relative attempting to be absolute, man attempting to be God!'" ("Pincher Martin" 15). This describes quite well Golding's own view of Martin's fall; however, for him the fall is a recurring event, "a pattern repeated from the beginning," that is, from the beginning of cosmic history. In Martin's case, the pattern began with his experience in the cellar. Golding's concern is not with the rationalism of the myth of the fall and, therefore, Martin's fall does not imply a transgression of some moral law but is a timeless experience, and, in Eliade's sense, an eternally recurring one. Golding seems to suggest the inevitability and the irremediable nature of the fall into sin resulting from an attitude of contempt, hatred and pride such as Martin displayed in his confrontation with the "gods with their terrible knees."

To understand fully the meaning of the cellar, we must turn to Martin's personal unconscious which is accessible to us through flashbacks from his past. In order to provide us with his psychological landscape Golding weaves together Martin's self-created "present" with the insertion of flashbacks like the horror of the cellar. In doing so, Golding's purpose is not to present a realistic portrayal of a character from the contemporary milieu by giving him a circumstantial past, as Johnston argues (49). Golding's focus is not on Martin's individuality

but on his typicality. He manages point of view in such a way that the reader is able to reconstruct what the protagonist continues to ignore about himself. For instance, through Martin's identification with the mask of Greed, the role he played in a morality play, Golding emphasizes Martin's habitus, which can be understood in the light of what A. C.

Charity says about the state of the damned in Dante's Inferno:

The situation of the soul is...recognizable as a translation into objective terms of the habitus, the leading propensity of the soul in its earthly life; there, the habitus was hidden; here it is revealed. There, the judgements and decisions of earthly existence became through their repetitions, the formative habits of their human subject, through which he committed himself to his personal kind of existence--his habitus becoming the invisible axis of his selfhood around which all of his actions and sayings, revolved. Here in the soul's eschatological situation, on the other hand, the axial habitus has become visible and its speech and actions can now more easily reveal their relation to it. The soul's context provides a clue that was not accessible in life, and in its light we...may be able to see...a degree of self-revelation which approaches self-definition. (qtd. in Gallagher, "Real and Allegoric" 325-26)

Martin's habitus was, however, revealed to the producer of the play who introduced Martin to the row of masks of the Seven Deadly Sins and asked him which one he would like to wear for the play, but who then went on to comment without waiting for a reply: "'Chris--Greed. Greed--Chris,

know each other'" (119). This identification of Martin with Greed is reflected in several flashbacks or "pictures." Pete describes in detail the nature of the mask: "This painted bastard here takes everything he can lay his hands on. Not food, Chris, that's far too 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 flaps open and both hands out to grab. He's a cosmic case of the bugger who gets his penny and someone else's bun" (120). The description is intended as a catalog of Martin's habits. Martin himself associates all of these expressions of greed with the act of eating: "Of course eating with the mouth was the only 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 hobnailed boots or buying and selling or marrying and begetting or cuckolding--" (88). Martin's whole life has been an endless series of events wherein he exemplified his greed in one or another of its forms. Martin's sins are Dantean; they are sins of appetite and his punishment fits his crimes. For instance, his identification with the personified evil, greed, suggests his loss of choice, his enslavement to this particular appetite. Charlotte Spivack observes about the damned in Dante's hell that they "are so enslaved that they become in effect mere personifications of their particular evil propensity, just as a drug addict is no longer an individual...but a living (at least existential) embodiment of drug addiction" (404). Martin has exhibited unbridled appetites and unscrupulousness in his pursuit of his victims; he remembers himself muttering to the producer's wife: "'And I should love to eat you too. You're not a person, my sweet, you're an instrument of

pleasure.'" Martin enjoys humiliating Alfred by boldly revealing Alfred's wife, Sybil, lying in his bedroom after his sexual conquest. In Martin's view, "A sword is a phallus" (95), an instrument or weapon of pleasure as well as conquest.

Martin's conquering and devouring greed is expressed by the image of the Chinese box. The director of the play relates this story: "when the Chinese want to prepare a very rare dish they bury a fish in a tin box" (135). Soon the box contains only maggots, who eat one another. Finally the whole population is reduced to two, and then to "one huge, successful maggot." Then the box is dug up and the maggot is eaten. The point of the story is that to eat is to be eaten, and that Martin's turn will inevitably come when he too hears "a spade knocking on the side of a tin box...just like thunder" (136). This story also evokes Martin's inner conviction that he was doomed by ineffable circumstances or coincidences that imply mysterious predestination.

Martin's relationship with Helen, the director's wife, is described in terms of the Chinese box. We learn from another "picture" that Martin was drafted into the navy against his will. He failed to persuade Helen, his former mistress, to intercede on his behalf with the director and declare his service with the theatre company as essential so that he would not be drafted. In response to his appeal, Helen accused him of philandering and turned on him, "[b]lack maggot eyes in a white face." A panic stricken Martin feels in those eyes "Distance, Calculation, Death" (154) and realizes that it is he who is "eaten" (155).

Martin's relationship with his friend Nat exhibits the same law of the Chinese box. His last act aboard the ship was an order to the destroyer to turn suddenly: he hoped that a sudden turn would throw Nat off-balance into the sea. Prior to that order, Martin uttered a farewell to Nat: "Good-bye, Nat, I loved you and it is not in my nature to love much. But what can the last maggot but one do? Lose his identity?" (184). Moreover, when he realizes that it is he, rather than his friend Nat who has become the victim, he repeats the image: "'And it was the right bloody order!' Eaten" (186). For despite Martin's plans and manipulations to kill Nat, it is the unexpected that happens--the destroyer is struck by an enemy torpedo. Martin hears a "destroying concussion that had no part in the play," that is, the torpedo has no part in his evil designs (186). In this connection, Baker suggests: "the explosion seems to announce the intrusion of some moralistic agent or cosmic force which objects to the evil little play projected in Pincher's mind. Unfortunately, it is likely to suggest the existence of a Jehovah-like deity who, at this point, reaches the limits of his patience with Christopher Martin's most audacious transgression of divine law" (William Golding 46). Golding does not suggest a narrowly moralistic and personally intervening deity, however; his intention is to evoke the overpoweringness of the deity in relation to which one feels personal nothingness or impotence or creature-consciousness. Once again Otto is helpful. He says that in its Christian form the creature-consciousness is expressed by the notion of predestination: "The numen, overpoweringly experienced, becomes all-in-all. The creature with his

being and doing, his 'willing' and 'running' his schemes and resolves becomes nothing" (89).

Martin keeps wondering how it is that his right order became a wrong order. Moreover, when Nat surprised him by announcing that he is going to join the Navy, Martin imagined that the ineffable strength of circumstances was in his favor and believed that it would be easy for him to plan Nat's murder on the ship; he enjoyed telling himself silently: "Not where he eats but where he is eaten" (157). Toward the end, Martin in his confrontation with "God" comes close to admitting this predestination: "You gave me the power to choose and all my life you led me carefully to this suffering because my choice was my own...All my life, whatever I had done I should have found myself in the end on that same bridge, at that same time, giving that same order--the right order, the wrong order" (197). Martin can experience no true creature-consciousness, however, for he feels contempt toward God for having checkmated him in his silent game and levels blame: "If I ate them, who gave me a mouth?" And at the end when the lightning flashes and "the sound of the spade against the tin box" (199), his rock, is heard, Martin cannot comprehend the act of compassion which the lightning represents and can only interpret that act as the final step in an eat-or-be-eaten world.

Martin's self-created "present," his illusion of endurance and survival, and his rationality are threatened, in this purgatorial moment, by the contents of the personal and collective unconscious present in the non-rational processes of "pictures," dreams, sleep or the terrors of night and day. Martin is a helpless observer of the

"pictures" even though he feels that these are destructive of his personality. Herein lies the significance of this numinal realm that Martin inhabits: his 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...the positive, unquestionable nothingness" (91). The profane acts that Martin did, lived, "hoarded and enjoyed" through irrational appetities come to sting and cause him pain. He is afraid to sleep because it means "relaxation of the conscious guard, the sorter, so that the unsorted stuff comes flying out as from a dustbin...Or sleep was a consenting to die, to go into complete unconsciousness, the personality defeated..." (91).

Martin cannot close his eyes for fear of sleep; he is forced to see the truth: his hell is "full of voices and things that could not but be seen" (69). Martin sees much but does not understand all of what he sees.

Since Martin is able to function only in situations where the law of the tin box prevails, he is baffled by his relationships with Mary Lovell and Nathaniel who posed a challenge to his egocentric perspective. Mary Lovell, whose name suggests that she is both sensual and virginal, defied Martin with her unconquered mystery; her eyes and her impregnable virtue "made her a madness, not so much in the loins as in the pride, the need to assert and break." To Martin, the individual Mary is a goddess Diana from the old times whose sensual or "musky attractiveness" and virtue exercised a power that drove him to madness: her mystery was "the death sentence of Actaeon" (148). Martin's attempt to rape her was an act of violation that arose from his self-torture and

defeat, a desperation that reminds him of "the nights of childhood, the hot, eternal bed" (103) and of the "unknown looming" in the cellar that made him mad with hate to assault the power that seized him. For Martin, who believes in the "thread of his own life," the thread from Mary's tweed skirt was "magicked into power by association." Her mythic status is confirmed by the fact that she holds some mysterious power over him of which she is unconscious; Martin's pride, his unwillingness to surrender to love and his desire to break her led to an obsessive lust: "Those nights of imagined copulation, when one thought not of love nor sensation nor comfort nor triumph, but of torture rather, the very rhythm of the body reinforced by hissed ejaculations" (149). His compulsive need to inflict torture on her body sprang from his hatred, and he received an appropriate response when he noticed in her eyes her contempt and repudiation of him (147). Martin, we must realize, is also misreading the myth of Actaeon and Diana in order to justify his actions, for unlike Actaeon, who was completely innocent of wrongdoing, Martin is culpable and is punished by his own nature. Ever since he met her, he was obsessed with "jealousy of her very being" (104). Mary "interrupted the pattern coming at random, obeying no law of life," making him sick with the corrosive acid of lust gnawing in his digestive tract (103). Martin's sickness in the guts blocks his bowels: "I haven't had a crap for a week" (120); however, Martin cannot understand why, when his only feeling for her is hate, she should occupy the centre of his darkness (149). In Jungian terms, she is Martin's anima which he rejected. She challenged his whole egocentric view of life.

So too did Nat, who is like another saint figure, Simon in Lord of the Flies, and whom Martin "unwillingly loved for the face that was always rearranged from within, for the serious attention, for love given without thought." Martin fails to understand why he hated Nat "as though he were the only enemy." The fact that he was angered by the invincible innocence of Mary and was motivated by malice toward another unselfconscious Christ-like Nat, who had shown no provocation toward him, suggests that Martin's hatred was irrational and archetypal. To employ Jung's notion of the shadow half of the Christ image, the Anti-Christ manifests itself in Martin through his "emotions, acid, and inky and cruel" (103), forcing his ego to split off from the figure of Christ, the archetype of the self (Psyche and Symbol 35-60). He denied this image of the self, his Scintillans Dei and, therefore, found himself unable to experience the numen in its bliss-giving aspect.

Nathaniel exhibited his insight into Martin's plight when he told him about his lack of happiness and urged him to attend his lecture on heaven. Because Martin showed no interest in his lecture Nat remarked: "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--." Further Nat's words, "the sort of heaven we invented for ourselves after death, if we aren't ready for the real one" (183), indicate that periodic regeneration in phenomenal existence rather than eschatological redemption is the reality. The kind of heaven that is presumed to exist in some future afterlife or in the Hereafter is not real but false. Nat urged Martin to be ready for heaven in his life by submitting his ego to the archetypal unities

symbolized by the Christ image, and by surrendering his individuality to the impersonal power of his pre-personal and transpersonal psyche represented by the anima figure. Martin could not experience the thrill of new being or the joy of existence during life because he was unable to follow his friend's sincere advice. His only other option is to view eternity as hostile, "a sort of black lightning" destroying everything he calls life or living. Martin's body and soul are debased by torture and suffering that result from the sins of greed, pride and envy etc. It is in Martin's self-destructive sinfulness that we are allowed to see the wrath represented by the mysterium tremendum.

Martin denied his desire to "die" in love for Mary. Golding's view is similar to Lawrence's notion that individuality and love are mutually exclusive. To surrender himself in love involves annihilation of identity, but for Martin, love was a carnal expression of his egotistic self; love, therefore, became a torture given and undergone by himself in a battle of the sexes in which he had to be the supreme maggot, violating and devouring others, making himself the victor and others the vanquished. He depended for assurance of his solidity on "triumphant flesh" but in reality found such solidity unreal; he blindly asserted his manly identity in relation to other men: he saw Nat as an ill-adapted "womanish" man (50) and felt the Captain of the ship blush like a "virgin of sixteen" when he told him his blatant lie (95).

The lack of "solidity" that Martin feels can be understood when contrasted with his impression that others exhibited some interior balance which made their faces change from within. Nat's smile was spontaneous, genuine and cheerfully radiating from some solid core

within; the Captain's face was arranged from within when he expressed "contempt and disbelief" at Martin's lie that he ordered the ship to turn at a sharp angle to evade the floating wreckage while, in fact, Martin was practicing his plan to throw Nat overboard. Martin's face, an actor's face, was arranged from outside, it put on an act while the engorging creature sat hidden underneath. He lacked a vital sacred centre in living contact with the archetype of the Self; in contrast with his inefficacious assertion of identity through eating, using, manipulating and cheating, the others had faces that revealed something solid, enduring and timeless. Incapable as he was of connection, sharing and love, he was baffled by Nat's "sheer niceness that made the breath come short with maddened liking and rage" (55). It is Nat who symbolizes the Christopher in Martin.

Martin could have no access to the "lighted centre of [his] darkness" (158) which was occupied by Mary and Nat together. He could not endure their blissful union and must either have been destroyed or destroyed them. He was shocked to hear that Nat and Mary had decided to marry; in fact, now he is painfully aware that he has become merely a tool in accidentally bringing them together in marriage. For Nat, however, it was a union that was written in the stars and, therefore, could not have been thwarted. Further, Nat's innocent statement that they, Nat and Martin, were "connected in the elements," is evocative of the rivalry of the archetype of Self and the Shadow represented by Christ and Antichrist. Martin had to revenge himself on Nat for having in his "fool innocence" "fathomed" Mary's mystery (100-01). Nevertheless it is Martin who becomes the fool in this archetypal

relationship with Nat, a relationship that, in Nat's words "must reach back to the roots of time, be a trail through history" (156). This statement confirms that Golding's view is mythic in the Eliadean sense: it is the recurrence of the primordial image in the unconscious that gives a non-historical validity to the relationship between Martin and Nat, and between Martin and God.

Golding suggests through other symbolic images the recurrence of the fall. As I have already noted, Prometheus, Ajax and Atlas are other instances of the recurring fall and damnation of those who defied the omnipotence. Martin evokes these archetypal images without knowing their real significance. These images are presented in the last chapters of the novel where Martin's sanity begins to give way, facing the prospect of the thunderbolts of Zeus/sky. As the storm begins to rage and the lightning flashes, Martin is threatened by insanity which, in fact, is a shelter from the dreadful knowledge of the "black lightning." He assures himself that there is an "'I' sitting in here, staving off the time that must come" (181), but he wonders whether he is sane or insane and feels that he must be insane if he sees a red lobster and the gulls as flying lizards. The image of the red lobster reminds him that his time to be "eaten" has come and the flying lizards signify some inimical vulture like things which might reduce him to "a thing, humbled and abused and still, among the fighting beaks, an instrument of pleasure" (96).

Moreover, when Martin's reason begins to falter, he sees in his impending second death some justice being delivered to a criminal; this time, his annihilation is an execution, a merited punishment:

"Kindlings from coffins, coal dust, black as black lightning. Block with the axe by it, not worn for firewood but by executions" (179). Here he bolsters his self-assertion by archetypal defiance; he shouts: "I am Atlas. I am Prometheus" (164), and later affirms, "Ajax! Prometheus!" (192). In both instances, Golding provides the background music of Tchaikovsky, Wagner and Holst ironically to underscore the events. In his first self-identification with Atlas and Prometheus, Martin is administering himself an enema. Golding suggests that Martin's "heroic" or titanic will, which declares a triumph against some antagonist in having successfully voided his bowels, is an expression of energy that is cosmically inconsequential. Martin's enema, which is usually the last act performed on a dead body, is a purgation of the sinful life he lived. Martin utters defiance again when he sees himself fighting another heroic battle against the sky's/Zeus's pressure: "Thor's lightning challenges me! Flash after flash, rippling spurts of white fire, bolts flung at Prometheus...the aim of the sky at the man on the rock" (188-89). His act parallels their defiance and damnation: like Atlas, he upholds his rock and bears the weight of sky until it falls on him; he resembles Ajax as a rapist and in his punishment for the act of rebellion against the gods; and, like Prometheus, he is a cheat, a god-defier and a god-hater. The reason Golding provides romantic background music is that it is only during the romantic period in literature and the arts that an unfortunate change in values took place which emphasized Prometheus and others as heroic. To a writer with a mythic orientation, however, their fate is not heroic and, in this view, Golding, Milton and Hesiod all concur.

Martin's archetypal defiance gives way to a theatrical and pretended madness which reveals that he has been haunted all along by the "thing" in the cellar. He addresses the dwarf, a pile of stones representing the figure of a man for his rescue, as Helen, the producer's wife, and appeals to her to help him escape the terror of the "black lightning." When the pile of stones is scattered by the raging storm, Martin tries to hunt Helen who is at the same time maddeningly associated with the figure in the cellar: "She is loose on the rock. Now she is out of the cellar and in daylight. Hunt her down!" (192). With his knife drawn, he falls upon the scattered stones, shouting: "'That'll teach you to chase me. That'll teach you to chase me out of the cellar through cars and beds and pubs, you at the back and me running, running after my identity disc all the days of my life!'" (193). Since identity is a function of the ego, the threat from the cellar is the extinction of his ego in the unconscious: Martin's loss of consciousness, madness, or even death are all equivalents of the process of being "eaten" or devoured by the "unknown looming," the "thing" in the darkness with its merciless wrath. Martin's mouth goes on raving in incoherent speech (since with Martin, speech is a proof of identity), but his centre knows with a certainty that "the quacking of the mouth was no more help than hiccups. The noise [of the storm] was the grating and thump of a spade against an enormous tin box that had been buried" (189).

The cellar-god of Martin's childhood is associated with his last hallucination; his awe confirms the same presence of Terror: "He knew it before he saw it because there was an awe in the trench, framed by

the silent spray that flew over." Martin denies it by calling it a mere projection of his mind, because to admit its objective presence or to affirm its reality is to give up the illusion of his survival. He has an appalled realization as he looks at the face of the apparition, however: "I could never have invented that" (194). Martin insists on seeing the humanized features in the apparition; perhaps he visualizes his own real (dead) self in the image of what is a numinous object:

The eye nearest the look-out was bloodshot at the outer corner. Behind it or beside it a red strip of sunset ran down out of sight behind the rock. The spray still flew over. You could look at the sunset or the eye but you could not look at both...He saw the nose was shiny and leathery brown and full of pores. The left cheek would need a shave soon for he could see the individual bristles. But he could not look at the whole face together. It was a face that...had this quality of refusing overall inspection. One feature at a time. (195)

The features of the eye and cheek, etc., certainly belong to Martin's dead face, but the whole face, which comprises the sunset, the spray and Martin's features, significantly, "refuses overall inspection" and is unrecognizable, indistinct and inaccessible to Martin's vision. Martin's god-image has the other humanized features of a sailor in a lifebelt and seaboots but again the seaboots "made the rock behind them seem like cardboard, like a painted flat" (195). Martin's theatre of illusion, his solid rock, is about to give way and be crushed under the heavy seaboots. The solid black seaboots of the figure bear a close resemblance to the gods of the cellar with "their terrible knees and

feet of black stone" (144). Thus, while the face of God is inaccessible to Martin's vision, the apparition's elemental features, outlined vaguely in the spray, suggest the living Lord of the elements and the cosmos, the Lord of life and death, of wrath and compassion.

The last act of Martin is to deny the existence of God; in fact, he claims god's autonomous creation: "On the sixth day he created God. Therefore, I permit you to use nothing but my own vocabulary. In his own image created he Him" (196). Baker has succinctly described Martin's creation: "in the afterlife his egotistical soul usurps the role of creator...The desperate man clinging to his ego parodies the acts of creation recorded in the Genesis, he plays God" (William Golding 37). Martin's creation ironically returns to chaos on the seventh day; he is given rest from his titanic labors. In the dialogue that follows, Martin tells God: "I have created you and I can create my own heaven" (196), and these words stress his parallel with Satan, another fallen angel, who in Paradise Lost insists that the mind can create "a Heaven of Hell." Faced with the prospect of damnation, he refuses to consider what he believes in and, instead, declares his satanic dismissal of the divine reality.

Further, in the dialogue between God and Martin, we also notice another truth that Martin does not accept. Martin believes that it was by luck that he survived, but God suggests that his experience on the rock, as also the total pattern of his life, is sheer "inevitability." Golding is suggesting here the element of predestination, which is a conceptual version of the non-rational experience of God's overpoweringness and supremacy and of the need for creature-

consciousness. In Otto's view, predestination is rooted in numinous consciousness and is intensified creature-feeling: "In the face of the eternal power man is reduced to naught, together with his free choice and action. And the eternal power waxes immeasurable just because it fulfills its decrees despite the freedom of human will" (88). God's words to Martin that his survival is "inevitability" confirm the incomprehensible non-rational mystery of genuine predestination. Although Martin has often stressed his free will his experience recapitulates the inevitable and recurring experience suffered by the archetypal figures in myth. His understanding is limited, however, since he does not know that his experience is a recurring one:

I prefer it [his own heaven]. You gave me the power to choose and all my life you led me carefully to this suffering because my choice was my own. Oh yes! I understand the pattern. All my life, whatever I had done I should have found myself in the end on that same bridge, at that same time, giving that same order--the right order, the wrong order. Yet, I 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? (197)

Despite his inner conviction about predestination by a God who led him carefully to this suffering he is resentful and contemptuously blames Him: "If I ate them, who gave me a mouth?" As Biles and Kropf have pointed out (41), there is a verbal echo of Milton's Adam in Martin's attempt to shun responsibility: "Did I request Thee, Maker,

from my clay, / To mould me man?" Adam, however, receives an answer that Martin cannot accept: "Wouldst thou admit for his contempt of thee / That proud excuse?" Martin will not accept the truth that he consistently abused his free will in choosing the "road away from" God by declining to be Christopher and in exhibiting profane and evil designs on others. Golding has indicated how Martin ignored his Scintillans Dei, the image of Christ or God in man, the image in which he was created at the hands of God. That is why Martin is addressed as Christopher by God. Martin's fall is irremediable and his survival on the rock is the fulfilment in his self-created present of the recurring pattern of the archetype of the fall of which Satan, Prometheus, Ajax, and Atlas are prototypes. It is this knowledge that Martin misses but that we, as readers, are allowed to intuit by Golding's mythic method.

Golding has described Martin's failure of self-surrender in the numen as an absence of "belief in anything but the importance of his own life; no love, no God" ("Pincher Martin" 8). He interprets the "black lightning" which extinguishes Martin's ego as "the compassion of God." So when the sea-booted figure offers Martin release from his imprisonment on the rock-- "'Have you had enough, Christopher?'" (194)-- he is unable to accept this gesture. He has identified so fully with the mask of Greed that to surrender his identity is to give up everything he has stood for in his life. In Golding's words, he has no option but to refuse the "selfless act of dying" because his ego or the centre is all that remains to him. Martin prefers his "pain and all" (197) to the terror of the "black lightning." The "compassion" of God acts without mercy: "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 them away in a compassion that was timeless and without mercy" (201). Martin's invented world becomes extinct: we are shown a Martin who regresses to a "[p]oor mad sailor on a rock" (197), spouting snatches of King Lear and riding the waves as if they were horses, but he cannot evade the lightning. Martin's whole performance as a madman breaks down. His illusory rock collapses as if it were a stage-set in a theatre and although his ego or centre appears to survive for a while it too succumbs to the persistent onslaughts of the lightning. Martin is reduced to a claw gripping the rock which is like "papery stuff" and his centre is being pierced open to release it of its torture, pain and sickness.

It is not possible to say whether the extinction of Martin's ego marks an end or a beginning. The dilemma that faces Mr. Campbell in the coda is similar, "'Would you say there was any surviving? Or is that all?'" Campbell asks (208). Davidson, who comes to retrieve the body, rejects any possibility of survival beyond physical death. We, as readers, fail to find any clue that might suggest that there is a life beyond death. Nor has Golding provided any clear answers, even though some argue that Martin is doomed to hell eternally (Tiger, William Golding 130), and use Golding's statement as evidence to support their view: "Just to be Pincher is purgatory; to be Pincher for eternity is hell." This statement does not, however, clearly distinguish between the two: Martin is in purgatory insofar as he is a type of Greed; he is in hell insofar as he is a figure in an eternally recurring myth. His

denial of non-rational experience in his existence and his resistance to the "compassion" of God in his afterlife result in his damnation which, in Christian myth, is represented by the Day of Judgement but which is a non-rational experience of the mysterium tremendum or the wrath of the numen. Martin is unable to experience the bliss-giving element of the numen because he refuses to surrender his ego. For Martin, therefore, the extinguishing of his ego may mean a step forward; though he does not understand it, he has met God's "compassion." The "black lightning" does not imply eternal hell; it does not mean a regression into not-being or black void. Golding has left unanswered the question of Martin's survival after the terror of the "black lightning."

Martin's assertion of an independent identity during his life and afterlife experience, his profane turning away from "the thing" that created him, recapitulates the "pattern repeated from the beginning of time" (179). As I have discussed earlier, Martin's fall reactualizes the mythic event or paradigm of the Fall coincident with the creation of the world or cosmos. The fall is a part of man's experience from the beginning, that is, creation was itself followed by the fall (Eliade, The Sacred and the Profane 84). Whereas archaic man regained entrance into the sacred centre, the mythical moment of creation and the paradise of archetypes, by ritual repetition of the paradigmatic models revealed in illo tempore, modern man, like Pincher Martin, cannot experience salvific connection with the cosmos insofar as he refuses to surrender himself to the archetypal unities of the prepersonal and transpersonal psyche. Martin's fall evokes the primordial Fall revealed in the moment of creation; he remains without the means or the desire to seek

redemption as represented by the symbol of Christ or by the fascinating element of the numinous. His damnation necessarily follows from the fall; it is also a recurring and mythic event revealed at the beginning and is reiterated in the apocalyptic myth of the Day of Judgement. It is Martin's lot to experience only the daunting element of the numinous. He broke away from the cosmos and its creative immanent-transcendent forces by creating a separate "now," a "present" world of time and place, but he is returned to that from which he was separated. His final dissolution is an act of compassion by the "positive nothingness."

Chapter Four

Free Fall

Free Fall (1959) reveals Golding's continued preoccupation with the mythic nature of his art. In Pincher Martin, he sought to demonstrate the presence of the numinal reality that interpenetrates Pincher's phenomenal existence and the purgatorial moment. Pincher denies the numinal world by refusing to commit the "selfless act of dying into heaven"; he descends into the unmitigated blackness of hell and damnation, a "heaven of sheer negation," because he is unable to surrender his identity or individuality to the impersonal power of the numen. Golding's shamanistic art allows the reader an insight into Pincher's experience of mysterium tremendum at the same time that it shields him from the awful power of the numen. Whereas Pincher Martin only hints at the possibility of man's salvific connection with the transcendent in Nathaniel's appeals to Pincher to transform himself through a healing and positive self-surrender to the archetypal image of God in man, Free Fall allows the reader to experience Sammy's vision of religious ecstasy which, to use Otto's term, represents the fascination, the allurements and the transport of bliss in the numen. Nevertheless, the experience of beauty, mystery and miracle of the narrator's vision in Free Fall does not exempt him from telling the dark reality of judgement and terror experienced as guilt and self-abasement: "I am a burning amateur, torn by the irrational and incoherent, violently searching and self-condemned" (5).

When Free Fall was first published, it received a cool and dissatisfied critical response. Because Golding discarded the remote

and isolated settings of his earlier works, and instead placed his story "within circumstances that are recognizable to most people of my generation" (Biles, Talk 79), critics wrongly interpreted the inclusion of contemporary circumstances to mean that Golding's aim was to write a social novel and a psychologically realistic fiction. In fact, it is the novelistic orientation of some critics that is responsible for their disappointment with Free Fall. Thus, for instance, Steven Marcus criticizes Golding for his failure to present Samuel Mountjoy as a "complex, continuously developing person" (278). Such observations only point to a misunderstanding of Golding's art. As Gregor and Kinkead-Weekes have noted in their defence of Golding's art, the use of contemporary setting is aimed at enriching Golding's conception of myth: "He seeks to invest contemporary, naturalistic scene [sic] with the cosmic implications that his previous isolated and remote settings were designed to evoke" ("The Strange Case" 62). Golding's intention is not primarily to present man in relation to society, but rather to explore man's relationship to the cosmos, and it is this cosmic perspective that is validated in Sammy's personal consciousness and in history.

Critics who discuss Free Fall as a mythic narrative show that Sammy's story reflects the myth of the Fall of Man (Kermode, "Novels" 118; Gregor and Kinkead-Weekes, "The Strange Case" 63). Gregor and Kinkead-Weekes have contributed helpful insights in their discussion of "mythical overtones" from Dante's Divine Comedy, Milton's Paradise Lost, and the temptation of Christ (169-99), but their study of these literary and mythological allusions does not deal with the question why Free Fall should be considered mythic in orientation. In fact, having referred to

the myth of the Fall, they conclude that Golding's method of juxtaposition of references to mythology and literary artifacts with Sammy's contemporary world enables us to "realize the gap between the myth of the fall and the whole truth of human experience..." (Gregor and Kinkead-Weekes, "The Strange Case" 68). On the contrary, as Inger Aarseth points out, Golding's aim is to show the re-enactment of the archetypal truth of the Fall and Redemption in Sammy's experience (323). Golding's method of allusion is indirect and evocative and not intended to function as an aesthetic and literary device to achieve "kinds of patterning in the presentation of character and plot" (324). As will be seen, Golding's implicit and explicit references to Milton's and Dante's works and to the Bible serve to establish that he, like his fellow archetypalists, is concerned with the universal and recurring experience of man's fallen condition and its solution through redemptive connection with the cosmos. For Golding, the reality of Sammy's personal consciousness confirms the validity of the myth; myth, therefore, is not something that happened in the past but is something that is continually re-happening in man's life and in history, and a mythic artist's commitment is to recapture the living character of myth in the present. Sammy's "monstrous world of present consciousness" (75) and the contemporary reality of Europe about the time of the second world war are symptomatic of the Fall of man in individual and collective experience.

Golding has explained that he intended to incorporate into his work "the patternlessness of man's existence in the west at the moment" (qtd. in Tiger, William Golding 142). In doing so he was answering to those

critics who were unhappy with his art and characterized it as rigorously controlled, didactic and fabulist. Golding's concern with "patternlessness," however, does not imply a radical shift in form toward conventional, novelistic writing which is historical in orientation and aims at representation of the facts of contemporary history. For him, the patternlessness of modern history is symptomatic of man's failure to experience a living connection with the cosmic symbols of our inheritance. The significance of the title, "Free Fall", a metaphor which implies a state where "your gravity has gone," directs the reader's attention to the felt loss of connection with the sacred centre, the source of archetypal unities in the unconscious. "Where for hundred of thousand of years, men have known where things are," Golding continues, "now they don't know where things are any longer" (Biles, Talk 81). By the "patternlessness" of modern living Golding means the raggedness and chaos and meaninglessness of modern existence when the symbols of cosmic connection are no longer functioning for man.

Golding's view that traces the origin of chaos and despair of contemporary history to modern man's loss of connection with the cosmos follows Lawrence, who suggests that whereas in the ancient world, man lived "breast to breast...with the cosmos," in the modern world, man "fell into awareness of himself, and hence into apartness" (Apocalypse 130, 131). Consequently, for Lawrence, modern man's self-consciousness has resulted in a sense of isolation and loneliness and a "sense of meaningless living and of powerlessness" (162). Similarly, in Free Fall, because for modern man the universe does not constitute a living and articulated unity, because for him sacred history has become distant

and remote, because he refuses to surrender his personal consciousness to that which is eternal and constant in the psyche, his sense of truth has become, as Halde says, an "infinite regression, a shifting island in the middle of chaos" (151). Having denied the absolute reality as revealed in sacred myth and the archetypes of the collective unconscious, modern man suffers the fall into history, into the relativity of reality, and descends into a state of literal free fall where the psychic or spiritual loss of gravity is tantamount to experiencing Satan's fall and Adam's expulsion from Paradise. Lawrence notes that this spiritual and psychic loss contributes to "our present deadened state of mind" (Kalnins 54); the cosmos is dead because men have become unresponsive to the symbols of connection, because they value history and a conception of time as linear: "Our idea of time as a continuity in an eternal straight line has crippled our consciousness cruelly" (97). Golding agrees with Lawrence that man's sinfulness and suffering result from an awareness of himself as a fragmentary being, as an individual: "This is the Fall, the fall into knowledge, or self-awareness, the fall into tragedy and into 'sin'" (181).

Sammy's search for the moment when he lost his freedom and the power to choose is itself an attempt to establish a connection with something outside of himself--to find the sacred centre. Sammy remembers the time when he experienced free will and innocence: "Free will cannot be debated but only experienced, like a colour or the taste of potatoes. I remember one such experience...I was sitting on the stone surround of the pool and fountain in the centre of the park. There was bright sunlight, banks of red and blue flowers. There was no

guilt but only the splash and splatter of the fountain at the centre...The gravelled paths radiated from me...I could take whichever of these paths" (5).

His projection into the garden and the centre, where free will and power to choose are as real as "the taste of potatoes," evokes the primordial Garden where everything including creation began. Sammy's desire is to place himself at the Centre of the world and by the same token at the very source of absolute reality. Since the loss of his freedom has made him a "haunted man" (13), suffering the guilt of sin, his projection into the archetypal Garden implies, as Eliade notes, "the desire to live in a pure and holy cosmos, as it was in the beginning, when it came from the Creator's hands" (The Sacred and the Profane 65). Sammy's narrative is archetypal in plot and action because the incidents in his life re-enact the myth of the Fall and Redemption.

At the same time, Golding does not allow Sammy to make a direct reference to a particular creation myth as rendered in the Bible or in other sacred texts. Sammy's story brings up echoes from other mythic narratives. For instance, the title of Golding's novel echoes the Father's pronouncement in Paradise Lost that divine foreknowledge (i.e. theological determinism) had nothing to do with Adam's fall: "'I made him just and right / sufficient to have stood, though free to fall'" (3:98-99). Adam had native innocence and perfection, a strength sufficient to have withstood the blandishments of Eve, but he chose not to withstand her and therefore fell. Milton's view, as indicated in the Father's speech, reflects the mythic conception that during the time of man's beginnings in illo tempore God had revealed to man the principles

and paradigms of all conduct (Eliade, The Sacred and the Profane 102). Consequently, Adam was free to stand and acted in full knowledge; he abused his free will but was not deceived. Still, Adam was created with certain passions, the control of which Raphael in Paradise Lost determines to teach him. Adam's failure to temper those passions justly and rightly led to his fall. Golding's view of Sammy's fall is consistent with Milton's view of Adam's fall, and with the mythic view of the revelation in the beginning: to forsake the knowledge revealed in the past is to invite God's wrath. Only an inward teaching from the spirit can allow one to escape the disastrous consequences of the Fall.

Nevertheless Golding evokes the theological notion of predestination. The Fall is a recurring and inevitable experience, the truth of which is unanalyzable and transcends logic. Predestination does not mean predetermination of an individual by nature; rather than the rational notion of predestination advanced by Sammy, Golding hints at a genuine religious intuition of predestination as described by Otto: "In the face of the eternal power man is reduced to naught, together with his free choice and action" (89). In other words, predestination is a non-rational experience which convinces Sammy of the supremacy of the numen, the truth that despite his free will, he lived and suffered the process revealed in the myth of the Fall, and the necessity that impels him to experience that process in the myth once he has failed to control his passions. To assert one's freedom of choice and to ignore the knowledge of this necessity is to live a dangerous illusion. Nor does his inner conviction of predestination absolve Sammy of his responsibility for his actions.

Sammy begins his story with an admission of man's double heritage which he has experienced as damnation and redemption in his life: "I have seen people crowned with a double crown, holding in either hand the crook and the flail, the power and the glory. I have understood how the scar becomes a star. I have felt the flake of fire fall, miraculous and pentacostal" (5). He is still, however, haunted by the non-rational experience of mysterium tremendum signified by the darkness which is behind his compulsion to tell his story, a compulsion "irrational and deep" (26): "It is the unnameable, unfathomable and invisible darkness that sits at the centre of him, always awake, always different from what you believe it to be, always thinking and feeling what you can never know it thinks and feels...It is the loneliness of that dark thing that sees as at the atom furnace by reflection..." (8). Golding prepares us for Sammy's real motivation, which is to map the landscape of the psyche where darkness suggests the Jungian journey into the chaos of the unconscious, where Sammy's ego confronts the dread of the powers within. Ostensibly the motivation behind Sammy's venture into his past is to discover the point in his life when he lost his freedom, but, as writers, both Sammy and Golding lead us to the other question: when and where does the fear of darkness itself begin? Sammy's investigation into the nature of darkness itself is Golding's way of preparing us for Sammy's descent into the hell and purgatory of the unconscious, replete with torment and terror, damnation and purgation. To attempt to explain the incomprehensible darkness and mystery, Sammy finds that all "rationalist hat[s]" (6) are useless. Only those theories which recognize the primacy of the irrational modes of awareness and belief

enable us to understand the nature and source of Sammy's suffering.

At the very start of the novel, Sammy reminds us that he is going to distort chronology and organize events in accordance with their affective significance:

For time is not to be laid out endlessly like a row of bricks. That straight line from the first hiccup to the last gasp is a dead thing. Time is two modes. The one is an effortless perception native to us as water to the mackerel. The other is a memory, a sense of shuffle fold and coil, of that day nearer than that because more important, of that event mirroring this, or those three set apart, exceptional and out of the straight line altogether. I put the day in the park first in my story, not because I was young, a baby almost; but because freedom has become more and more precious to me as I taste the potatoes less and less often. (6)

The first three chapters of his story are intended to present Sammy's childhood as a period of Adamic innocence before the Fall. For the child Sammy, Rotten Row, a slum, is a paradise: "But we lived right in the heart of the Garden of England and the hop gardens glowed round us" (21). It is an Eden, a "world inside a world," a microcosm "roaring and warm, simple and complex, individual and strangely happy and a world unto itself" (33). Living within this world, Sammy experienced security and a sense of community.

Within this world, Sammy's mother is a temporal manifestation of the Great Mother (see Delbaere-Garant, "From the Cellar" 508; Gregor and Kinkead-Weekes, Golding 171; Grimes 165). Ma transcends the human in

her sheer physical stature; at the end of the tunnel of Sammy's memory, there is her non-historical presence with a "sense of her hugeness and reality, her matter-of-fact blocking of the view. Beyond her there is nothing, nothing. She is the warm darkness between me and the cold light. She is the end of the tunnel, she." In her relationship with other men, her motivation is impersonal; Sammy cannot know who his father is because there is nothing personal or possessive in Ma's casual sexual encounters: her casual intercourse is an act of creation as "his works are to a real artist...themselves and nothing more" (15). As a sacred manifestation of fertility, she is beyond good and evil and she exhibits an "impervious indifference" (14) to morals. She is not simply a biological parent to Sammy, but "an age, a world, a dimension." As an Earth-Mother figure--"I can remember her only in clay, the common earth, the ground" (16)--she is Sammy's centre of gravity. Sammy remembers the blissful immersion of the child in the womb-like security of Ma's "warm darkness," a condition before his ego begins to assert its independence. In this situation, he feels that "Myself, I cannot see" (17). Nevertheless Ma appears indifferent and beyond understanding: she has "some quality that rendered her independent of understanding. She was content with contact" (10). Ma's archetypal disposition resembles that of the old woman in The Inheritors. Rotten Row is dominated by her feminine presence and Sammy expresses gratitude to her for "blocking out the backward darkness" (33) that later on begins to invade the "cold light" of his consciousness.

To Sammy's innocent eyes, Rotten Row was a timeless world. Even other inhabitants of this slum exhibit an innocent belief in

immortality: they do not see death as an end, and their funeral rituals show that the dead "received homage as if they were Pharoah" (27), the Egyptian kings who will awaken and return to life again. Sammy begins to lose the sense of timelessness of this microcosm as his ego-consciousness develops: "Rotten Row fell into a geographical context and was no longer the whole world" (32). Moreover, by the time Sammy is in the ward, suffering from a mastoid infection, his Ma appears to have lost the supra-personal numinosity and becomes a person: "Ma appeared as a person...she sat as she always sat in majestic indifference; but the gas was escaping from the balloon" (69).

Sammy's condition in chapter 2 still emphasizes his innocence and pre-fallen state. An important event renders the experience of paradisaal innocence when Sammy and his wise and knowledgeable friend, Johnny Spragg, visit the Paradise Hill, a location where the General's "magic house" is situated. The house and the garden impress upon them "strange peace and security": "To me, then, we remain these two points of perception, wandering in paradise. I can only guess our innocence, not experience it....we broke nothing, almost we touched nothing. We were eyes" (45). The General's garden is not just a twentieth-century garden but promises a return to man's mythic sources in paradise; though a "forbidden and dangerous" place because the children expect it to be guarded by a lion and a policeman, it reveals a "dignity [of a dark figure] even more terrifying than the thought of lions" (44). Sammy observes that the aeroplanes flying above "were an enchantment to Johnny and the figures that climbed out of them, gods" (38). Sammy shares Johnny's enthusiasm and fascination with flying in "free heights of

light and air" (37). The delicate balance of physical forces in flying becomes an image of the balance or order of celestial energies existing within man--a state opposite to that of free fall. The crash of a plane at the airport foreshadows Sammy's tragic fall from that innocent state.

As Sammy recapitulates his time of innocent awareness and comments upon it, he notes that this child-observer in the garden, on the airfield, and in Rotten Row was "another person": "If he had murdered, I should feel no guilt, not even responsibility. But then what am I looking for? I am looking for the beginning of responsibility, the beginning of darkness, the point where I began" (46-47). What Sammy is suggesting is that, at some point in his life, he has lost access to the unconscious innocence of childhood. He does, however, continually experience a connection or yearning for man's original paradisaic state; as a visual artist, he can imagine the light of "heaven metaphorically dazzled into colours" (77) that lay over him. The beginnings of the Fall are, however, already apparent in Sammy's developing self-consciousness and in his involvement with the powers of threatening darkness. Sammy becomes aware of himself as a separate entity: his egocentric tendencies manifest themselves in his external circumstances and generate in him feelings of isolation, defiance and outrage. Within his own psychic landscape, Sammy is waylaid by the dreadful and oppressive darkness. His cruelty toward others, his dishonest actions, his disrespect and challenge to authority arise from "an obscure and ungovernable rage against something indefinable" (53). His excesses during childhood which he characterizes as acts of "irresponsible innocence" (25) are, in fact, indicative of his fall from the

unconscious innocence of his paradisaal beginnings in Rotten Row.

As Sammy steps into boyhood, his life, he says, is altered by his contact with Philip. To absolve himself of his responsibility, Sammy the narrator characterizes the excesses of his character during his tutelage under Philip as mere acts of "irresponsible innocence." He excuses Sammy the child because the latter was innocent of his wrong doings; he forgives Sammy the boy because he was under the influence of Philip. If we look at Sammy's burgeoning "spiritual sight" (25) during this period and his initial psychic experience of darkness and irrational fear, however, we will recognize that his actions in Rotten Row are determined by the susceptibilities of his inner nature and the denial of the terror within. Alone at night, the child Sammy hears the alarm clock "beat its head in frenzy." Its dreadful ticking gives him the impression that time is "driving irresistibly toward the point of madness and explosion." His heart begins to "drum in sympathy, [with] sheer madness and hysteria" (26) before the clock appears to him to have stopped. This experience of menace and madness in the darkness of his room comes soon after his first act of stealing two pence from the old lodger in his house. Sammy knows that those two pennies have "lain on the dead eyes of [his] spiritual sight" but his rational perspective allows him to think that he is cleared of what he calls his "technical crime" (25). Sammy's dishonesty lies in ignoring the inward teaching of the spirit or psyche within.

Under the influence of Philip, the Lucifer in Rotten Row whose mind is like a "damp box of matches" (47) and who "liked to inflict pain" (48), Sammy becomes intent on mischief and cruelty. He beats up other

boys at school, waylays them, cheating them out of fagcards, especially his favorite kings of Egypt. A kindly and conscientious teacher spares the punishment for the cruelty and dishonesty of his actions, urges him to draw the pictures of the kings, and gives him some cards as a gift. The guilt stays heavy on Sammy's mind, however; perhaps, as Sammy thinks, a suitable punishment might have purged his guilt as it did later when the verger struck him. After this incident he fights with a "more furious desire to compel and hurt," and is besieged by "feelings of defiance and isolation; a man against society" (53). These feelings are an inevitable consequence of Sammy's growing egocentricity.

Another incident reveals the atheistic phase of Sammy's development. He allows himself to be manoeuvred by Philip who uses his sense of "loneliness and resentment and braggadocio" (58) as a lever to provoke him into defiling the altar. Since Sammy in his newly found separateness and self-sufficiency cannot believe in a submission to the truth or power that lies beyond humanity, he is unable to understand the practical reverence paid to the altar by Father Anselm. Philip does not accept what Father Anselm says is the truth: "You cannot see it, dear children, but the Power that made the universe and holds you up, lives there" (57). Father Anselm's words fail to convince them of the existence of the extra-human reality. So to test the truth of Father Anselm's words Sammy enters a church with the intention of defiling the high altar by urinating on it. Unable to perform in this manner, he spits instead and is caught by the verger who boxes his ear for doing so. Significantly, during his attempts to defile the altar, he experiences "shuddering of awe" (59) as he approaches the church but

ignores his numinous fear when Philip urges him to go on. When the verger's blow opens a small hole in the right side of his head, he experiences the wheeling movement of the cosmos: "The floor and the ceiling could not decide between them on up and down...The sky, with stars of infinite velocity and remote noise that patterned their travel had invaded my island" (62). The blow provides him a glimpse into the universe that lies beyond his ego-consciousness, an infinity that invades his "own private, inviolable centre." The physical wound in the head opens up Sammy's vision into heaven and hell: the other world of harmony appears as the "milky way...the green light of the singing stars" and with the onset of pain, the hell of his unconscious surrounds him with "gulfs of fire and oceans of blackness" (68), separating him momentarily from both worlds.

When asked by the parson why he attempted to defile the altar, Sammy admits that he "was an outcast and needed something to hurt and break just to show them" (65). Sammy's feelings of isolation and his perverse acts of outrage are symptomatic of his egocentricity and his lack of adult maturity. Inwardly, he seeks to acquire maturity and the ability to control his actions; that is why he is attracted to the kings of Egypt, for their "austere and proud faces were what I felt people should be" (50). In the ward, he recognizes the verger's blow as a "strong and crystalline adult" act that temporarily heals the sickness of self. When the verger asks him for forgiveness, Sammy finds that he is unable to extend forgiveness because "the adult world had hit me good and proper for a deed that I knew consciously was daring and wrong" (75). His wound heals, leaving him no scars of guilt over his actions

as a child. Unable to find forgiveness and release from guilt over what he did to Beatrice later on, Sammy wonders why his cruel and selfish actions in Rotten Row had been forgiven him. Forgiveness too is an adult, indeed, an archetypal act of maturity, strength and selflessness: "It is the sign and seal of adult stature, like that man who reached out both arms and gathered the spears into his own body" (74). Maturity requires an act of self-sacrifice, an escape from egocentricity. Sammy cannot find forgiveness for his cruel exploitation of Beatrice, however, because she is an innocent: "An injury to the innocent cannot be forgiven because the innocent cannot forgive what they do not understand as an injury" (75). His guilt leads him to look elsewhere for the beginnings of the "monstrous world of present consciousness" (78). In the ward, he is still able to experience the feeling of timelessness as he "can switch [his] mind from the world of Rotten Row to the world of the ward as from planet to planet" (70). For Sammy, the child in Rotten Row and the ward is not irretrievably fallen.

Sammy's inquiry into the causes of his fall leads him to ask the question: "How did I come to be frightened of the dark?" (154). His transition from Rotten Row to the rectory is marked by the accession of numinous fear within him. "Once upon a time I was frightened of the dark and later on I was" (165), he recalls in his prison cell. In Rotten Row, Sammy feels contained in the "warm darkness" that his Ma's presence indicates. His initial experience of terror is already evidenced, however, by the monstrous ticking of the alarm clock one midnight in Rotten Row. Sammy is wrong in suggesting that in the rectory he experienced the threat of psychic darkness for the first time

(156). The experience of utter dread and helplessness recurs even as Sammy is threatened again by both the house and the Rector. The house is "full of unexpected levels and cupboards with one storey of vast rooms and two others of shadows and holes and corners" (164), places where the unknown is ready to pounce on him. The house is "cold with more than lovelessness" (165). The rector too is a part of the general threat posed by the house: "He was so tall that he seemed to me to ascend into the shadows that surround and roofed everything" (64).

Sammy's fear is realized as a "terror of the dark, the terror generalized and mindless that had to be endured night after night" (161). Where once in Rotten Row Sammy felt comfortable and secure by the side of Ma's bed, he is now faced with a menacing presence and undefended in bed: the church tower, seen through his bedroom window, "looked like an awful head." Like Pincher Martin in the cellar where he feels the presence of the weird thing out to grab him, Sammy finds himself "utterly the sport of whatever dark thing waits for you" (157). Separated from Ma, the Good Mother figure, he defends against this terror by assuming a fetal position under the covers, a posture that fails to afford him the security of the womb. Later, faced with the menace of the "brass-bound idol" (155), the water heater, he wishes to immerse himself in water. Bathing, however, provides no blissful return to the Good Mother. Living in a loveless and cold house, he consoles himself by looking at the religious pictures of the Good Mother, even the "bad ones" which he says are "better than the few that had any aesthetic merit. My favourite Madonna was terribly saccharine, coming right out of the picture at me with power and love, buckets of it. Her

colours were lovely, like the piled merchandise in Woolworth's, so that she eclipsed that other lady floating impossibly with her child in Raphael's air" (165). Sammy seeks to be enfolded by the human rather than the divine mother.

The presence of the rector threatens Sammy with the rector's latent homosexuality, though it adds nothing directly to Sammy's terrors of the dark. The rector seeks to exploit Sammy sexually by pointing to the "unnamed foes" outside, thus compounding his fears. Sammy recalls how he intuitively apprehended the nature of the rector's advances and reflects on the rector's neurotic condition: "On some involved level he pretended to be mad in order to evade the responsibility for his own frightening desires and compulsions and therefore in a sense he was not mad at all--yet is a man who pretends to be mad completely sane?" (160). Sammy abuses Beatrice sexually by posing madness, thus exploiting her fears of madness. At various crises on their lives, both Sammy and Father Watts-Watt pretend to others that they are going mad. In fact, both are involved in the "awful battle" (164) within themselves. Father Watts-Watt is consumed with "ingrown and festering desires that poisoned him" (163) and make him incapable of expressing warmth and love toward others, especially the child Sammy; his charitable adoption of Sammy brings no sweetness into his life, and his lies of persecution by others are evasions of his inner nature. Sammy's inward terrors hint at his sickness, the festering emotions within, and his inability to control them and accept responsibility for them. The wrath of darkness is the non-rational experience of sinfulness and guilt; later Sammy is assailed by a sense of his own profaneness, ugliness and unworthiness. Rotten

Row, therefore, becomes the slum lived within, no longer a paradise of Sammy's unconscious innocence. Golding suggests that the innocence of childhood may ultimately be flawed because it has not met the inevitable trials of darkness. Sammy's innocence is flawed not because of original sin, but because it has not been tested by the weird power of evil. Golding subscribes to the view held by Milton in Areopagitica: "I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary...Assuredly, we bring not innocence into the world, we bring impurity much rather, that which purifies us is trial, and trial is by what is contrary" (728).

The next step in Sammy's development traces the influence of his teachers at school who are his "spiritual parents, but not in the flesh." Their influence forms "an arch, not of triumph, but of defeat" (194) because he turns away from the World of the Spirit and comes to believe in atheistic rationalism and socialism. Rowena Pringle, the fanatically religious spinster and teacher of Scripture, makes him the object of her derision and cruelty. Sammy wonders whether he is her blameless victim or if she is to blame for her cruel treatment of him. At first, he believes that he is on Miss Pringle's side: he is attracted to the sacred images and makes drawings of the ladder of gold reaching into heaven and the maps of the Holy Land. Because Miss Pringle spoils his drawings with her red ink and hates him for holding the Bible in contempt, however, he rejects her view. She exhibits her passion for the World of Spirit by bringing alive the biblical miracles through her narration in the class. Once she tells an Old Testament

story of the theophany in the burning bush on Mount Horeb, a magical-numinous event emphasizing the unconsumed burning bush and the absolute unapproachability of God whom even Moses could not see clearly. When Sammy mentions the "backparts" (201) of the Lord, she mercilessly humiliates him in front of the class, even construes the sketch of a landscape in his private notebook as an obscene picture of the human body. Sammy does not like Miss Pringle's "cheap and silly" reference to miracles, such as to the waters of the Red Sea driven back; nor does he like her avoidance of Moses's experience of mysterium tremendum when Yahweh waylaid him by night: "What was that rock in which he was hidden, where the Lord passed by and covered Moses meanwhile with one hand?" (198). Moreover, he reflects on what Miss Pringle might have said about the burning bush: either she might have given a rationalistic explanation of a real bush in the desert that "burns for a long time and sometimes catches fire in the sun," or she might have suggested that Moses saw with the "eyes of the spirit," so that to "dwell on this bush...is to find it expanding, filling all space and being, taking fire with colours like the rainbow" (199). Sammy reflects that he can accept Moses's awful and visionary experience but not Miss Pringle's belief in the supernatural character of the event.

Whatever the perceived flaws in Miss Pringle's teaching, she fails to convince Sammy "not by what she said but what she was" (217). Miss Pringle's passion for the World of the Spirit translates into an obsessive hatred of uncleanness and human flesh. She is a frustrated, unloved spinster who revenges herself on Sammy, the slum boy, for having become the recipient of the rector's love and compassion, and for other

reasons: "I understood how I must have taxed her, first with my presence, then with my innocence and finally with my talent. But how could she crucify a small boy...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" (210). Sammy finds that the World of the Spirit evoked by Miss Pringle is remote and otherworldly: "For all Miss Pringle's vivid descriptions the world existed over there, not here" (212). Religious faith in this sense fails to evoke the recurring and dynamic relationship between the numinal and the phenomenal, between the individual and the cosmos, the World of the Spirit and the World of the Flesh. Like the rector's piety, Miss Pringle's faith in spirit is not transformative.

Sammy's torture in her class inclines him to embrace Nick's dreary rationalism and scientific perspective because Nick's world is warm and friendly: "There was no place for spirit in his cosmos and consequently the cosmos played a huge practical joke on him. It gave Nick a love of people, a selflessness, a kindness and justice that made him a homeland for all people" (213). Contrasted with Nick's natural goodness and generosity, Miss Pringle's inherent wickedness and hatred can hardly be kept under control: "She hated him because he found it easy to be good....[she] was eaten up with secret desires and passions. No matter how she built up the dam on this and that, the unruly and bilious flood of her nature burst forth. May she not have tortured herself in despair and self-loathing every time she tortured me" (214). In spite of Nick's belief in a material cosmos, his descriptions of natural forces such as

gravity, the winds and the weather evoke images of a "stellar dance" (212) or a "gorgeous dance" (215) for Sammy's imaginative perception. The natural elements in the cosmos manifest an order that captivates the mind with wonder and harmony; but Nick does not turn his eyes from the exact astronomical facts to a vision of beauty and order in the sky, the universe. Sammy's rejection of the numinal world represented by Moses and Jehovah does not imply a "rational choice" for, as he says, choosing between Miss Pringle and Nick was an emotional and irrational decision of a child between "good and wicked fairies." Looking back on it, he regrets his choice: "To give up the burning bush...was to give up a portion of myself, a dark and inward and fruitful portion" (217). He remembers the miraculous world when he collapses in terror and despair in the German prison cell. Nevertheless Sammy's choice, powerfully influenced by outside forces, cannot be the source of his fall and the burden of guilt. He admits that "the future was not wholly in her hands or his, for now there was wine spilt in our blood to emerge in pimples and fantasies of the wakeful bed and in sniggers, in sexual sniggers" (218). As Sammy's sexual nature is awakened, his carnal passions and fantasies become a perfect expression of his egotistical attitude. Having denied that there is something beyond the temporal, he exalts his own self: "There was no spirit, no absolute....Why should not Sammy's good be what Sammy decides?" (225). He extends Nick's rationalism and atheism by asserting the principle of separateness and relativistic morality: "I saw that if man is the highest [animal], is his own creator, then good and evil is decided by majority vote. Conduct is not good or bad, but discovered and got away with." He becomes a god unto

himself, asserting his self-sufficiency expressed as pursuit of pure passion: "Self right in, knowing all the dirt, inventing dirt, a leading muck-raker in the warm sniggery world, home" (218).

Sammy's pursuit of pure passion and separateness engenders a non-rational experience of guilt and sinfulness. This feeling of profaneness "does not spring from the consciousness of some committed transgression, but rather is an immediate datum given with the feeling of the numen" (Otto 50). Thus, it is not necessarily a criminal act which causes guilt, but guilt that causes crime. Sammy's own words illustrate this feeling quite well: "Guilty am I; therefore, wicked I will be...Guilt comes before the crime and can cause it. My claims to evil were Byronic" (232). He sees his guilt as a punishment and his rebellious answer to it is to commit a crime. His crime is the defilement or violation of Beatrice's body and spirit, her purity and virtue; his Byronic answer is the ultimate romantic exaltation of self when he is faced with a sense of his own self-disvaluation, a judgement passed upon his self of its uncleanness: he begins to see himself with self-loathing as a "very ugly creature" (218), an inhabitant of his spiritual slum.

The guilty live in two worlds, torn between their yearning for the bliss and perfection of the beginning and their experience of the Fall. Man's sense of beginnings represents the recovery of that original perfection of human nature which was impaired by the Fall; it means the realization of the God-image in man accessible to us in myths and symbols: Adam in Paradise, the Incarnation of Christ, the archetype of the feminine in man. When Sammy looks at Beatrice for the first time in

class, he sees "there in her face and around the openness of her brow, a metaphorical light that nonetheless seemed to [him] to be an objective phenomenon, a real thing" (222). The light is the light of heaven seen at the moment of creation; Beatrice's beauty too is as "young as the beginning of the world" (223). In Jungian terms, Beatrice represents the anima, the feminine soul-image in man offering eventual beatitude. Golding's allusion to Dante's Beatrice is indirect and implicit. Dante's Beatrice, seen for the first time in a street in Florence, becomes the force behind his Vita Nuova and a vehicle of love that culminates in his vision of the Incarnation of Christ in Purgatorio. In a discussion of Charles Williams's interpretation of Dante's vision of Beatrice in Purgatorio, wherein Beatrice is a part of the procession of Angels, Virtues and Prophets led by the Gryphon (Christ), R. J. Reilly succinctly summarizes Williams's meaning of Incarnation: "In a word, what the lover in the actual state of being in love perceives is the timeless fact of the Incarnation; he perceives the fact that the loved one is 'ingodded,' as the Athanasian Creed says" (172). If Beatrice's salutation in Vita Nuova had awakened Dante to a vision of beatitude and goodness, the Beatrician vision in Purgatorio reveals the archetypal act of Incarnation which suggests that human nature is taken up into Godhead. It is not that God becomes man by assuming the body of Christ, but that man is "ingodded" and becomes a son of God in body as well as in spirit. Love unites the lover and the loved one in an eternally recurring conjunction of the word and the flesh; Incarnation recapitulates Adam's prelapsarian vision of bliss and goodness. Sammy experiences this moment of Incarnation when he meets Beatrice; like

Dante's Beatrice, Sammy's Beatrice is one of those rare girls whose "untouched, bland faces are angels of the annunciation." His first vision of Beatrice's "unearthly expression" (222) inspires him to draw her face with joy and spontaneity; but as he fails to draw her later, he feels a compulsion to realize this vision again in painting. His vision recalls him to his true vocation as a mythic artist, the maker of archetypal images. As his teacher points out, however, Sammy is dishonest and rejects commitment to art.

Sammy's vision of Beatrice fails to transform him. Beatrice's allure and mystery hold such sway over Sammy's egotistic feelings that he can only torture himself in denying her power; like Pincher Martin, he observes: "I was jealous of her very existence. Most terribly and exactly I felt that to kill her would only increase her power. She would go through a gate before me" (224-25). His cannibalistic and murderous impulses are in direct contradiction to his psychic need to recover paradise. His attraction to Beatrice suggests to him that he is faced with an archetypal situation: "We...[are] presented with a situation before which and in which we execute our dance." What the situation requires him to do is to surrender his ego-centered point of view as a first necessary step toward realizing the paradisaical vision of love and joy. For to fall in love is to experience redemption, an event that coincides with the Incarnation of love and the recovery of man's original image in Paradise. Beatrice is his passport to the World of the Spirit; his quest resembles Dante's journey to the mountain in Purgatory which is a return journey to man's original starting place in Paradise. Sammy's surname, Mountjoy, indicates this inherent psychic

and spiritual impulse toward original perfection and bliss. Beatrice's "untouched and unapproachable" (222) status, her power and virtue, instead of arousing reverence, make her intolerable to Sammy.

Sammy's ithyphallic sexuality becomes a means of asserting his individuality, a weapon with which to assault her purity and beauty: "But my model was flesh and blood. She was Beatrice Ifor" (222). Sammy's Beatrice becomes an "Ifor"; he is compelled to capture her mystery through sexual possession of her "white, unseen body" (234) which, in fact, is a response of frustration, a revenge of the injured Sammy who suffers acutely from the feeling that she ignores him. He finds himself in a "pit of hell" (224) because Beatrice sees no light in his face. Overwhelmed by a sense of his own depravity, he makes a Satanic resolution: "Musk, shameful and heady, be thou my good. Musk on Beatrice who...is contained and cool." He ignores the light round her brow as sheer illusion and begins to move into the sniggery "world of the lads" (232). In one crucial moment during a hot afternoon, his progress into this world is checked temporarily as if by an angel at the gate of Paradise who holds a sword between him and the forest of spices which is reminiscent of animal sensuality. The angel indicates a ritual purification in water and he walks through water, as did Dante in Purgatory to wash the grime of hell from his face, to experience his purity, and departs with a feeling that he is "cooled, contained as an untouched girl." This act of healing temporarily restores his freedom, the "taste of potatoes" (236) in his mouth. While Dante's progress from that point in Purgatory is toward heaven in which Beatrice reveals to him the beatific vision, Sammy's pursuit of his Beatrice from this point onward

constitutes a reverse journey into hell. In Sammy's view, his decision to sacrifice everything to attain Beatrice is an exercise of free choice, but, in reality, he is obsessed with violating her body and betraying her generous nature and love.

By the time Sammy crosses the red traffic light to meet Beatrice, he knows that he has lost his freedom. His situation is similar to the state of the damned in Dante's hell. Spivak comments on the sinners in Dante's hell: "Fundamentally to be damned is to lose the power of choice. The damned cannot chose not to commit their damning sin" (424). Sammy finds himself trapped by "feelings that were bursting their seed-cases" (81), feelings that paralyze his will and possess him with an inexplicable loathing directed both inward and outward. For instance, when he notices a group of girls coming out of the training college where Beatrice studies, he finds himself "in the gutter... willing them to die, be raped, bombed or otherwise obliterated" (82). Unable to control his furious emotions of hatred and jealousy over Beatrice's innocence and serenity, he plans her seduction; and when Beatrice surrenders herself to his sexual passion after he pleads with her out of desperation and pretended madness, he is tortured by his conviction that she displays herself as a victim on the rack.

As an artist, Sammy experiences unconscious yearning for the syzygy, a spiritual union with the projected anima figure in Beatrice, but he confuses it with physical union or seduction and thus seeks possession and sexual conquest. Baffled by the mystery of her serenity and beauty, he tells her, "'I want to be you'" (84), but he subjects her to his wicked catechism: "What is it like to be wary and serene,

protected and peaceful? How does a man seem to you? Is he clothed, always jacketed and trousered, is he castrated like plaster casts in the art room?" (104). Indeed, Sammy feels wounded and impotent: when Beatrice appears passive and unable to enjoy sex for the sake of pleasure, he experiences literal impotence for a while and is hurt by her lack of co-operation (117). He cannot forgive her for her passivity and begins to torture her by forcing from her a response of approval, a tribute to his masculinity. Since Beatrice does not appear to him to share the pleasure of sex, he must revenge himself on her by inflicting his sexuality and achieve some enjoyment from his innocent victim: "Once a human has lost freedom there is no end to the coils of cruelty. I must I must I must. They said the damned in hell were forced to torture the innocent live people with disease...We are forced here and now to torture each other. We can watch ourselves becoming automata" (115). Failing to realize her self-surrender in love which is precipitated by her generosity and concern for his welfare when he pleads with her, he destroys the lover in himself and seeks to annihilate her love for him. His carnality is an expression of his individuality; in Golding's view, individuality and love are mutually exclusive. Beatrice's sexual surrender is a self-sacrifice, an escape from her egocentricity designed to renew and strengthen him. His attempt at "fusion and identity" (105) fails him because he is unable to yield himself to love and because he abuses Beatrice sexually to prove his masculinity to himself. He is surprised to find, however, that his sexual violations of Beatrice's innocence and love "made her...more devoted, more dog-like, more secure. They are memories of my

degradation, not hers" (123). When he had hoped for a sexual favor from Beatrice he had believed that every "dog has his day" (236), now he fails to see that love is precisely dog-like in the other sense of faithfulness and instinctual surrender to the love of one's master. Sammy denies her power, love and virtue and finds that he can never approach her mana by possessing her sexually.

At times, Sammy experiences the connection with the centre--the archetypal psyche--when he is overwhelmed with a "passionate certainty" during the creative act. He characterizes this moment of access to the unconscious in Jungian terms: "Yet sometimes I would feel myself connected to the well inside me and then I broke loose. There would come into my whole body a feeling of passionate certainty. Not that-- but this! Then I would stand the world of appearance on its head, would reach in and down, would destroy savagely and re-create--not for painting or precisely for Art with a capital A, but for this very concrete creation itself" (102, emphasis mine). This describes Golding's view of the mythic artist who, unlike the artist who believes in Art for Art's Sake, is not primarily interested in art for aesthetic reasons, being preoccupied instead with the making of universal images and symbols. Sammy describes such an artist as an artist of discovery and not communication.

At the same time, Sammy the man, frustrated and unsuccessful as an artist, intends to use Beatrice's body for the sake of his art: "I shall not paint your face at all. I just want your body." His painting of Beatrice is intended as a fusion of the aesthetic and the sensual pleasure: "When the drawing was finished I made love to her again. Or

rather, I repeated what my pencil had done, finished what my pencil had begun" (120). Beatrice agrees to be his nude model when he is able to convince her by suggesting to her that she had found the naked body of the Rokeby Venus as beautiful. As Golding ironically indicates and as Sammy himself realizes, however, while some of Sammy's paintings of Beatrice bring him money and success, there is one that transcends his ulterior designs. Just as his sexual violation of her body fails to disturb her serenity and bliss, his artistic exploitation of her body fails to capture the terror of his degradation of her. In that painting, Sammy, the mythic artist, captures her inhuman beauty and splendor which is reminiscent of the artifacts of Venus: "There hangs the finished perfection of her sweet, cleft flesh. The light from the window strikes gold from her hair and scatters it over her breasts, her belly and her thighs. It was after the last and particularly degrading step of her exploitation; and in my self-contempt I added the electric light-shades of Guernica to catch the terror, but there was no terror to catch...There was dog faith and big eyes and submission" (124). Sammy's Beatrice evokes the archetypal image of Venus, unviolated and intact, blissful and yielding to human devotion and love. Her supra-personal numen castrates the dishonest who seek to subject her to their egotistical sensuality. Despite his phallic assertiveness, Sammy's painful obsession with her body and his self-contempt over her exploitation are indicative of his castration.

Suffering from guilt and self-loathing over his sexual abuse of Beatrice, he insensibly drifts away from her, ignores her appeals for sustenance in love. Beatrice's light ceases to impress him because he

desires to preserve his hedonistic individuality: "For, after all, in this bounded universe, I said, where nothing is certain but my own existence, what has to be cared for is the quiet and pleasure of this sultan" (128). He denies responsibility for his wilful exploitation of Beatrice's love and trust by convincing himself that he cannot be "blamed for the mechanical and helpless reaction of [his] nature" (131). His relationship with Taffy succeeds only because each respects the individuality and privacy of the other: "One would not be jealous, one would understand enjoyment taken with a third person. Nothing was permanent, nothing was more than relative. Sex was a private business. Sex was a clinical matter" (129). Modern sexuality is, in this sense, symptomatic of the Fall, an extension of a belief in unique and separate existence which ignores any value transcending the individual. The effects of the Fall are already apparent in Sammy's condition: not only does he not experience the personal hell of guilt and self-condemnation, but also his recourse to Nick's rationalism and socialism symptomizes the Fall. He joins the socialists because he has a sense of the meaninglessness and chaotic nature of the world without: "The world around us was sliding on and down through the arch into a stormy welter where morals and families and private obligations had no place. There was a Norse sense of no future in the air." Faced with the prospect of the world war, he finds some consolation in the belief that the socialists knew that "they were going somewhere" (95). The Fall is symptomized by the chaos within Sammy as well as in history: "I welcomed the destruction that war entails, the deaths and terror. Let the world fall. There was anarchy in the mind where I lived and anarchy

in the world at large, two states so similar that one might have produced the other" (132). Both Sammy and the contemporary world experience the chaos that results from man's loss of connection with the archetypal realities embodied in the unconscious and the artifacts of our culture.

During the world war, Sammy's hell becomes physically real enough; he is imprisoned and tortured by Dr. Halde, a Gestapo psychologist, who seeks information regarding the secret escape plan of Sammy's brother officers in the prison. When Sammy denies any knowledge of the planned escape and asks for mercy, Dr. Halde justifies his torture as an event that illustrates the repetition in history of the cyclical law of universal causality: "It is the karma of our two nations that we should torture each other" (148). History, as the war exemplifies, becomes terrifying and pessimistic for its participants, a condition in which a personal and collective "wrong choice" or a "wrong use of freedom had lost them their freedom" (150). Sammy cannot experience true freedom without surrendering his ego to the absolute reality of the archetypal psyche; Dr. Halde communicates this truth to Sammy in blunt words: "There is no health in you, Mr. Mountjoy. You do not believe in anything to suffer for it or be glad. There is no point at which something has knocked on your door and taken possession of you. You possess yourself...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" (144). As the wavering and confused Sammy learns later on, true freedom demands a "passionate certainty," a commitment to the extra-human realities of the

universe. Sammy's isolation in the cell, his loss of freedom becomes a "necessary preliminary to a new mode of knowing" (133) which allows him to experience the harmonious workings of the cosmos, the vision of a non-human order operating in men and women known to him. In an interview with Dr. Halde, Sammy is tempted by an offer of freedom and the reward of the "resources of Europe" (146) at his disposal if he betrays his fellow prisoners by revealing their plan of escape. Critics have indicated that Golding makes an ironic use of the scene of the Temptation of Christ in the Bible: they point out the ironic difference between Sammy and Christ because of the former's uncertainty and incapacity to say "yes" or "no" (Gregor and Kinkead-Weekes 183; Aarseth 329). If Sammy affirms that he knows about the prisoners' revolt against the Nazi oppression in the prison, he betrays the natural trust and bonds of loyalty to his countrymen and fellow officers. His easy escape from physical enslavement would bring little relief to his mental suffering. Sammy keeps faith with the others by refusing to give any information about their activities. This excruciating test of his honesty and faith becomes an ordeal of his initiation into true dimensions of existence. Golding's method leads us to the mythic process of initiatory dying and rebirth by immersing us in Sammy's psychic and spiritual states. Initiation is equivalent to a spiritual maturing which restores the vision of the true nature of reality. Eliade notes as follows: "In initiatory contexts death signifies passing beyond the profane, unsanctified condition, the condition of the 'natural man,' who is without religious experience, who is blind to spirit. The mystery of initiation gradually reveals to the novice the

true dimensions of existence" (The Sacred and the Profane 191).

Sammy, however, is no novice to the World of the Spirit. Moreover, since Golding leads us directly into Sammy's psychic landscape during his imprisonment, we may understand Sammy's initiation to mean, in Jungian terms, his surrender to the unconscious. In Jung's theories, the myths of the dying gods who promise salvation and rebirth through their deaths are the projections of ego's submission to the psyche so as to ensure the rebirth of the Self. As Jung has observed, "Psychology...culminates...in a developmental process which is peculiar to the psyche and consists in integrating the unconscious contents into consciousness" (On the Nature of the Psyche 133-34). During this process, ego-personality is dislodged from its central position and becomes whole with the psyche. Sammy's descent into the hell of the unconscious has been foreshadowed by the terror of the darkness within and his inability to control the violent and chaotic tendencies of his egotistic personality in the past and now this horrible descent into the darkness of the psychic cellar forces him to the selfless act of surrendering his ego-personality in order to experience the fusion of ego and psyche.

Since Sammy is an artist who sees things in line and color, his confinement by Dr. Halde in the darkened closet is, for him, the worst punishment imaginable. The absence of light in the small cell forces him to explore the walls of his prison through touch and imagination. The oppressive threat of darkness becomes mysterium tremendum, a non-rational dread that leaves him defenceless. Overpowered by the numinous devouring darkness within, Sammy's consciousness invents shapes and

terrors of things out to destroy him. As a gesture of self defence, he assumes the fetal position with "knees up against [his] chin and crossed arms before [his] face" (168), but the concrete floor of the cell slopes down "gently at first then turning more steeply till it becomes a footless skitter into the ant-lion's funnel...ant-lion...with harrow-high jaws of steel" (170). As he begins his descent into the chaos of the underworld, he reassures himself of his identity: "I? I? Too many I's, but what else was there in this thick, impenetrable cosmos?" (169-70). As Dr. Halde knew he would, Sammy must reach out and investigate the centre of the dark cell. His compulsion to know what lurks there recalls Pincher Martin's forced descent into the psychic cellar at night. In both instances, the character is in the grip of the numinal powers present in the darkness. Dr. Halde knew that Sammy "would be forced, screaming but forced, forced by himself, himself forcing himself, compelled helplessly deprived of will [sic], sterile, wounded, diseased, sick of his nature, pierced, would have to stretch out his hand" (173-74) and examine that centre.

Sammy sees himself "turning into a jelly by the threat of darkness" (170); and since his ithyphallic exploitation of Beatrice is an assertion of his egocentricity, his fear for the protection of his "privates" (166) when faced with the threat reveals his obsession with his hedonistic personality. Sammy begins to understand that it is this loathsome individuality that inhabits his centre. Contrasted with him, the other officers would have the inner strength to protect something above and beyond themselves, some value to live or die for: "For they would have something to protect, some simple knowledge, some certainty

to die for. They could say no because they could say yes. But what can I say who have no knowledge, no certainty, no will?" (172). Sammy's exploration into the centre of the cell where there is merely a wet rag lying on the floor is, in fact, a horrible recognition of his own loathsome and diseased nature.

Sammy's real prison is the hell of the unconscious: "The darkness was full of shapes. They moved and were self-supplying. They came, came and swam before the face of primordial chaos" (174). In the blackness of this hell, his self-tormenting imagination invents terrifying and repulsive shapes: a "body curled...like a frozen foetus" (175), a "dead slug" (181), a snake (177), and a corrosive liquid--oil, acid or lye (181). These horrible images from Sammy's maddened imagination indicate his personal nature; his descent into the infernal regions of darkness makes him react with loathing toward the centre. Sammy concludes that the thing inhabiting the centre is a severed phallus, a "fragment of human flesh collapsed in its own blood" (182). His horror of castration, which indicates his hedonistic sexuality, also suggests the dismembering and brutal blow to his egocentric nature. Moreover, when he receives the threat of death as he envisions a "body hanging crushed" from the ceiling, we are reminded of the symbol of the Hanged Man from the fourteenth card of the Tarot. As I pointed out in my discussion earlier, the Hanged Man is associated with the change from spiritual death to spiritual wisdom. It points to the resurrection open to all men (Waite 119), especially to those who have the courage and strength to negate the world of egocentric illusion and affirm the world of reality. His descent into hell and the world of the dead also opens

the possibility of his spiritual rebirth. His strength in not betraying his fellow-prisoners and friends ensures his salvation.

Sammy loses consciousness as he is overcome by the devouring darkness within: "A darkness ate everything away" (182). His absolute horror pushes him beyond the limits of his endurance, and it marks the surrender of his self-sufficient identity: "But the very act of crying out changed the thing that cried...so that the thing that cried out, struggling in the fetor, the sea of nightmare...looked with starting [sic] not physical eyes on every place, against every wall, in every corner of the interior world" (184). He seeks a place where help may be found, and that place is somewhere deep within. As his spiritual sight awakens, he realizes that there is no help in the physical world, that his personal past offers no sustenance and that the future is a "flight of steps from terror to terror." He envisions his inward journey as a passage through a purgatorial furnace: "The thing that cried...was shot forward screaming as into a furnace, as over unimaginable steps that were...too searing for the refuge of madness, were destructive of the centre. The thing that screamed left all living behind...And burst that door" (185). During this crucible experience, a part of Sammy dies in that cell, a part of his loathsome and unendurable identity. Though the commandant comes later to open the cell-door physically, Sammy has already opened the door that had blocked his spiritual vision.

His release from the cell marks Sammy's entry into the world of vision. He emerges as a "man resurrected" and empowered with the prelapsarian vision. In Golding's mythic view, the incarnation and resurrection of Christ are archetypal and recurring events reminiscent

of the Adamic state. The changed Sammy performs Adam's act of naming: "The paper wrappings of use and language dropped from [him]." In the light of his newly formed vision he strips things of their coverings of "use and language" and sees them in their essence. Dust becomes for him "a universe of brilliant and fantastic crystals" and trees "crowded shapes extending up into the air and down into the earth" and "aflake at the surface and daunting by right of their own natures" (186). From this new perspective, Sammy perceives how the unity and harmony in the phenomenal world reflects the numinal world beyond: "Everything is related to everything else and all relationship is either discord or harmony. 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" (186-87). His perception of the three dimensional world is enhanced by his insight into the fourth dimension, a place forgotten but existing apart from man's concerns: "The cry was directed to a place I did not know existed...and once found the place was always there, sometimes open and sometimes shut, the business of the universe proceeding there in its own mode, different, indescribable" (187).

Sammy's description of the fourth dimension is evocative of the incarnation of love in his heart: "I returned to my fourth dimension and found that love flows along it until the heart, the physical heart, this pump or alleged pump makes love as easy as a bee makes honey." He is overwhelmed by the power of goodness; his enhanced awareness results from "a flake of fire, miraculous and pentacostal." The fire recalls Moses's visitation by God. Having gained a vision into the nature of the cosmos, he also discovers that his artistic creativity has been

restored; if the vision reveals that the fellow-officers, in their resistance to the Nazis, are the living manifestations of the Kings of Egypt, their power and innocence, then Sammy's artistic powers are impelled to pay a tribute to their glory, to the "kingship of the human face": "It seemed natural to me that this added perception in my dead eyes should flow over into work, into portraiture. That is why those secret, smuggled sketches of the haggard, unshaven Kings of Egypt in their glory are the glory of my right hand" (188). The "added perception in [his] dead eyes" enables him to command his art in the service of the mythic vision of the beginnings: his sketches of the transfigured camp evoke a place that "has just been created" (189). As Otto Rank has pointed out, the driving power of the primitive artist--in contrast with the subjectivity and egocentric tendencies of the modern artist--is not individual but social" (213). Sammy's art is primitivistic since it is for the sake of the community and committed to the recreation of the primordial human yearning for a place of spiritual freedom and rebirth into goodness and love. He sees in the lieutenant's struggle against the Nazi oppression an image of such freedom and wholeness: "He was a being of great glory on whom a whole body had been lavished, a lieutenant, his wonderful brain floating in its own sea, the fuel of the world working down transmuted through his belly" (187).

Sammy recognizes that to be a part of this new world of reality was "not just an ambition, but was a necessity. Therefore the thing in here, the dead thing that looked out must adapt its nature to conform" (189). To fulfill this necessity is to realize his true freedom, a liberation from personal concerns, from the loathsome "interior

identity." He discovers that others, particularly Johnny Spragg and Beatrice, had been in tune with the vibrant cosmos. Whereas Johnny had "natural generosity," Sammy had lost it somewhere. He thinks of Beatrice's beauty and simplicity: "That negative personality, that clear absence of being, that vacuum which I had finally deduced from her silences, I now saw to have been full" (191). He now feels the pressure of necessity to establish vital connection with other individuals as well as Beatrice. He learns that order in the world depends on pillars, on something as eternal or lasting as the primal matter: "This substance was a kind of vital morality, not the relationship of man to remote posterity nor even to a social system, but the relationship of individual man to individual man...This live morality was...if not the gold, at least the silver of the new world" (189). Having given up his historical orientation, Sammy tries to implement this vital morality by seeking out Beatrice, Nick Shales and Rowena Pringle, but he finds that, unfortunately, in each case, "the lines at that particular exchange are dead" (9). Beatrice is insane, Nick is "dying of a tired heart" (250), and Miss Pringle lives in a world of self-deception. He ends up sharing nothing with them, but his attempt to find and forgive is a step in the direction of that vital morality, or the responsibility of one individual toward another. He realizes that his denial of others amounts to a denial of the law of the universe, a denial that accounts for his descent into hell.

One insight that Sammy brings from his harrowing experience in the prison cell is his perception that he is a predestinate sinner: "In all that lamentable story of seduction I could not remember one moment when

being what I was I could do other than I did" (191). In fact, he misused his freedom, found himself unable to control the chaotic passions and impulses of his personal nature and, therefore, became a compulsive sinner. His growth into maturity depends on his assumption of responsibility for his hideous acts even though the compulsive nature of his sinful acts reveals the non-rational wrath of the numen directed toward his sinful heart. It is this non-rational feeling of sin and predestination that characterizes a sinner's relationship to the mysterium tremendum. The full horror of the sin is revealed to him when he sees what Beatrice has been reduced to: a brainless body, a symbol of his rejection of the spiritual dimension of his well-deep psyche. Sammy visits Beatrice in the mental asylum, "the house of the pay-off" (237), only to discover the horror of his transgressions. Like Dante, he faints at his discovery and admits later: "Yes. It's all my fault" (246).¹ He suffers the guilt over his manipulation of Beatrice's innocence; nor can he be free from guilt because Beatrice in her present state cannot forgive him.

Sammy prepares two speeches, one each for Nick Shales and Rowena Pringle, but is not able to deliver them. His words for Nick emphasize his rejection of the god of light and reason, "the old male maker, totem of the conquering Hebrews...the subjectors and quiet enslavers of half the world"; but he also appreciates Nick because he was an innocent at heart, was not "caught in the terrible net where we guilty ones are forced to torture each other" (250). Miss Pringle is "neither the innocent nor the wicked." Like Sammy, she is guilty and fallen. He approaches her to offer forgiveness for her cruel treatment of him at

school so that "the awful line of descent must be broken" (251). Since she lives in a world of illusion and self-deception, however, believing that she is responsible for his success, he cannot communicate the truth to her; she cannot receive forgiveness because she does not believe that she is wicked or guilty. The most devastating effect of Sammy's fall is, ultimately, his inability to communicate. While Sammy accounts for his fall as something for which he must own responsibility, his efforts to make amends for his transgressions do not succeed. Thus he returns to his story with a sense of his own pollution and sinfulness; like the Ancient Mariner, he must retell his experience of the judgement and damnation meted out to him: "For this mode which we must call the spirit breathes through the universe and does not touch it; touches only the dark things, held prisoner, incommunicado, touches, judges, sentences and passes on" (253). Sammy's story becomes Golding's means to immerse his readers in the psychic landscape of those who are spiritually troubled and in search of redemption while at the same time shielding his readers from the awful consequences of Sammy's encounter with the numen.

NOTES

¹Aarseth quotes Dorothy Sayers's on the scene of Dante's confrontation with Beatrice in The Divine Comedy. Sayers's comment is applicable to Sammy's situation: "It may seem strange that Dante's overwhelming conviction of sin...should be placed at this point, after his (symbolical) purgation by the ascent of the Mountain." Aarseth concurs with Sayers's explanation that it is only in a state of innocence that the full hideousness of sin may be discovered (331).

Chapter Five

The Spire

In Free Fall, Sammy's childhood is abused by two "spiritual parents, but not in the flesh": the Rector adopts him out of Christian charity but, in reality, he is obsessed with homosexual passion toward his innocent victim; Miss Pringle, the teacher of Scripture in Sammy's school, exhibits an ecstatic passion for the world of the Spirit and the miraculous events in the Bible, but she is, in fact, a frustrated spinster who mercilessly humiliates her pupil simply because she feels betrayed by the Rector for making Sammy the object of his love and compassion. Suffering from her jealousy and irrational hatred, Sammy fails to understand why Miss Pringle's faith in the crucifixion of Christ does not prevent her from torturing a child. Both Miss Pringle's and the Rector's devoutly held faith is not enough to overcome their secret passions and frustrations and the consequent victimizing of their innocent wards. Miss Pringle's attraction to the sacred images of the Holy Land and the ladder of gold translates into an obsessive-compulsive hatred of human flesh and uncleanness. Golding has indicated through Sammy's numinous experience that an intellectually held belief that exalts the spirit and denigrates the flesh is the peculiar achievement of Judaeo-Christian faith. Such a rational faith is remote and otherworldly in orientation and fails to evoke the recurring and dynamic relationship between the numinal and the phenomenal worlds. In his next novel, The Spire (1964), Golding explores the dimensions of faith with a

view to exposing the pitfalls of rationalism and revitalizing the mythic vision of man's relationship with the gods.

As a witness to the spiritual bankruptcy of Judaeo-Christianity which fails to evoke the authority of its inherited symbols in the realm of feeling, Golding commits his art to the task of revitalizing man's communication with the gods in the psyche. In The Spire, Golding's narrative demonstrates the error of Judaeo-Christianity in overrefining the relationship between man and God. When Jocelin says, "There is no innocent work. God knows where God may be" (222), he points to his failure to know the personal God and to the incomprehensible character of the deity. Indeed, man is unable to understand the numen through rational concepts such as personality, spirit, reason, omnipresence, etc. As Baird has pointed out, the "I-Thou" relationship between man and his God ("I" stands for the elaboration of personality and overvaluation of the self, the "Thou" represents a personalized and desymbolized God) has reached a point where the "Thou" symbol has "lost the authority to absorb and to render inconsequential the individual's consciousness of himself" (24). A rationalist culture such as ours worships individuality and consciousness and tends to reject the sources of primitive affect in the primordial unconscious. The vitality and power of Golding's art depends on a convincing evocation of the mystery of that unchanging source in the human psyche by rediscovering therein the images and the symbols that are a part of our cultural heritage. By pointing out the inefficacy of pure rationalism, Golding takes us on a journey into the primitive and pagan sources of faith; his artistic method revives the non-rational intimations of the gods within.

In Jungian terms, Golding's mythic orientation may be characterized as the "rediscovery of gods as psychic factors." Also, Leslie Fiedler's discussion of archetypes helps us to understand Golding's religious perspective. For Fiedler, the term archetype describes "any of the immemorial patterns of response to the human situation in its most permanent aspects: death, love, the biological family, the relationship with the Unknown, etc., whether those patterns be considered to reside in the Jungian Collective Unconscious or the Platonic world of Ideas." He further defines a writer's signature as "the sum total of individuating factors in a work, the sign of the Persona or Personality, through which an Archetype is rendered, and which tends to become a subject as well as a means." Fiedler notes that "literature, properly speaking, can be said to come into existence at the moment a signature is imposed upon the Archetype. The purely archetypal, without signature elements is the Myth" (462). Golding's unique signature replaces the Christian, rational, self-conscious and patriarchal relationship with the divine with a non-rational response to the Archetypal Feminine.

And yet, for Golding, the manifestation of the goddess is not to be regarded as any less than living reality. Rather than emphasize the "I-Thou" relationship of Protestant dogma, Golding seeks to recover the archetypal patterns in the unconscious. These patterns are often obscured by the traditional symbols. The "I-Thou" relationship, which in The Spire is reflected by Jocelin's relationship with God the Father, becomes symptomatic of the Fall, of an egocentric or a self-conscious concept of identity, and is replaced by his growing awareness of the Archetypal Feminine. Mary Daly has noted that the emphasis of

Christianity upon "personal religious relationship to God tends to be accompanied by an attitude of individualism" (31) and leads to much evil. Golding's narrative reveals the tragic and dreadful consequences of the absolutist, anti-vital and anti-natural consciousness as depicted in Jocelin's worship of the patriarchal personal God. As Neumann tells us in his study of the feminine psychic development, "the goddess was entirely banished from heaven...in the patriarchal monotheistic religions" (Amor and Psyche 129). Like other mythic writers, such as William Faulkner¹ and John Steinbeck, Golding appears to have recognized the need to represent a counter-movement to the patriarchal degradation of the feminine. Once again we can turn to Neumann's analysis of the Archetypal Feminine when he concludes that "the patriarchal consciousness is threatening the existence of Western mankind, for the one-sidedness of masculine development has led to a hypertrophy of consciousness at the expense of the whole man" (The Great Mother 55). Though neither Goody Pangall nor Rachel Mason are quite goddesses, they represent the feminine force of life which is antagonistic to Jocelin's male yearning for purity and eternity. Neumann further enlightens us on the malaise of the masculine spiritual orientation which regards the Feminine as

negative and evil, precisely in its character of creator, sustainer and increaser of life. Now life--and the Feminine is its archetype---is said to fascinate, and hold fast, to lure and enchant. The natural drives and instincts overpower the human and the male principle of light and consciousness by means of the web of life...the "ensnaring" illusion of life in this

world. And consequently this male principle of consciousness, which desires permanence and not change, eternity and not transformation, law and not creative spontaneity, "discriminates" against the Great Goddess and turns her into a demon. (233)

This perfectly describes Jocelin's struggle with the archetype.

The critics' failure to understand Golding's mythic vision has led to an oversimplified view of The Spire as a clash between Faith (Jocelin) and Reason (Roger) with the final victory of the former (Crompton 31). Other studies ignore Golding's employment of archetypal concepts and images and instead focus on either the theme of the costs of Jocelin's faith or on the novel's expression of dualism of mind and body (Gregor and Kinkead-Weekes 207; Johnston 67-82). Hynes, for instance, discusses the novel in terms of this duality represented by the combined symbol of "man-as-phallic and man-as-crucified" (209). Grimes has discussed at some length the presence of the archetype of the Terrible Mother; she says, "In The Spire, for example, the devouring and ensnaring properties of the Terrible Mother are diffracted rather than being focussed within one character: Rachel Mason has the capacity to render a man impotent, and Goody Pangall can drive men mad, but neither figure partakes of the negative archetypal disposition consistently or with sufficiently sustained intensity to be considered an archetypal presence throughout the work" (181).

Though Grimes's study is a step in the right direction, it seems that in The Spire we must consider the factors responsible for Jocelin's projection which transforms Goody and Rachel into a witch and a "furious

womb" respectively. These factors have to do with the life-denying aspects of his Christianity and his guilt and horror over his sexual and psychological exploitation of Goody, Rachel and Rachel's husband, Roger Mason, for the sake of his divine purpose. Further, it is Goody's dynamic, transformative aspect, her sexual development, her love and pregnancy that constitute her allure and mystery (cf. Neumann, The Great Mother 31-34) and challenge the security and certitude of Jocelin's God-given role of building the spire.

As in The Inheritors and Pincher Martin, Golding uses third person narration in The Spire but works essentially within the mind of a single character, and yet this limited omniscient narration succeeds admirably in presenting Golding's cosmic perspective. Golding uses this method to manipulate the reader's perception so that Jocelin's limitations of vision are at times the reader's limitations as well. Clearly, this method places a great burden on the reader, but there are passages of omniscient interludes and narrative clues in the form of mythic allusions and archetypal symbols which provide the reader with access to the flaws in Jocelin's faith and insight into Golding's cosmic perspective. Jocelin's construction of the spire is, in fact, an act of hubris (Bufkin, "The Spire" 138), especially because he sees in it his realization of the will of God. The narrative demonstrates the failure of the masculine intellect's yearnings for eternity and permanence and the necessity of its dependence on the Archetypal Feminine and other mythic energies.

In what he believes to be a holy vision, Jocelin first sees the spire as an "image of living, praying man" (192). The spire is an

embodiment of Jocelin's spiritual longing or faith experienced as an upsurge of emotion or will: he records that "a fountain burst up from me...an implacable unstoppable, glorious fountain of the spirit, a wild burning of me for Thee" (193). Cherishing the memory of this vision as mana, he devotes himself in "certainty and abnegation" (192) to the task of building the spire for the cathedral. His vision is a source of joy and strength and leads him to believe that he is chosen by God to do God's work. For him the vision is a proof that the "spiritual is to the material, three times real" (193); it is also a source of confidence in his authority and will to override all obstacles that stand in the way of the spire. Convinced that his vision has impelled him to a new birth, he resolves to follow the exemplary faith of Abraham and the saints in the stained glass window. His blind self-confidence seems to be shaken, however, even as he looks joyously at the shafts of sunlight which he likens to Abel's pillar: "If it were not for that Abel's pillar, he thought, I would...believe that my stone ship lay aground on her side; and he smiled a little to think how the mind touches all things with law, yet deceives itself as easily as a child" (10). As Gregor and Kinkead-Weekes point out, "The progress of the novel will consist in the...overturning of certainties" (William Golding 207).

Jocelin's strong, blind self-confidence is gradually shaken by revelations from within and without and by the failure of his consciously held illusion that the spire is Abel's pillar. Even as the construction of the spire begins, Jocelin's sense of holy joy and certitude of purpose is confronted with practical and moral objections which throw doubt on his project. As a pit is dug at the crossways to

begin construction of the spire, Jocelin appears triumphant in his belief that, like a surgeon operating on the "stomach drugged with poppy" (12), he will revitalize the Cathedral in which the "thin sounds of mattins was the slow breathing of the drugged body." Nevertheless there are disturbing murmurs from within and unanticipated obstacles from without which become sources of his increasing irritation. The pit begins to look like a "grave for some notable" (13), lending support to his impression that the two workmen appear as "the priests of some outlandish rite" in a "pagan temple" (10). The threat from the pagan workmen is echoed in Pangall's complaint that he is being persecuted by the builders who might kill him someday. The danger to Pangall's life is real because a man has been killed in a brawl, but Jocelin ignores his complaint against the builders because he needs them for his project. Later, he overhears the two deacons comment on his ignorance and pride in the saintly image of himself. A letter arrives from his aunt, who had been the mistress of the former king, asking him why he has not responded to her request for allocation of a place for burial next to the High Altar and challenging his spurious sanctity: "Are all the bones in your church so sanctified?" (28). Jocelin, who had replied promptly to her earlier letter which committed her money for his spire, is irritated by this letter; for him, her perfumed letter stinks of her sins and he decides to do without women, thus avoiding answering her request. Jocelin is disturbed by the tavern jokes and gossip about his hypocrisy. The townspeople mock at the idea that his aunt's money, earned from her sexual relationship with the former king, will buy her a grave at her choicest place near High Altar. Further, on the first day,

Goody Pangall, his "daughter-in-God" (11), does not come to receive her daily blessing although he has been postponing his prayer for her arrival.

Troubled by inner doubts and practical and moral irritants, he retreats into prayer and feels that the warmth of a fire at his back is the sign of his guardian angel encouraging him in his mission: "'I do thy work; and thou hast sent thy messenger to comfort me. As it was of old in the desert'" (22). Notice that the initial pain in his back, felt as soon as he began praying and interpreted by him as a sign of a complex and difficult prayer allowing him to commune with his God, is, in fact, a signal of his spinal disease. The physical disease is an index to the disease of his intellect that exalts spirit over flesh, the supernatural over the natural, and thus ignores the human costs of his absolute purpose. However, the prayer temporarily elates him with the feeling of intimacy, trust, and joy in the angel's presence. It is during Jocelin's moments of joy that Golding provides us with an insight into his illusions.

Gilbert, the dumb sculptor, has captured the facial expression of his master Jocelin on four heads of stone. These images reveal the fatal flaw in Jocelin's vision: "Jocelin looked at the gaunt lifted cheekbones, the open mouth, the nostrils strained wide as if they were giving lift to the beak, like a pair of wings, the wide, blind eyes." The image suggests a rapacious eagle in flight and a blind intensity of dreadful gaze, but Jocelin interprets the image as indicative of the moment of vision when the eyes see nothing. The visionary recalls the parallel between Gilbert's image of him and the biblical image of the

angels in flight: "Rushing on with the angels...mouth open, not for uttering rainwater, but hosannas and hallelujahs" (24). Jocelin's allusions are a means of self-glorification.

Whatever threatens the purity of his vision and the sanctity of the Church must be overcome by Jocelin's will. Thus he admonishes the hodman for singing filthy songs and asks Father Anselm, who had voted against his spire, to order the workers not to defile the church with their profane words. Moreover, when Father Anselm suggests that it might be wise to let the workers sing since they tend to burst into violence at the slightest provocation and that they may be defiling the church with their presence but do not destroy it as Jocelin has done, Jocelin relieves his friend and confessor of his duties. Angered by Anselm's lack of enthusiasm and support for his plans, Jocelin thinks that he must "erase him" from his thoughts (49). Later, when the master builder discovers that there is only mud but no foundation at the bottom of the pit to support the spire, Jocelin urges him to believe in a miracle, for, he argues, the building has stood without foundations so far: "'yet your craft can find nothing certain my son. You say they built a raft. Why not believe the building floats on it? It is simpler to believe in a miracle.'" (38) Jocelin thinks he will "'thrust [Roger] upward by my will. It's God's will in this business.'" (40). Since Jocelin sees himself as the instrument of God's will others must be instruments in his hands; because others are not empowered with his vision, they must be compelled against their will and judgement to realize his vision. He is irritable when he meets any resistance to his faith.

Rachel, another irritant in his way, must be ignored when she says: "A spire goes down as far as it goes up." Because she has an irrepressible tongue, he would rather see her restrained by the "penitential silence of the service" (43) than allow her to interfere with men's business by voicing her opinions. Jocelin's encounters with moral problems and practical objections from others to the erection of the spire diminish his joy, leading him to feel that his angel, far from strengthening or controlling him, is sending a warning about something unknown. Thus during the first long day of the construction of the spire, Jocelin feels the scales of joy and irritation tilt one way or the other. At the end of the first day he is sapped of joy and energy.

With the beginning of the fall season, low clouds and soaked air, rains and winds force the construction of the spire to a halt and undermine Jocelin's vision of a glorious house of God. The season passes slowly, leaving Jocelin merely to endure its passage, making it difficult for him to recall his sense of purpose: "In this dark and wet, it took even Jocelin all his will, to remember that something important was being done" (54). The rain does not cease despite Jocelin's prayers. The church itself seems to sink from "glorification to homilectics [sic]...When the rain lashed down, then the thousand gargoyles...uttered water as if this were yet another penalty of damnation" (51). The ancient cycle of nature brings death and starvation, plunges the congregations in hopelessness and fear: "A dark night had not descended on the cathedral, but a midday without sun and therefore blasphemously without hope" (54). As the hysteria grows with the enveloping darkness and the fear of the sinking Cathedral, the

church worship and services offer no relief and peace to the communicants: "Day and night acts of worship went on in the stink and the half dark, where the voices rose, in fear of age and death, in fear of weight and dimension, in fear of darkness and a universe without hope" (55). The church services fail to inspire hope and expectation, and Jocelin's model of the spire exhibited at the crossways offers no comfort to the people in the town.

The cycle of nature and its effects on the life of the community reveal the problems of Jocelin's faith in particular and of the religious orientation of the Church in general. During the hopeless period of the rains, Jocelin's cathedral poses an additional threat to the lives of the churchgoers. Moreover, the church ritual fails to evoke the response it was designed to do. The liturgical cycle, because of the historical character of Christianity which insists that the events in myth or ritual are not repeatable, has become merely commemorative. The birth of Christ, for instance, does not regenerate the emotions of joy and hope among the people stricken with despair and fear:

That way Christmas passed. Let the heavens rejoice, and let the earth be glad before the face of the Lord; because he cometh.

And it was supposed that he came; but the clouds still hung over the battlements. (55)

When the water reaches them the pits stink with the unpleasant smell of death, a disturbing reminder to Jocelin of the priests' distaste of earthly life: "The living who made a profession of the contempt of life, found the reminder too immediate and conducted the services with

faces of improper disgust" (53). By postponing fulfillment in the future, by holding out the eschatological promise of the coming of the kingdom, Christianity has become remote and otherworldly. Further, the Christian absolutism of the spirit has meant the ideal of renunciation and consequently the denial of the flesh; such idealism is responsible for the religious sterility of Jocelin's age. During the period of Lent, Jocelin recognizes that his fasts have exhausted him and wonders why he should mortify flesh necessary to his work (77), a recognition which is only partial at the time.

When the floods recede and as the rains have stopped for a week, Jocelin begins to experience the return of life and excitement, making it possible for him to love others with ease. In response to the signs of the spring, the workers too are full of energy and cheerfulness though the ritual of Easter, signifying the resurrection of the body of Christ, goes unobserved: "So it was Easter, particularly in the lady Chapel where the event announced itself by changes in the altar frontal...There was the driving out of the congregations, and the grave waited for an angel to say He is risen. But in the crossways, where the light had nothing but grissale to contend against, Easter proclaimed itself in another manner, with noise and sun" (71). It is the thought of dry, clear days that renews Jocelin's commitment to his dream, but the construction of the spire results in the suspension of the church services where people gather to seek hope and renewal. The costs of his unnatural purpose are obvious to him; the people curse him for reducing the Cathedral to a life-threatening place. They find no justification for his abstract symbol of God's glory. They are frustrated by their

inability to experience the emotional and practical reverence which may be evoked by the mystery of ritual. Jocelin is unconcerned and isolated, and often prays to his guardian angel, seeking encouragement.

With the cycle of nature come other events that reveal the anti-natural and anti-vital fanaticism of Jocelin's consciousness. In his mind, these events threaten to corrupt the purity of his vision and faith. As he sees it, there is something in the nature of woman which makes him indignant with the engendering "filth" of womankind. As long as Goody Pangall, his daughter-in-God, his asexual ideal of womanhood, dropped her head everyday to receive his blessings, he felt secure and vindicated in his purpose. Ever since the first day of construction, however, and now with the coming of the spring he knows she has avoided him; he discovers that she is attracted to the master-builder; Jocelin is deeply hurt by this obscenity which he associates with the renewing life of nature: "And it seems to him that the renewing life of the world was a filthy thing, a rising tide of muck so that he gasped for air" (58).

For him, even Rachel's speech is filthy and sacrilegious. When he listens to Rachel speaking of her desire for Roger's child, he is disgusted by this act of "gross impropriety, such violated privacy, it was as if the furious womb had acquired a tongue" (59). He hates the babbling, cackling Rachel whose concern for her husband's life and safety makes her object to the unnatural height of the spire. Whenever she appears on the scene, it costs him "some more will to shut her out of his mind" (77). He cries out in the protest, "Filth! Filth!," when he sees Goody lured by Roger's masculine charm, but he soon consoles

himself by the thought that an adulterous relationship between Goody and Roger will enable him to keep Roger on a tight leash as his slave for the sake of the completion of his spire.

Goody's sexuality or impurity begins to invade his dreams and his doctrinal or allegorical intellect rationalizes her temptation as Satan's work: "Only Satan himself...clad in nothing but blazing hair stood over his nave and worked at the building, tormenting him so that he writhed on the marsh...He woke in the darkness, full of loathing. So he took a discipline and lashed himself hard" (65). Jocelin's angels seem to have deserted him. In this dream, which Jocelin believes is God's way of humbling him, he is tormented by Goody, naked but for her blazing hair, in the shape of Satan working at the building. The dream suggests his loathing of sexuality and his guilt over using Goody's sexual involvement with the master builder to carry through with the construction of the spire. His logical mind insists on his anti-vital faith and he imagines himself as Christ, the crucified son of God, tormented by Satan through Goody and Rachel.

Jocelin's desire for purity implies his antipathy to the archetype of the Earth Mother, his hatred of the material or of the flesh. Consequently, evil for him is a function of the engendering flesh; his rational, theological absolutism views evil as a war between God and Satan rather than accept the indissoluble unity of good and bad, life and death, virtue and sin in the very processes of life. He is shocked by Goody's adultery and is unwilling to accept that her mythic identity is to grow and change, transforming her into a lover and a nourishing and containing mother of life. The life force is her real dynamic and

her sexual growth a true mystery; it is in her nature to experience metamorphosis--sex, pregnancy and birth. His denial of her transformative character invests her with a profound numinosity, making her both ghastly and terrible; his horror-stricken fascination with her "red hair" transforms her healthy womanhood into witchery, but, in fact, it foreshadows the awakening of the instinctual, unconscious element in him. Implicit in the description of the model of the spire is his awakening phallic consciousness, the resurrection of the body rather than of the spirit: "The model was like a man lying on his back. The nave was his legs placed together, the transepts on either side were his arms outspread. The choir was his body, and the Lady Chapel, where now the services would be held, was his head. And now also, springing, projecting, bursting, erupting from the heart of the building, there was its crown and majesty, the new spire" (8). As Lawrence notes, this phallic regeneration connotes the revitalized connection between man and woman and means "the arising of a new blood contact, a new touch, and a new marriage...For the phallos is only the great old symbol of godly vitality in man, and of immediate contact" ("Appropos" 35). Jocelin's blasphemy, to use Lawrence's words, "against the phallic reality is this 'lifting it to a higher plane'" (41-42).

The greatest crisis for Jocelin comes on the day when Roger Mason, the master builder, digs beneath the crossways only to find the shifting mud which makes further construction of the spire a very dangerous and life-threatening act. The event initiates Jocelin's involvement with the powers of darkness and chaos, associated with the negative feminine. The water has seeped into the pit, revealing the "darkness under the

earth, turning, seething, coming to the boil" (79). Jocelin wonders whether the "roof of hell" has been pried open: "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" (80). The depths of the earth beneath the crossways signal Jocelin's psychic descent into the underworld, the darkness of the cellar, the hell of the unconscious. While Jocelin asserts his will and faith by compelling Roger Mason and his workers to continue building the spire, the lurking threat from the gravitational pull of the wet earth opposes Jocelin's inflexible will to realize his vision of the high spire, thus forcing him to think of the physical, spiritual and psychological costs. The factors impelling him toward chaos and confusion have to do with his guilt and responsibility for these costs, with the discovery of the evil within and the conviction of his own damnation. The building of the spire proceeds like the growth of a plant "with strange flowers and fruit, complex, twining, engulfing, destroying, strangling" (194), and causing his own and others' destruction.

Since the pit reveals that there is no secure foundation of rock or gravel on which to build, Roger Mason argues that the construction of the spire should be halted. The creeping earth and sound of the singing pillars produce a violent and uncontrolled reaction among the workers who fill the pit with Jocelin's stone heads. Jocelin believes that this critical threat of the falling pillars is a divine call to demonstrate the miraculous power of his will to uphold the pillars: "His will began to burn fiercely and he thrust it into the four pillars" (81). He feels he can support the weight of the spire on his back and refuses to listen

to Roger's pleas for abandoning further construction, for, in Roger's view, the four pillars would be unable to support the weight of a very tall spire. Consequently, when he asks Roger to exhibit his faith by trusting God, and decides not to free him and his men, a riot breaks out resulting in Pangall's death and burial with a sliver of mistletoe between his ribs. He fails to see the disastrous consequences of asserting the supernatural over the natural. During the riot, Jocelin sees a man projecting the model of the spire obscenely from between his legs, an act that mocks Pangall's impotence; he also observes Pangall break under the attack from the workers, but continues to believe that Pangall has run away. Jocelin himself is saved from the attack by the dumb sculptor.

After Pangall's death, the spire begins to take shape but Jocelin's consciousness illustrates the tension between the certainties of faith and the confusion, disorder and anxieties that plague him. The pillars supporting the added weight produce a "high ringing of unbearable, unbelievable tension" (80). As the stones grate against the stones, the singing pillars cause an unbearable strain inside his head. The insistent singing of the pillars which suggests that the spire might collapse, seems to act as a penance for Jocelin (134). Yet he glories in the height of the spire and urges Roger to view the singing stones as the sign of a supernatural "mystery" (116). Once again he ignores Roger's pleas that a spire as high as Jocelin wants to build is a sheer impossibility. Far from being an Abel's pillar, the spire is like the Tower of Babel. Jocelin's argument is a typical account of Judaeo-Christian faith. Referring to Abraham's determination to sacrifice his

son as an act of faith, he says that God characteristically demands from the chosen one something fundamentally absurd or unreasonable: "'Even in the old days he never asked men to do what was reasonable.'" The Old Testament implies a personal God who is totally distinct and ordains without any rational justification whatsoever. For Jocelin, the building of the impossible spire is consistent with his view of the nature of God. Also, his view is magical, implying that for man everything is possible and achievable even by violating the natural laws.

His "burning" will is a testament to such a faith. In urging Roger to continue building the spire, Jocelin believes that he lives on an equation with God: "It was my voice that spoke the words, he thought. No. Not my voice. Voice of the devouring Will" (121). It is this equation which engenders his hatred of the world, a place where, he believes, Satan is worshipped by men and women; accordingly he trusts in himself as a faithful Noah doing God's redeeming work: "The earth is a huddle of noseless men grinning upward, there are gallows everywhere, the blood of childbirth never ceases to flow, nor sweat in the furrow, the brothels are down there and drunk men lie in the gutter. There is no good thing in all this circle but the great house, the ark, the refuge, a ship to contain all these people and now fitted with a mast" (106-107). Jocelin's faith is, in fact, self-glorification and it induces in him the belief that evil lies only outside him. As his increasing confusion demonstrates, the spire, far from being a redeeming work of God, is an insane act of a deluded will. Later, when he is dying he admits the flaw in his thinking: "I thought I was doing a

great work, and all I was doing was bringing ruin and breeding hate" (209).

Despite Jocelin's insistence on seeing the spire as a glorious diagram of prayer, the events associated with its erection make him intuitively realize that his spire is a kind of an evil plant, thwarting God's will. When he first intuits Pangall's fate from the twig of mistletoe with a "rotting berry that clung obscenely" to his shoes, his mind is clouded with worries and associations, and he thinks of a ship built of timber "so unseasoned, a twig in her hold put out one green leaf." Pangall is evidently murdered and buried beneath the pit by workmen who expect his sacrifice to ensure that the spire will not collapse on them. Jocelin's awareness of their horrid act and of his own responsibility for it tells him something about the evil aspect of the spire: "He had an instant vision of the spire, warping and branching and sprouting; and the terror of that had him on his feet" (95). One after another, the complications that follow Pangall's death have to do with the intimations of Jocelin's sinfulness and the torments of guilt. Beginning with the discovery of the mistletoe twig, Jocelin suffers the dark terror of his sins associated with the building of the spire: "It was to be my work...but then the complications began. A single green shoot at first, then clinging tendrils, then branches, then at last a riotous confusion" (168). The mistletoe was associated with fertility rites and, as an evergreen plant, the life of the oak tree. It symbolizes regeneration and eternal life (Cirlot 212). Jocelin's sin has been to suppress the powers of regenerative vitality represented by the Archetypal Feminine. He flouts the sacrament of marriage by

bringing Goody and Pangall in a marital bond and the mistletoe buried with the murdered Pangall haunts him with the knowledge of his sin. He tries to suppress the knowledge of his sins by rationalizing Pangall's death and Goody's condition as the necessary cost for his grand purpose, but in reality he suffers a kind of damnation, reminiscent of the gargoyles who take part in "some infinite complexity of punishment," and are in hell without rest and peace (97). Jocelin experiences his punishment as literally a physical and mental condition: ribs tightening around his breath (105); a dizzy state of sickness and falling through the air (119); an inability to concentrate and experience peace; a feeling of being haunted by the tangle of Goody's red hair.

Of great significance in the novel are the destructive consequences of Jocelin's puristic conception of Goody, his daughter-in-God. Born of a puritanical mother who thinks sex is a sacrilege, he begins by refusing the sexual principle. So long as Goody is a child, she is a "warmth round the heart, an unworldly delight" (126), but even as she grows into womanhood, he still thinks of her as an angelic child and of himself as her spiritual father and guardian of her virginity and innocence. Such a relationship is the basis of his security, his safely enclosed universe which is threatened when he recognizes her sexual charms. For physical purity is contrary to nature, to the earth archetype, and to the archetypal feminine. In the physical world, virginity means sterility and death; and in the world of the psyche, an absolute consciousness implies the mind's severance from the life-giving power of the maternal unconscious. In reality, Jocelin loved her with

all his being, but because as a celibate priest he was unable to marry her himself, he arranged her marriage to the impotent Pangall in order to preserve her virginity and to keep her near him. It is after Pangall's death that he begins to see the injustice of his past actions. The arranged marriage is unholy precisely because it denies Goody the fulfillment of her own feminine nature. One dreadful consequence of that marriage is that Pangall becomes the obvious target of his workers' jokes and their superstitious and hysterical attack because, in their eyes, he is impotent and a keeper of an unnatural relationship with his wife.

Goody is subjected to another abuse when Jocelin uses her sexual appeal to detain the master builder who wants to halt construction of the spire and move on to another project. He not only arranges to have Roger's own contract revoked, but also suggests to him his knowledge of the sexual "net," thereby preventing Roger from defying him. Thus he exercises a sexual manipulation of Goody and through her a control over her lover, Roger Mason, for his own ends. Jocelin's folly, however, is that he is not only a manipulator of the "net" but also its victim. He becomes aware of his own sexuality which transforms Goody from a peaceful smiling daughter-in-God into a fascinating and terrible woman who haunts him with a "tangle of red hair" (91). Repeatedly Jocelin's spiritual withdrawal through prayer is disturbed by this image. Goody's hair suggests the impersonal power and mystery of her sex, a power that is aligned with that of the earth and nature. Jocelin calls the haunting image of Goody with her unruly hair as the "unruly member" or "devil" in his thoughts (138). When he tries to keep himself busy in

work, his mind thinks of the swallow's nest in the spire where he imagines that Roger, Rachel, Goody and ironically Pangall are involved in chaotic sexuality: "the four of them performed in some unholy marriage" (127); and when Goody, who has been carrying Roger's child, aborts and dies after a shock from the accusing priest Jocelin, his own guilt and his sense of wrongdoing become an unbearable burden. The memory of her "irretrievable" blood and "tormented body" during the abortion sears into the eyes of his mind, making him restless with the urgent need of a confessor. Later that day, the words from an Easter hymn, "This have I done for my true love" (137) echo in his mind, causing him to shudder with pain over his cruelty and abuse of his "dear" Goody's crucified flesh.

Goody achieves a terrible numinosity after her death, haunting him with her faceless presence in the cathedral. Her death is traumatic for Roger Mason who turns to heavy drinking to escape her loss. Jocelin can hardly shut out Roger's curses from his mind because they remind him of the web of sexual exploitation he had woven for him. Now the web has become an inescapable net, universal and pervasive; he recalls how "her feet had made a golden maze in the close and the church and the market" (143). Wherever she treads, the golden pattern of her feet takes shape as the intersecting lines of a net that no man can escape. In order to escape his fear of the golden maze of her feet at the ground level, he expects to climb the tower but there too, the thought of the "mad wooden floor" suggests a net spread out underneath his feet (144). Jocelin realizes that his fear is numinous and non-rational; it is a wrath of some kind, a "poisoned fear" similar to Roger's old fear of heights.

Eventually, he acknowledges that her haunting presence permeates the structure of the spire: "She's woven into it everywhere. She died and then she came alive in my mind...And I must have known about him before, you see, down in the vaults, the cellarage of my mind" (166).

The terror stalks him from the darkness of the cellar--a favorite image of Golding--of his own mind; it emerges from the golden maze of her feet on the grounds of the spire; it lurks at the crossways where an "obscene berry" rubs against his shoes. When he witnesses the fire of the pagan workmen who have abandoned the spire to worship at Stonehenge, he thinks of David's unsuitability for building temples because he had blood on his hands, and is struck by the terror of his own evil. As he treads the crossways he feels that the "replaced paving stones were hot to his feet with all the fires of hell" (157). In his mind, pain, guilt and terror are evoked by the recurring images of the golden maze and the mistletoe. Jocelin confesses to Roger that before Goody died he had tried but failed to tell her how deeply she was in his net (214). Of equal significance is Jocelin's admission that he was in "some net or the other" (210). If he had used Goody's love for him and for Roger to manipulate her for his ends, Goody becomes both a fascinating and terrible woman revealing the reality of his damnation and his entrapment by the Archetypal Feminine.

As the spire reaches completion, Jocelin needs to perform one last act of faith--fixing the holy Nail received from the Pope--in the belief that Goody will cease to haunt him (171). Golding describes the monomaniacal intensity of Jocelin's battle with the devils as he climbs the spire to drive the Nail at the top. But the devils turn out to be

children playing and singing in the grass. Among them he notices Goody, innocent and beautiful. Jocelin intuitively grasps the real basis of his love and attraction toward Goody when she approaches him in his dream: "In this uncountryside there was blue sky and light, consent and no sin. She came toward him naked in her red hair. She was smiling and humming from an empty mouth...he knew she was there, and moving towards him totally as he was moving towards her. There was a wave of ineffable good sweetness, wave after wave, and an atonement" (178). Goody's red hair ceases to torture him as he experiences with passionate exaltation the consummation of love in the uncountryside of his dream. Toward the end of the novel, he tells Roger that the allure of Goody's golden feet and her faceless presence, humming from an empty mouth, may be a "true nail after all" (210).

Immediately before Jocelin's death, the final image of Goody confirms the positive mysterious influence of her suprapersonal numen; as he lies dying, Jocelin looks to the sky and sees "a tangle of hair, blazing among the stars; and the great club of his spire lifted towards it" (221). The image suggests the constellation of the stars in the heavens called Berenice's hair: "Berenice dedicated her hair, her 'crowning glory' to sexual love, and erected it to the stars" (Gregor and Kinkead-Weekes 219). The tip of the spire in this image is surrounded by the constellation, implying that the spire is dedicated to the feminine force of life. One of the meanings of the image is Golding's sexual joke, exposing Jocelin's folly: the phallus is held erect by the sexual attraction for the female. On a psychological level, the image suggests the transpersonal power of the feminine;

Jocelin's yearning for her love is irrevocable and eternal as the stars. The image of the spire surrounded by Goody's hair is a symbol of this connection between masculine and feminine, numinal and phenomenal, heaven and earth.

A shocking encounter that reveals the folly and destructive consequences of Jocelin's divine mission takes place with his aunt. She reveals that his "divine" appointment was made when she lay in bed with the king. As the mistress of the king, she had asked for a favor--to appoint her nephew Jocelin as the Dean of the Cathedral--in order to spite her pious and disapproving sister. When Jocelin insists on the sanctity of the Cathedral, arguing that her dead body would defile the Church, she brings up another shocking observation about Jocelin's act: "You haven't defiled it yourself? Those men? The church empty? That stone hammer hanging up there and waiting to strike?" (183). Soon afterwards, the dumb man discovers that the pillars supporting the spire are made of rubble, not hard stone. In anticipation that the spire might fall in the gales of autumn, Jocelin collapses in prayer, his body like a broken snake, his spine full of "sick fire" and pain, and offers himself to be built in to secure the foundations (188). His back completely gives way to the physical disease and the psychological strain in supporting the weight of the spire; and he wonders whether he gave his back in sacrifice for God or Goody (189). When he learns that the spire totters, threatening the people below, he is on the verge of rejecting his dogmatic faith. The spire is quite unlike his original vision: "It's an ungainly, crumbling thing" (193). Nor can he sustain his earlier conviction that his vision was divinely inspired: "There is

no innocent work. God knows where God may be" (222). He now accepts the "bogus sanctity" (209) of his holy ambition.

The personal God of Jocelin's prayers, intimacy and trust becomes an unknowable God. He is left with the sorrowful recognition that man is ignorant of his own nature, that he has violated some cosmic law by destroying the lives of those he loved: "I traded a stone hammer for four people" (222). He recalls the goodness of the workers' commitment to the impossible, life-threatening spire and the virtue of those he abused: "I would take God as lying between people and to be found there." Even Rachel who appeared to him earlier as a woman with a castrating tongue is seen as a good woman who voiced her wifely concern for her husband's health and life: "She is a devouring mouth, a good woman" (220). His body is broken and stinks like a corpse; it evokes the terror of damnation, the numinous wrath of the incomprehensible God; his Christianity has been the Christianity of death and suffering, not of hope, love and resurrection. As Jocelin's insight grows, he begins to see his responsibility for the suffering of those around him and he accepts the truth that he was chosen as much as everybody else for the task of construction. His urgent need is to seek forgiveness for his sins from a pagan, Roger Mason, and he confesses that the "cellar" of his mind had known about Pangall's impotence, yet arranged his marriage with Goody. He describes himself to Roger as a "building with a vast cellarage where the rats live; and there is some kind of blight on my hands. I injure everyone I touch, particularly those I love" (210-11). Jocelin's rats are his gnawing sins, his life-denying sanctity, and his anti-vital rational consciousness. The "cellar" of his unconscious is

also a repository of natural instincts and feelings that his absolutist faith would deny.

During his confession, Jocelin recalls his original otherworldly vision of the spire which "resurrected [him] from daily life": "in my newfound humility, and newfound knowledge, a fountain burst up from me, up, out, through, up with flame and light...an implacable, unstoppable, glorious fountain of the spirit, a wild burning of me for Thee" (193). In Jocelin's imagination, the fountain, the "rush of the heart, rising, narrowing, piercing" (191), was shaped into the image of the spire. The image of the fountain of flame and light suggests the Holy Spirit--so does the earlier image from the Apocalypse which describes the Spirit hovering like an eagle over the earth--and symbolizes divine inspiration and salvation. The completed spire has become a remote and abstract diagram of his personal prayer and salvation, and it fails to renew the community. The leaning spire is an emblem of his folly, not of God's folly or glory, as he had claimed earlier.

Jocelin's original vision has materialized into a suffocating plenitude of his personal creation: "Growth of a plant with strange flowers and fruit, complex, twining, engulfing, destroying, strangling" (194). It saps him of his life and energy and deprives others of theirs. As the plant image suggests, the spire evokes the apple tree of Genesis, the tree of the fall and of the knowledge of good and evil. In his last moments, Jocelin sees man stripped of all pretense. Looking at Father Adam's priestly robes, he sees him "covered in parchment from head to foot...with a mad structure of bones" to hold him together: "he saw all people naked, creatures of light brown parchment, which bound in

their pipes or struts" (222). The image suggests the ridiculous folly of fallen men, their frailty covered by pretense, sacred or profane. Jocelin has dropped his insistence on the magical evidence of the supernatural in the way his spire triumphs, defying the laws of nature.

Rejected by the congregation for causing disaster and for bringing shame on his priestly office, and consumed by disease that has wasted his body, Jocelin seeks some confirmation that his heavenward yearning has been salvific. The dying man has a vision of the blossoming apple tree:

There was a cloud of angels flashing in the sunlight, they were pink and gold and white; and they were uttering this sweet scent for joy of the light and the air. They brought with them a scatter of clear leaves, and among the leaves a long, black springing thing. His head swam with the angels, and suddenly he understood there was more to the appletree 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...he saw all the blue of the sky condensed to a winged sapphire, that flashed once. (204-205)

In contrast with the Tree of the Fall in Genesis, this image of the blossoming apple tree is the Tree of Life, evoking the cosmic connection between heaven and earth, supernatural and natural, masculine and feminine, spiritual and material. Rooted in earth and reaching out to heaven, the apple tree signifies the old archetypal symbol of axis mundi, the sacred center, the meeting point of heaven and earth. Man's attempts to build temples or sanctuaries are a means of participation or

reactualization of God's act of creation. That man aspires to build according to the celestial model of the city or the temple is a recurring experience and it is evoked by references to other revelations of the archetype of the sanctuary in the Bible and several sacred texts (Eliade, The Myth of the Eternal Return 7-12). Jocelin's ecstatic vision does not recapitulate the archetypal longing to recover paradise, nor does it reflect the mythic impulse to exist at the sacred center through participation in the acts of creation. Like David, he has "blood on his hands" (156).

Having experienced the painful and tragic knowledge of the fall associated with the building of the spire (a Tower of Babel or the Tree), Jocelin seeks personal immortality. In biblical myth, Adam and Eve were driven out of Eden after the Fall so that they could not seek after the Tree of Life in an attempt to become immortal and like gods. During the final moments of Jocelin's life, the image of the apple tree merges with that of the kingfisher and the waterfall and, although these images suggest his exhilaration, his hubris is still expressed by his spiritual longing to partake of the Tree of Life: "It was the window, bright and open. Something divided it. Round the division was the blue of 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 rose coloured substance that glittered like a waterfall. The substance was one thing, which broke all the way to infinity in cascades of exultation that nothing could trammel" (223). "It" is a kingfisher that flew from the apple tree and is seen here rushing upward with a silent cry. The spire

too in this vision is no longer a stone hammer waiting to strike, but is shaped like a slim and beautiful girl; or alternately, it is a fountain, an "upward waterfall" that connects heaven and earth in a joyous expression of its vitality and untrammelled strength. Then the image of the kingfisher's flight comes back to Jocelin's mind; it flies through the "panic shot darkness like a bluebird over water." The bird's flight over darkness encompasses the emotions of joy and terror in the same instant; so does Jocelin's experience confirm the terror and ecstasy in his final moments, the fascinating and wrathful elements of the numen: "What is terror and joy, how should they be mixed" (223). He ends his life believing that the spire is like the apple tree with its roots burrowing deep into the earth, its crown spreading throughout the heavens.

The roots of Jocelin's spire, however, point to the cellarage of his mind, or the darkness under the pit. Far from being a symbol of the plenitude of God's creation (an axis mundi symbol or the Tree of Life) and encompassing the regenerative powers of the earth and heaven, it remains a symbol of Jocelin's corruption. His spirituality distorted his body and soul and was maintained by sacrificing his love for Goody and Pangall and her love for Roger Mason. As a priest in search of higher, Apollonian consciousness he denied the Dionysian depths within. His arranged marriage between Goody and Pangall made a mockery of the sacred symbol of hierogamy. Human marriage is a recapitulation of the holy, the hierogamous marriage, the elemental union of heaven and earth, masculine and feminine, which lies at the beginning of creation (cf. Hinz, "Hierogamy"; Teunissen) and evokes the symbol of axis mundi.

Jocelin's ecstatic vision is of no avail since he seeks a personal immortality and disregards the horror of his actions.

Jocelin suffers the wrath in terms of his wasted, petrified body, a "leaden body" (219) that gradually collapses, evoking the image of the broken body of Christ in the Pieta,² while his mind is haunted by visions of the devouring feminine: "But a face came between him and the sunlight, leaning down, shaken, redrimmed as to the eyes, the black hair fallen in snakes...the mouth flashing open and shut" (219-20).

The completed spire stands despite the absence of strong foundations; it is an evidence of the miracle that Jocelin desired to see. It suggests the primitive impulse to localize and preserve the numen in the solid presence of stones by magic (Otto 66). The temple at Stonehenge or the Cathedrals were designed to give the impression of the magical by erecting gigantic blocks of stones in impossible places, suggesting impossible effort. To the extent that the spire is delicately balanced over a spongy bog, though leaning and tottering, it evokes the magical, the mysterious in our mind. It transcends the limits of the builders' understanding and the Dean's faith. More significant, however, than Jocelin's emphasis on the magical impression of the spire's defiance of the laws of gravity or Golding's acknowledgement of the mystery suggested by the spire of Salisbury (Baker, "An Interview" 150), is the profound impression of the numinous that the author sought to communicate. The mythic writer deepens our sense of the mysterious by revealing through Jocelin's response to the archetypal symbols and the impersonal power of the feminine, the terror and the joy of man's encounter with the gods in the psyche.

NOTES

¹See David Williams for an account of Faulkner's iconography of the feminine and its life-promoting powers as opposed to the images of the life-destructive male principle and the patriarchal consciousness.

²See Teunissen and Hinz, "The Attack on the Pieta," for a discussion of the role of the Pieta in Lawrence's Lady Chatterley's Lover. They suggest that like Christ in the Pieta, Clifford Chatterley upholds the spiritual in opposition to the physical and natural and is appropriately and symbolically paralyzed from the waist down (48).

Chapter Six

The Pyramid

In The Spire, William Golding reveals the errors of Jocelin's Apollonianism which makes him identify himself with the tragic, tortured and suffering Christ of the Crucifixion. In his final moments, however, Jocelin has a glimpse into the real source of his inspiration to build the spire; Goody becomes the numinous figure of fascination and horror because of his denial of his burgeoning, Dionysian love for her. This revelation from the unconscious repeats the timeless, yet recurring fact of the Incarnation of Christ, an event that reactualizes the birth of love, but his attempts to resist this knowledge and the consequent exploitation of Goody Pangall result in his tragedy and death. Thus the tensions in Jocelin's psyche represent the opposing forces of Christus Dionysus and Christus Apollo. In Pincher Martin and Free Fall, Pincher and Sammy are drawn to the moment of the Incarnation of love by the allure of Mary and Beatrice but they too are trapped into compulsive acts of cruelty and egocentric exploitation of the innocent feminine figures. Golding has shown how the masculine ego seeks a perverse exercise of power when its individuality is threatened by the mana of the feminine.

In The Pyramid (1966), Golding explores the spiritual psychic malaise of the Stilbourne society which fails to attune itself with the external principle or Godhead represented by the timeless fact of the Incarnation. Stilbourne, a small town in the English countryside, becomes the contemporary pyramid, a tomb within which the life-giving

power of love and creativity is suppressed by the materialistic and social consciousness on the one hand and idealistic attitudes on the other. The title and the epigraph act as Golding's clues to the reality of Stilbourne. The title suggests that Stilbourne is a tomb where the possibilities of life and spontaneity are unrealized. Stilbourne is under the influence of the "annihilating power of the grave."¹

Psychically speaking, the destructive influence of the feminine in its negative phase means that the individual is trapped in the world of the unconscious. In Otto's terms, the Stilbourne malaise represents the numinous wrath experienced by society. The dominance of the various forms of corruption or the "disease" in Stilbourne--namely, madness, incest, cruelty, physical crippling, failure in love and art, etc.--indicates that the inhabitants of Stilbourne are cut off from the sources of life and vitality. Golding implies that the people of Stilbourne are in need of spiritual sustenance and renewal which can be achieved, first, by a rejection of their historical and social consciousness and, second, by their self-surrender to the salvific, impersonal power of love.

Golding's epigraph, taken from the Instructions of Ptah-Hotep, evokes the idea of spiritual, psychic redemption: "If thou be among people make for thyself love, the beginning and end of the heart." Insofar as the people of Stilbourne are involved in frustrating relationships with one another, insofar as they reject the vital power of love in pursuit of material values or social climbing, they are under the influence of the ghastly, death-dealing impulses of their unconscious. The characters' inability to experience love and to

communicate with other human beings, their emotional cannibalism and pursuit of material values, are an index to their entrapment within the world of thanatos. In suggesting the cosmic dimension that lies behind Stilbourne's contemporary social reality, Golding's method is indirect: for instance, the title, the epigraph, the inscriptions on Evie's gold cross and Bounce's grave are Golding's clues into Stilbourne's failure to experience redemption from the death-dealing reality.

The Pyramid is a story of a young man's growing up in a small English town. The name of the town, Stilbourne, suggests a place where human relationships are still-born, incapable of developing harmoniously. Oliver's story is divided into three inter-connected episodes, linked by his growing awareness of the "disease" of Stilbourne; each episode presents his relationship with one of the three women who are the objects of his love and devotion. These episodes end with Oliver's discovery of his and others' failures in love or art or both. The episodes also result in Oliver's sharp recognition of his and others' sterile devotion to human beings and art.

In the first section Golding introduces us to the social pyramid, the hierarchical class structure and its rigid though invisible lines of separation among the inhabitants of Stilbourne. The deadening influence of these social divisions is felt in the characters' failure to respond to other human beings with love, warmth and tenderness. Stilbourne's disease is a kind of social paralysis; its rigid social codes and narrowminded morality prevent healthy communication between individuals. Golding views this contemporary history and social consciousness as symptomatic of the fall. Human relations are marked by feelings of

shame, hostility, abuse and unmanly servility. Even as a young boy, Oliver learns about the demeaning effects of social differences among people. He regrets that Robert Ewan, the son of a town doctor who employs his father, maintains a haughty aloofness from him by hoisting a Duke of Wellington profile: "It was the sort of look that kept the Empire together, or quelled it at least" (13). He, however, greets those inferior to him in station with the same look of indifference; he nods at Sergeant Babbacombe with a jerk of his head "which might be taken either as recognition or avoidance of a fly" (45). Involved in a fight with Robert, he hits him with "black malice, cruel joy and sheer intention" (29). Golding wishes us to know that Oliver's response is not consciously intended; rather it springs from instinctual, unconscious hatred. Later when Oliver hears the news that Robert might be crippled because of a bike accident, he feels "a little of Stilbourne's excitement and appetite at the news of someone else's misfortune" (49).

Other characters are confined inside the pyramid either by their blind acceptance of the social conventions which inflict shame and humiliation on them or by their inner compulsions to act with brutality. Oliver is often exposed to the fallen world of Stilbourne brutality. He observes that Captain Wilmot, a war wreck, has a face that reflects a sort of "animal savagery as if the force that lifted him had been sheer hate" (25). Evie becomes the victim of Wilmot's sadism and vindictiveness, for, having lost his youth in the war, he is consumed by jealousy and is tortured by Evie's youthfulness and sexual aura. When Evie's gold cross is lost, her father beats her savagely, giving her a

swollen eye. Sergeant Babbacombe's hatred of his daughter's sexuality is evident from the restraints put on her. For example, she is not allowed to walk alone to and from the place of her work. During his pursuit of Evie, Oliver discovers that in Stilbourne it is social propriety that overcomes sexual attraction or love between two human beings (32).

Given Stilbourne's repressions and social divisions, Oliver's attitude toward sexuality and love leads him either to idealize women or to think of them as mere objects of his lust. Imogen, who enjoys a higher social status and is engaged to be married to Norman Claymore, the owner of the town newspaper, is seen as a "sacred beauty" (8); she is the object of Oliver's "high fantasy and worship" (71). By contrast, Evie, who comes from the lower class, is merely "secular" (8), an "accessible thing" (71), who must be "had" by Oliver. Evie is the "local phenomenon" (7) of whom every male was aware. She becomes the focus of obscene remarks from the idling young men who hang out in Chandler's Close. Golding employs vulgar place names to suggest that human sexuality and love are no longer viewed as sacred events. Bumstead, Hotten, Leg o' Mutton Pond, Cockers, Pillicock, are place names evocative of spiritual vacuity and vulgar manipulative relationships among the people of Stilbourne.

Having failed to express and consummate his hopeless passion for the distant Imogen, Oliver's desperate lust for Evie makes him go round and round from one place to another; during his walks, he feels like a "fly in treacle" (30). He plans Evie's seduction with the "deep calculation" which is a hallmark of his imperialist country (16). In

competition with his superior rival, Robert, who takes Evie to the woods for a "spot of slap and tickle" (9), he searches for a place of "dalliance and concealment" where he might wreak his "wicked will" (43) upon Evie. Oliver's urgency and helpless lust recall Pincher's and Sammy's feverish and exploitative sexuality vis-à-vis Mary and Beatrice respectively. Oliver makes an inch by inch search for Evie's lost gold cross so that he can return it to her and demand her sexual surrender in exchange. His vulgar mistranslation of the inscription on the gold cross, "Amor Vincit Ommia," as "Love beats everything" (24) is some measure of his ithyphallic sexuality.

However, Oliver's initiation into sex with Evie in the woods allows him to feel a joyous sense of connection, a kind of resurrection into life: "It was a good peace that spread. Those were good leaves up there, with a good bright sky beyond them. There was a good earth beneath my back, soft as a bed, and all its unexamined depths was a good darkness" (56). While this sexual encounter appears to suggest a possibility of redemption from the shut-in, claustrophobic world of Stilbourne, Oliver's attitude to Evie is responsible for his feelings of triumph and sexual dominance. He would have liked to declare to Imogen that he "had had this sulky, feminine, gorgeous, creature"; but Evie's response to his sexual triumph when he laughs and reaches out possessively for her breasts is significant: "Don't think I belong to you young Oliver" (58). Golding wants us to understand that Oliver's feelings of sexual triumph and possession of Evie are illusory and unreal; in fact, this sexual event leaves him with a feeling of his "perilous onanism" (56), in that it fails to achieve vital communication

or union with another human being. Oliver is not willing to experience self-surrender in love.

Since Oliver wishes to remain uncommitted but desires her surrender nevertheless, he invites Evie's hatred and disgust of his aggressive, manipulative male sexuality. Their next sexual encounter becomes an inevitable battle of the sexes, revealing Evie's hatred of the beastliness of the Stilbourne men: Oliver experiences a rejection of her love, a feeling of being overwhelmed by her bodily rhythm, her devouring sexuality: "I was a small boat in a deep sea; and the sea itself was moaning, private thing, full of contempt and disgust, a thing in which a partner was necessary but not welcome. I could no longer direct; and my boat was overwhelmed by the waves, suddenly controlled by her, driven towards the rock, where I was among the breakers, shipwrecked..." (62). Evie declares that she hates Stilbourne; she complains that all anybody cares about is her body, not her; this does nothing to bring them together in love and warmth. Oliver admits his lack of kindness toward her: "she wants tenderness, so did I; but not from her. She was no part of high fantasy and worship and hopeless jealousy. She was the accessible thing" (71). He laughs with relief and freedom when he learns that Evie is not pregnant, and even the discovery that Evie has been brutally beaten by Captain Wilmot, the "heavily secreting gargoyle" (72), does not disturb his peace. He can only laugh out of incompetence, not knowing how to respond to Evie's brutal treatment by Wilmot: "All at once I had a tremendous feeling of thereness and hereness of separate worlds, they [his parents] and Imogen clean in that coloured picture; her, this object, on an earth that smelt

of decay with picked bones and natural cruelty...life's lavatory" (73). The prospect of loving and marrying Evie would mean that his parents' "social world, so delicately poised and carefully maintained" would crash into the gutter (65). Oliver is shackled by the social divisions of Stilbourne where it is "impossible to rise but easy to fall," meaning that his relationship with Evie would bring shame and loss of respectability for his family.

In rejecting Evie, Oliver denies his own nature and he fails to realize that Evie really cares for him. His dislike of her parents is so strong, however, that he blames her for using him as a "lightning conductor" (46) to direct her parents' attention from Robert. Moreover, when Evie wants him to "have" her on the bare escarpment, in full view of the town and his father's binoculars, he fails to understand her purpose. By doing so, she has sought to prove to his father that all men are loveless beasts. After this sexual encounter on the bare downs he goes home only to learn that his father had indeed watched him with his binoculars. Hearing his father's words, which express the "voice of generations of Chapel," that sex is wrong and that Evie might inflict him with disease, he has a feeling of drowning in a "heap of dung" (81).

Two years later he meets Evie when she visits Stilbourne and suggests once again to him the inertness and sterility of the place by asking him if he had ever met "someone alive" (86). When he tries to embarrass her by insulting her with the remark, "bottoms up," however, she rightly accuses him of raping her. Oliver's disgrace in the bar is justly deserved. In his rage he views her as "corpse-like in complexion, her eyes and mouth black as liquorice" (89). At the same time Golding

asks us to pierce the darkness of Oliver's vision. Clearly Oliver feels wild attraction for Evie and wants to take her home but his common sense overcomes him; and when Evie mistakenly blames him for telling about "Me 'n' Dad" he can only wonder about the meaning of her curious slip of the tongue, thinking whether it refers to incest or brutality or both. Evie revolts against the crippling shame of Stilbourne, making Oliver think about his attitude toward her: "I stood in shame and confusion, seeing for the first time despite my anger a different picture of Evie in her lifelong 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, inevitable battle" (90). Oliver's impulse to follow Evie is so strong that he cries out to her, desiring to follow her even into the "dark jaws of Chandler's Close" (90), but as a light switches on in his father's house and the shadow of his mother passes across the curtain Oliver submits to the rational world of the "crystal pyramid" and accepts the security and comfort of his common sense.

As a feminine figure associated with the life force, Evie displays a tendency that could have liberated her from the deathly, life-denying forces of Stilbourne and her own psyche; however she too vitiates her life-giving potency by rejecting love; she merely gives herself away, yielding to male exploitation of her sexuality in her many relationships, including those with Dr. Jones and her employer in London. Nor is she able to transform her hatred of Stilbourne's men into a redemptive act of love. Thus there is some truth in Oliver's

perception that she too is trapped in the sterile world of Stilbourne; the images describing her "dead white face" (71) and her corpse-like complexion indicate her failure to free herself from the demonic archetype of the negative feminine. The complex dissonance of Oliver's relationship with Evie evokes the idea of their entrapment in the world of thanatos manifested in the social and psychological reality of Stilbourne.

The middle section is mainly devoted to the farcical activities of the Stilbourne Operative Society, the biennial resurrection of which is a cry for salvation, implicit in the acronym "Save Our Souls." Golding has explained that his novel has a musical structure; it is based on a sonata form, with the middle section working as a scherzo, or a lighthearted joke (Baker, "An Interview" 153). This part develops Oliver's growing awareness of spiritual emptiness that lies behind the social life and values of Stilbourne: "The SOS rose from a vein that wandered through society beneath the surface. We had no ritual except mayoral processions...We were our own tragedy and did not know we needed catharsis...With diabolical inevitability, the very desire to act and be passionate, to show off and impress, brought to full flower the jealousies and hatreds, meannesses and indignations we were forced to conceal in ordinary life" (94).

In Stilbourne, art becomes an escape from the felt emptiness of its social relations. "Art is a meeting point" (94), and has replaced ancient rituals which were designed to regenerate a community. Jane Ellen Harrison has suggested that "Art is in fact but a later and more sublimated form of ritual" (Ancient Art 225) and that art, like ritual,

demands participation in and reenactment of the mythic impulse toward regeneration. In Stilbourne, unfortunately, the theatre has become an arena where egos collide rather than a meeting point where members of a community experience participation in and surrender to the impersonal power of art and ritual. Genuine therapeutic relief from the tragedy of Stilbourne can come only if actors and audience experience the reality of the impersonal power of love rendered in the play The King of Hearts. In the hands of the Stilbourne actors and viewers, the play becomes an "outrageous exercise in bucolic ineptitude" (122). They ignore Evelyn De Tracy's words that "the play's the thing" (105).

Rather than enact and experience the moment of falling in love, Norman Claymore and his wife, Imogen Grantley, assert their personal, social superiority; during the rehearsal, Norman (the prince), for instance, asks Oliver (the gypsy musician) to bend "very low" before bowing away from him on the stage (100). In fact, the rehearsal is marred by dispute and antagonism; of special interest is the argument over what title should be used to address Oliver, "General" or "My Man," which ends in a grudging acceptance of the compromise position of "Captain." Social differences account for who is chosen and who is rejected for the roles in the play: Evie, who has a good voice for singing, is not accepted for the play while Norman and Imogen sing in the duet because they have a higher social status. The play, which has a serious message for the inhabitants of Stilbourne, degenerates into a puerile, farcical event.

Both Oliver and Evelyn De Tracy, the director of the play, are aware of the limitations and failures of their artistic enterprise which

originate in both social and psychic realities. Evelyn, who himself uses flattery to handle the vanities of Claymore and Imogen during rehearsals, notices Oliver's "disease" and attempts to heal him of his demeaning passion for Imogen. Observing Oliver's unmanly servility and his talent for music, he says, "You won't look like a properly servile, obsequious deferential gipsy musician, now will you?" (102). Later he comments on Oliver's "manly feet turned ever so slightly in. The look...of hangdog adoration" (120) for Imogen. Evelyn is not aware of his own absurdity, the unconscious irony that points to his physical distortion: his legs vibrate sideways at the knees, moving freely and quickly whenever he handles a minor crisis in the rehearsal by honeyed words addressed to Norman and Claymore. Indeed, he too has become, in his own words, "excruciated" (122) in the cause of what cannot even be called art. He admits his own failure as an incompetent director, for he has worked for guineas rather than art. Golding's point is that Evelyn has denied his potential as an artist through his inability to commit himself to the knowledge and truth of art; he used art merely to earn a living. Evelyn's failure is evident in his transvestite tendencies, as is hinted by his picture of himself dressed in a ballerina costume. The "woman in myself," as he describes his portrait of himself, is a self-destructive tendency in him; the feminine in him recalls him to the darkness of the unconscious, a state he achieves by his reckless drunkenness whenever he has a few guineas in his pocket. He is powerless to regenerate the community, though Oliver's mother places great trust in his wisdom and perceptiveness.

When Oliver breaks down before Evelyn with a sense of emptiness, wanting to know the "truth of things" (123), Evelyn, unable to help himself or the community, does reveal his power to liberate Oliver by his insight. Oliver expresses his entrapment within the pyramid: "'Everything's--wrong. Everything. There's is no truth and there is no honesty. My God! Life can't--I mean just out there, you have only to look up at the sky--but Stilbourne accepts it as a roof. As a--and the way we hide our bodies and the things we don't say, the things we daren't mention, the people we don't meet--and that stuff they call music--it's a lie! Don't they understand? It's a lie, a lie! It's...obscene!'" (122).

Evelyn De Tracy reveals to Oliver that he has to overcome his idealization and adoration of Imogen who is a "stupid, insensitive, vain woman" (121). In fact, the couple, Norman and Imogen, are insolent and vain; and, to tell Imogen of Oliver's love for her would be foolish, for it would merely feed her vanity. Tracy asks him to listen to the great duet sung by this couple. Oliver's disillusionment is necessary and liberating; he hears the dissonant, tuneless singing of the two: "It was not just that she could not sing. It was that she was indifferent to the fact that she could not sing; and yet had gone on, consenting to this public exhibition. She was out of tune." Their voices are like the voices of a "gnat now allied to the drone" (128). As Golding sees it, the needs to face the truth, to pierce through ignorance, vanity and dishonesty of the self and others, are the only real means of freeing the self from the sinister social, physical and psychological crippling represented by Stilbourne.

The third section of the book is about Oliver and his music teacher, "Bounce" Dawlish. It develops Oliver's insight into the spiritual and materialistic attitudes which are the arbiters of the deathliness and terrible reality of Stilbourne. Bounce emerges as the central figure in this section, her tragedy illustrating that she has vitiated her feminine life-giving potency by becoming a slave to the spiritual inheritance of her father and by encouraging the materialistic interests of her lover and her friend, Henry Williams. In doing so, she denies the positive aspect of the numinous feminine, that is, she is unable to experience her mythic identity as a generating, nourishing, warming, protecting being. Consequently her life experience demonstrates that she participates in the destructive phase of the archetype of the Great Mother² by isolating herself from the creative sources of life and love, by denying the natural in favour of the spiritual and the materialistic.

As a manifestation of the negative feminine, she is associated with the underworld of darkness and illusion--the world of thanatos. Her house is a pyramid, where the sun never shines, where darkness always crouches in the corners and looms behind the hissing gaslight. The "ice of that darkness" (142), combined with Bounce's lack of interest and attention toward her pupil's violin practice, fosters his initial distaste of music and makes her music lessons a tedious burden on him. Bounce's favorite aphorism, which she has often heard from her father, is "Heaven is music" (146) but she has hardly ever heard the music of the spheres in her life. In fact, the phrase has become a mere

platitude; she has no talent or real desire to learn music and, therefore, it becomes sheer drudgery to be endured.

Bounce has become a victim of her father's surrogate ambition to succeed as a musician. Having failed, he subjects his daughter to a sterile devotion to music. To the impressionable Oliver, Mr. Dawlish appears, and rightly so, as a man whose eyes are "preoccupied with some absolute before which people were shreds and tatters" (136). As well, because he has no warmth and spontaneity of feeling toward others, he remains isolated. Often he is seen making eccentric gestures as if he were communing or battling with spectres of his own mind. For Bounce, learning music under her father's guidance is a painful, not a joyful, experience. He mistreats her brutally by hitting her on the knuckles with a ruler whenever she makes a minor error in writing fugues. Her father's severity and lack of warmth dry up the spark of creativity she might have exhibited had she enjoyed music. Her father fails to inspire enthusiasm in her when he encourages her to believe that in the cold mornings her practise of music will warm her up if she continues to play it long enough. Golding implies that Bounce is a product of a sterile obedience to her father's will and spiritual faith in music in much the same way as Oliver is the unhappy example of his submission to his father's materialistic expectations that he should study Chemistry and become a doctor to raise the status of his family. Both are victims of the archetypal masculine.

Bounce's dedication to music makes her life a desert of drudgery, slavery and frustration. Oliver's acceptance of his parents' devotion to Bounce is a "strait waistcoat" (148) that saps his creativity and

desire for music. His parents inculcate in him a sense of devotion to Bounce: "It was a rock in our lives, so real, so hard, so matter-of-fact" (143). Because Bounce is a musician in the Church, his parents' devotion to her is a vehicle of their compensating piety. The truth, however, is that Bounce's knowledge of music is very limited and her attitude to it exhibits her narrowmindedness. When she hears that Oliver listens to music from the radio she condemns that music as "cheap, nasty, vulgar and blasphemous" (156), in much the same way that Oliver denounces Evie for listening to the sexual, jazzy music of the Savoy Orpheans. It is ironical that Captain Wilmot, the lover of classical music, is cruel to Evie because he cannot bear her sexual aura. He might even have hated her for her fondness for the love songs of the Savoy Orpheans. For Bounce, music exists for the sole purpose of glorification of God in the Church, a purely Apollonian attitude that is too limiting. Oliver, in fact, finds that his knowledge of music is enhanced by listening to the master composers and players on the radio. Thus he discovers that Bounce's performances of St. Paul, Hymns Ancient and Modern are "inaccurate and not very lively." His parents' proud references to his devotion to Bounce prevent him from telling her the truth, however; in Bounce's presence he suffers from the tension between his "ingratiating exterior and the unvoiced thoughts" (158). Bounce's existence as a musician is a lie. He discovers her falsehood and ignorance when she plays a score by Chopin which he had heard played by Cortot on the radio the night before.

It is ironic that just as Oliver finds out that he has a natural talent for playing the piano and is delighted by the prospect of

becoming a musician, he is discouraged by Bounce and his parents. Bounce advises him: "Don't be a musician, Kummer, my son. Go into the garage business if you want to make money. As for me, I shall have to slave at music till I drop down dead" (163). Bounce's bitterness over her own slavery to music is evident from these words. Oliver experiences excitement and energy when he desires to pursue music and discovers that he has talent for it: "So now there began a time for me of peace and delight, in which the sky over Stilbourne lifted to infinite distance." (165). Nevertheless he quietly accepts his parents' rational and materialistic view that Chemistry and Physics are the real thing and that it is shameful and indecent to be a musician: "The old shame, inculcated year after year, at the idea of becoming a professional musician kept me silent" (166). Oliver is unwilling to risk or sacrifice anything for his commitment to art. The music that is hell for Bounce could be his heaven, but he is incapable of making a decision for fear of upsetting his parents and of losing his chance at social advancement. So Oliver gives up both Evie and music; he chooses conformity and obsequious agreement with his father's and Bounce's expectations of him.

That Bounce becomes vulnerable to the archetype of the devouring feminine is evident from her physical and mental deterioration. The factors responsible for this decline have to do with her deep unhappiness over the fact that music has not been her heaven and with her sense of betrayal by her lover and friend, Henry Williams. Her relationship with Williams is an attempt to liberate herself from the confinement of her father's spiritual platitudes which have warped her

femininity. Early in the third section, Oliver observes that Bounce's appearance shows her to be "indeterminate rather than female" (139) in sex. Her growing dissatisfaction and isolation have made her face look more severe, sullen and foreboding. Her body and face become distorted; the powerful lines of sphincter muscles round her mouth contract into deep corrugations whenever she is angry or hurt, until her mouth looks like an implosion (152). This expresses her possession by the destructive force of the archetype of the feminine. When she falls in love with Henry, a car mechanic, however, her face softens and brightens; she recapitulates, if not her youth, at least the look of a girl with a pink flush on her cheeks (154). Nevertheless, her relationship with Henry after he moves into her house with his wife and child begins a tragic phase in her life, leading to her experience of complex dissonance and insanity.

The relationship of Bounce and Henry exemplifies their mutual emotional cannibalism irrespective of the fact that each attempts to be kind and generous to the other. It is Bounce who suffers from her relationship with Henry. He merely exploits her for her money, as Oliver had used Evie for her body. Whereas in Free Fall Sammy feels the wrath of his unconscious over his exploitation of Beatrice and her mental disintegration, in this work neither Henry nor Oliver suffer any misery over their abuse of the two women. Henry's dishonesty echoes in Oliver his own sense of "dishonesty and guilt" over Evie but he confesses his failure and guilt many years later when he returns to Stilbourne and visits Bounce's grave. However, if Henry exhibits no genuine love for Bounce, and pays only due respect for her kindness,

Bounce too fosters a relationship with Henry that can lead only to her sense of dissonance and final rejection of humanity and love. This relationship unfortunately gives her a sense of power over Henry and his family rather than leading to her surrender of self in love. For, through her kindness and generous financial support of Henry's enterprise, she earns the right to be "rough and proprietary" (157) with both Henry and his wife. Significantly, she refers to them as "my family," suggesting a relationship of power and subservience masked as love and kindness. When the conflict between her need to conduct her music lessons in peace and Henry's need to continue work in his noisy workshop becomes too much of a strain on her, she explodes in anger at him. Henry moves out of her house, abandoning her to sob her heart out in private. Henry ignores her earnest pleading, "All I want is for you to need me, need me" (158). Her words remind us of Evie's similar complaint which Oliver ignored earlier in the novel. In Stilbourne, the characters' inability to experience a love that would dissolve the boundaries of their egos in mutual surrender of their greed or egocentricity results in misery and emotional paralysis.

Henry's betrayal of Bounce makes her into a pitiable, tragic figure who walks into the woods often calling upon Henry to give her a ride home. At times she suffers from attacks of madness and total loss of self control. Once Oliver watches her walking naked on the pavement and the sight of her "massive bosom, thick stomach and rolling ungainly haunches" (175) sears into his eyes. This act of self abandonment comes immediately after Oliver had heard her practice music in the Church. Bounce escapes the "impeccable dullness" (174) of her music and

isolation and walks naked in a gesture of revolt against her imprisonment in the sterile, moral landscape of Stilbourne. This action also signals her desperate need to recover her femininity; Bounce begins to live with her cats whom she regards as her children: "I used to pretend I was a boy so that I could pretend I was a vet. But of course with my music I didn't have time for pets. Then afterwards, with that horrible boy [Henry's] in the house, I couldn't possibly have them." Oliver recognizes how "time was foreshortening for her" (178) but fails to see the archetypal significance of her psychic condition.

As Neumann has indicated, the Great Mother has been represented in primitive art as the progenitrix of all living things. The feminine principle of the Great Mother is especially represented in her identification with the animal world (The Great Mother 268-80). Thus, the feminine creatrix was pictured as surrounded by animals to indicate her generative power. It is only at a later stage in the development of human culture that her numinous maternity was represented in the figure of mother of man.³ Bounce's psychological situation is a close approximation of the primitive. She sees herself as the mother of animals but her desperate psychological return to the original feminine nature is of no avail; she remains deprived of human love and deeply unfulfilled as a woman. As the older Oliver visits her, he finds her still trapped in the deathliness of the pyramid: "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" (179). Bounce has become inhuman even in her need to recapture her lost feminine nature; she rejects humanity and compassion: "D'you know Kummer? If I could save a child or a budgie from a burning house, I'd save the budgie" (179). She demands a sterile devotion from her lover and friend, Henry, by often calling him to come to her aid in the woods by bringing her home in his car. She recognizes that Henry's subservience to her is a kind of penance (178) for having exploited her love in pursuit of his greed or money. She often reminds Oliver of the fact that Henry still polishes her car personally, that he pays his reasonable dues for her generosity. Henry's sterile worship of Bounce is evident from the large marble monument he builds in memory of her; the grave bears an ironically inappropriate inscription reminiscent of her and her father's faith: "Heaven is Music."

When Oliver visits Bounce's house he discovers signs that she has rejected her devotion to the ideal of her father by smashing Beethoven's bust into plaster fragments and by burning her father's metronome. It seems that the destruction of these objects symbolizes her attempt to escape the pyramid of her condition; but like the dying bird trapped in her music room, fluttering vainly to escape his prison, Bounce is impossibly trapped within the invisible walls of her pyramid. Like the bird, she struggled fiercely but ended in failure. Observing her grave, Oliver remembers her massive, ungainly nakedness and is struck with a realization that he had always loathed this pathetic, destructive woman:

I caught myself up, appalled at my wanton laughter in that place; and...felt in every nerve that my shudders came out of

the ground itself. For it was here...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 voice--as if it could make its own bid for honesty--crying aloud.

"I never liked you! Never!" (180)

Oliver's confrontation with the truth of his feelings releases him from his spiritual enslavement to Bounce, a devotion that sapped his creativity and ruined the promise of his vital engagement with art and music.

Bounce herself is the victim of her horrible, ghastly and destructive tendencies; she too is like her nicknamed pupil, Oliver, a "Kummer," who arrives too late at the threshold of knowledge about herself. Her death triggers the quickening, the spark of vitality in Oliver's life, but in his case also it is too late to pursue his creative commitment to art: "I stretched out a leg and tapped with my live toe...and suddenly I felt that I might only lend my own sound, my own flesh, my own power of choosing the future, to those invisible feet. I would pay anything...anything: but knew in the same instant that, like Henry, I would never pay more than a reasonable price" (183). Oliver looks into Henry's eyes and sees his own face. So in the end he resembles Henry Williams who survives in the pyramid by a single-minded pursuit of his personal materialistic advancement: "His attitude was typical of the deep thing lying in him, the reason for it all, tarmac,

glass, concrete, the thrust not liked or enjoyed but recognized as inevitable, the God without mercy" (133). Henry does not question the materialistic ideals of the society he lives in, since his eyes are fixed on social climbing and the expansion of his business. Oliver leaves town without contacting anyone he had known. To renew the dead relationships would mean to risk sharing with others, and Oliver is not inclined to give up the security of his warm life. So he pursues his insular journey in his expensive car, "detached, defended by steel, rubber, leather, glass" (132). He returns to the rational world of routine and material comforts, cautious and unable to forge a decision in the light of his new knowledge to pursue his commitment to art and to regenerate his community by challenging its sterile values.

Golding has suggested here that in the absence of any truly spiritual values, man turns to the worship of the machine; an impersonal inhuman principle becomes for man a life-denying substitute for God. Henry's, Oliver's and even Bounce's love for cars indicates their failure to relate to the life-giving, life-preserving and blissful numen of love. For, to recall Golding's meaning in the epigraph, the individual's ability to love is divine; through love God seems to direct and regenerate the cosmos. Without love and music, which demand an individual's sacrifice of the self, a community cannot regenerate itself; its members are doomed to a life of failure, sterility and unhappiness. Golding wants us to accept that "Stilbourne was like everywhere else after all" (131), that the deathliness of our modern condition is not limited or unique to this small English town.

Moreover, in this novel, both Oliver and Henry are spared the terrors of the encounter with the unconscious. They are like Sammy of Free Fall who chooses the rational world of Nick but, unlike Sammy, they do not undergo a descent into the numinous dimension and, consequently, fail to recover a true relationship to the cosmos. Bounce is the singular instance of that struggle with the unconscious, but she does not emerge triumphant against the devouring forces of her psyche and is unable to find a way to express her love or to overcome her frustration. It may be that the absence of the terror of darkness in this work, a terror which characters in the other novels of Golding experience, implies modern man's distance from the life-giving symbols of his inheritance. As Golding suggests, Henry and Bounce refuse the archetypal act of Christ's Incarnation; through Henry's passionate uncton, "Now we are ambassadors in the Name of Christ," the author ironically comments on their denial of the redemptive values of Christ's message of love. Golding combines his method of indirect comment through diction and allusion with his representation of the potential archetypal dimension of the characters to evoke for the reader the spiritual wasteland of modern cultural failure. Though gloomy in its picture of that world, Golding's novel does not imply that the situation is hopeless and unredeemable. Perhaps Oliver's insight, though partial, and Evie's and Bounce's desperate SOS reflect their positive attempts toward redemption.

NOTES

¹See Neumann, The Great Mother (175), and Grimes, who argues that "the centre image for the Great Mother [in its negative phase], the pyramid itself, is only a metaphor" (201).

²Mary Loftin Grimes discusses Bounce's capitulation to the negative phase of the archetype of the Great Mother. My discussion of Bounce's psychic condition extends Grimes's argument by showing how, specifically, her struggle with the archetype results in her assimilation or transformation into the figure of the Great Mother as the Lady of the Beasts.

³For a discussion of the figure of the Lady of the Beasts in another modern work see Hinz and Teunissen, "Surfacing" 229-30.

Chapter Seven

The Scorpion God

The Scorpion God (1971) is made up of three stories which are linked by Golding's philosophy of history. In his interview with Baker, he indicated his purpose in the fictional treatment of history: "to some extent, I'm sending up the idea of history, and have my tongue in my cheek much more often than people suspect" (158). These stories transport us into the remote past and alien settings: the first story, "The Scorpion God," is set in ancient Egypt; the second, "Clonk Clonk," takes us to prehistoric Africa; and the third, "Envoy Extraordinary," moves forward to the Roman Empire. Golding's imaginative excursions in time are designed to introduce us to his views on history and evolution. As in The Inheritors, where he was impelled to present a corrective to H. G. Wells's notion of history as progress by an imaginative projection into prehistory to demonstrate the mythic idea of history as decline, so in The Scorpion God he exposes the dangers and limitations of modern scientific humanism and its belief in rationalism and progress. More significantly, each of these stories outlines some aspect of Golding's mythic philosophy of history.

"The Scorpion God"

Although "The Scorpion God" is based on Herodotus's description of Egypt and on Golding's anthropological readings rather than on received archaeological opinion (Baker, "An Interview" 158), Golding's aim is to contrast the Herodotean method with his own. Commenting on his predecessor's method in an essay, "Egypt from my Inside," he notes: "It

is a lever which controls limitless power, but a power in which I am not much interested. The method has begotten that lame giant we call civilization, as Frankenstein created his monster. It has forgotten that there is a difference between a puzzle and a mystery. It is pedestrian, terrible and comic" (MT 45). Herodotus's interest and enquiry into ancient Egypt are guided by common sense and rationalism which reduce mystery to puzzle and living myth to unbelievable story. For instance, Herodotus speculates on the causes of the Nile's rise during the summer and throws doubt on the existence or reality of several mythical or semidivine figures in the stories he collects and narrates. By contrast, Golding's approach in the tale is to give us an insight into the mystery religion of Egypt, to reorient us to the archaic conception of reality, and to restore the sense of the numinous. For, as he says, to be an Egyptian is "to be at once alive and dead, to suggest mysteries with no solution, to mix the strange, the gruesome and the beautiful" (MT 54).

Egypt enters Golding's fictions through images and metaphors. In Free Fall, Sammy sees the divine majesty of the Egyptian Kings reflected in the faces of his fellow prisoners; they appear to be wearing a double crown, a crook in one hand and a flail in the other, representing their power and glory. The meaning of his earlier obsession with the fag cards depicting Egyptian Kings becomes clear only after his descent into the cellar of his unconscious; Sammy's knowledge of the divinity inhering in man as evoked by the image of the kings in the cigarette cards commits him to the art of making archetypal images and revealing their truth in the present. Golding himself is an artist haunted and

fascinated by Egyptian images and symbols. His interest in Egypt was deepened by an encounter with the awful stare of the mummy: "I know that it is necessary to meet that stare, eye to eye. It is the face prepared to penetrate the mysteries, to stand pure and unfrightened in the hall where forty-two judges ask their question of the dead man, and the god weights his heart against a feather" (MT 53). The eyes that gaze into infinity, the face prepared to meet the judgement of the gods, the king who courageously faces death, all these images have invoked for Golding the need to explore man's relationship with the gods.

Specifically, in "The Scorpion God" Golding shows us the conflict between primitive Egyptian culture and modern man, a conflict that results in the passing of an age that believed in mystery. The account of the conflict is based on a critical historical moment when a ruler of the upper kingdom of the Nile made Egypt into a great power by conquering the lower kingdoms. Herodotus refers to this king as "Min"; elsewhere he is called Menes and is pictured on a mace-head along with the emblem of a scorpion which provides Golding with the title. The transition from an older and archaic culture to a modern and familiar one becomes the subject of Golding's brilliantly imagined story.

The story begins at a point in history when the people of a small kingdom on the upper Nile are faced with the prospect of death by starvation. The water level of the Nile river is running low, rapidly approaching the "Notch of Sorrow"; the black earth is dry and cracked from a long period of heat. The king, carrying the traditional crook and flail, emblems of his power and care, is performing a ritual by running a race to prove his magic potency and power to bring fertility

to the land. The king, called the Great House, makes his run every seven years and if he completes the race he will make the river rise to the "Notch of Excellent Eating." Failure to complete the race means that the Great House must take poison and die, an act which some earlier kings had performed. The two most important functions of the king are to keep the sky up and to make the river rise. As the blind man explains to the king's incompetent heir, the people live by these mysteries.

For the Egyptians, their king is an incarnation of the god Horus. They eagerly await the outcome of the race, for the God's success would trigger the signs of renewal; but the God trips and falls and is unable to complete the race despite exhortations from the Liar, an outsider to this kingdom, who accompanies him. The Liar is haunted by the terror of death since the king's/God's failure in the race means that the Liar, along with the king's personal servants, would be obliged to accompany him to the realm of eternity, to the Motionless Now. The Liar is the representative of the modern mentality in the story and he is not willing to submit himself to the ritual killing that would follow the king's sacrifice. In Eliade's terms, the ritual sacrifice of the God is a repetition of an archetypal sacrifice revealed by a god in illo tempore (MER 35). By imitating a primordial act or by participating in an exemplary drama revealed by the gods, the king dies in the interest of cosmic regeneration. In the hour of crisis and impending disaster, the Egyptian God acts in the proper spirit of mythic identification by submitting himself to the role of cosmic savior of his people. The Liar, an alien to the Egyptian culture, finds himself unable to

understand the king's calm acceptance of death and his declaration that when he wakes in the Motionless Now, he will make the river rise, thus ushering in a bio-cosmic renewal. The Egyptians had a cyclic view of time; death for them was not an end but a beginning; the king dies only to wake up into eternal life, a beginning that on earth would restore fertility to his kingdom, an event that is coincident with the beginning of creation. The Liar's main concern is with his personal survival. As an individual, he must struggle against the fact that the God and his favorites will be sacrificed by the people for their weal.

Before the God is put to death, he is expected to take part in another ritual to demonstrate that his potency and powers of renewal are intact. In the presence of a large gathering of courtiers and guests, the God has to perform an act of sexual union with his daughter, Princess Pretty Flower. This union is a reenactment of the prototypic hierogamous union between heaven and earth which is the beginning of creation (Eliade, MER 23-27; Hinz, "Heirogamy" 900-13). This divine union is not for the sake of the lovers, but for the sake of cosmic regeneration; it assures terrestrial fecundity. The world is regenerated each time the hierogamy is enacted; for the Egyptians as for the other archaic cultures, the sexual union is a sacred event, a ritual that is performed in public rather than in private; hierogamy unites the participants and viewers in the ritual reenactment of mythic longing to recover the powers of fertility--in this case by raising the water level of the Nile. Golding implies a contrast between the archaic view of sexual union and Herodotus's view of it; he has suggested that he built into his story Herodotus's comment that the Egyptians do in public what

the others do in private (Baker, "An Interview" 158). Golding's purpose is to show the communal, sacred and cosmic aspects of the union of the God and the Princess rather than to imply, as Herodotus does, the social and personal nature of sexuality with its implicit burden of shame and shock for the participants and viewers should it take place as a public event. Golding's description of Princess Pretty Flower's preparation before the mirror for this holy act of sexual union suggests her commitment to the cosmic role of sexually arousing the savior. She sits before the "mirror as at an altar" (22) and her gaze is as impersonal and concentrated as the "surgeon's stare before the body, the artist's before his work, or the philosopher's inward gaze at some metaphysical region of thought" (23). She wears crimson and azure in combination, not to enhance her personal beauty for the public occasion, but to ensure that the God is roused to his cosmic role of restoring fertility. This is what she means when she tells her secret lover: "I will be good!" (24). The Liar fails to understand that there is anything "good" in what he sees as an illicit union of the God and his daughter; moreover, she wants to be "good" in order to save her lover, the Liar, from death. Nor can the Liar accept the Egyptian custom that does not permit marriage across the natural borders of consanguinity. The Princess dances a version of the dance of the seven veils but the God is more interested in drinking or playing checkers with the Head Man or listening to the Liar's lies. Her failure signals that for the God and the people it is a "beginning." Golding provides comic reversals of common phrases so that the "private parts" become "public parts" and the king's "end" becomes a "beginning." These reversals point to the

Egyptian emphasis upon the archetypal rather than the social, the communal rather than the individual and the personal in human life.

The Great House drinks a cup of poison and laughs with excitement, for he expects to wake up in eternity to fulfill his divine function. As the king's body is prepared for burial, the river begins to rise, reaching the high "Notch of Excellent Eating" and sending a wave of "joy and love" (36) into the hearts of his people. The priests open the dead king's eyes to indicate that he has awakened to his "motionless Now, in life and health and strength" (39). In the tomb of the king are buried his household servants and his chosen representatives who willingly take poison to keep him company and serve him during his immortal existence. Only the Liar, who was especially chosen by the Great House to follow him in his journey, refuses to die or accept "life." When the Head Man asks the Liar why he denies eternal life and disobeys the king's orders, the Liar shocks everyone present at the funeral ceremony by loudly shouting: "Because this one is good enough!" The Liar's words intrude like the "aweful thing, the dirty thing, the thing that broke up the world" (40).

Seen from the Egyptian perspective, the Liar is "unclean"; his words are profane and deserving of punishment. The Head Man condemns the Liar to the pit for uttering profanities. Golding succeeds in creating a strong impression of the unity that the ritual burial of the king achieves between those present at the ceremony and their lord and savior. As the burial is completed, the people's joy at renewal is followed by a sense of deep sorrow at the king's departure. They are aware that they have only their "private Nows to cope with" (41); they

feel how "elusive their Now was, and no more to be caught than a shadow" (39). For them, it is the sacred that constitutes reality; the act of their God's death, burial and passion becomes real because by participating in this ritual their lives achieve meaning and value, because they become actors in a primordial and exemplary drama of regeneration that restores to their world the creative energies of the beginnings.

If the God's death brings renewal and fertility to the kingdom by making the Nile rise to the full, there arises another alarming and disastrous situation with the flooding caused by the Nile's waters. The river continues to rise, threatening the lives of the people, and the kingdom remains without a god or a king. The Prince is too young, effeminate and unwilling to assume the role of the God: "'I can't do it. Keeping the sky up--bouncing up and down on my sister--keeping my eyes open--making the river rise--'" (43). He escapes from the palace, refusing to practice the "godpose" by keeping his eyes open, and instead prepares to free the Liar from the pit, hoping to flee with him from the kingdom. The Liar, we learn, has kept himself alive by drinking all available water in the pit, and denying it to the blind man who is dying as a consequence of the Liar's selfish act. The Liar's concern is with his survival. The Princess, on the other hand, has withdrawn herself from the world; she lives in shame, believing that the God is angry with her for her violation of the law of the land in making love to a stranger, the Liar. Thus, the river's uncontrolled rise is attributed by her to the God's anger. The Head Man thinks that the Nile is rising

because God is angry with the Liar for refusing to die and rejoin his master in the eternal realm.

The Head Man wants to rectify the error caused by the Liar's refusal to accept the God's wish. He summons the Liar from the pit, intending to persuade him to take poison and give up his lies, failing which the Liar must be dispatched to the house of God by force. Cornered into an impossible situation, the Liar makes a claim to something that is seen by the Head Man as hubris: "Supposing I were Great House?" (60). When the Head Man orders that the Liar be put to death, the Liar becomes terrified and exhibits remarkable strength in a bid to survive: "As if fear and hate had possessed him like a God, he did instant and impossible things" (61). He kills the two guards, stings the Head Man fatally "like a scorpion" with a spear and escapes his captors. Soon he is beyond the reach of the guards and their arrows as he jumps into the flooded river and is seen "miming silently, but staunchlessly, the mechanics, the necessity of survival" (62). This heroic and courageous act, though motivated by a "selfish" need to survive and by his terror of death, wins over the Princess who is ready to install him as the new king. The Prince looks forward to the new age and is delighted to have been relieved of the burden of accepting the role of the king. The Princess has already been won over by her secret love for the Liar; moreover, finding herself alone and helpless, she turns to the Liar and welcomes the new god. The story ends here, but Golding told Baker that the new king made Egypt into a great power (Baker, "An Interview" 160). A mace-head discovered in an archaeological find pictures this king with the emblem of a scorpion; he is shown as

having subjugated the lower kingdoms of the Nile. His solution to the overflowing of the Nile is to build channels to divert its waters. In Golding's story, we get some hints that these changes came about as a result of the succession of the Liar to the kingdom of the upper Nile.

It is primarily in the confrontation between the Liar and the Head Man that Golding suggests the imminent change from an archaic perspective to a relatively modern one. The Liar comes from the north (he refers to the Syrians) and he was probably sold to the Egyptians as a slave. He entertains the king with tales of his land which are considered as lies by him and the others. He tells them that, in his country, water freezes into hard rock, and that men marry strange women, not their relatives by blood. The Egyptians reject these facts as lies since they have never seen snow; the members of the royal family are not to marry beyond the borders of their blood relations. Golding lends the Liar the forceful and contemptuous voice of a modern who looks unsympathetically at primitive man. The Liar comments that in his view the Egyptians are necessarily limited in their knowledge: "'A patch of land no bigger than a farm--a handful of apes left high and dry by the tide of men--too ignorant, too complacent, too dumbwitted to believe the world is more than ten miles of river--'" (59). For a modern, the Egyptian belief that the world is no bigger than ten miles across--for the weight of the sky would be unbearable--is a narrowminded and parochial view that deserves a laugh.

The Liar considers himself to be the "'only sensible man'" (59) in this kingdom. He provides the hint of a solution to the Nile's mysterious and uncontrolled rise: "'I could even stop the river

rising--but I must have time, time!" (57). This suggests that the Liar will be able to find a practical and scientific solution to the mystery of the rising river. Golding implies that the Liar's demystification is precisely what brings us into a new age or the modern period. For the primitive man, life is everywhere tinged by the miraculous; the Egyptian myth is dependent upon the mystery of the Nile as the source of life and death. For the modern man, the mystery vanishes as he exerts control over the forces of nature for his benefit; rational and scientific solutions have the new aura of magic and man becomes the pride of creation. Golding, however, regrets the loss of an archaic view which respects mystery and remains sceptical about the ascendancy of the modern view that values reason and man's pride in his knowledge: "'we are not for all our knowledge in a much different position from the Egyptian one: our medicine is better, our art probably not so good...And we have a blinding pride that was foreign to them" (MT 54-55).

In Golding's view, the change from an archaic to a modern culture is hardly a source of comfort for the progressivist. In fact, the triumph of rationalism and the emergence of a dictatorial imperial state in Egypt validates the notion that history is a decline. The Liar indicates to the Princess what the new order will bring: power, war, conquest and subjugation. He suggests to the Princess that she has the "beginnings of an army" that could be put to a better use if she were to accept him as her lord: "'The man who holds the high seat in this country is the man who has you, strange and beautiful woman, for his bed. He could burn up the banks of this river from one end to the

other, until all men living by it were bowing to your beauty" (60). The Head Man declares that the Liar's schemes of military exploits are a sign of his madness but the Head Man must fall to the pitiless process of history, its fatal sting of the scorpion. An Egyptian Kingdom that had never seen "a crack in the sky" (9) breaks open to the brutal thrust of history. The loss of an older, mythical perspective and the beginnings of a rational, self-conscious and historical perspective that challenges the mythic cyclicity and the power of mystery over human thinking is accompanied by moral regression. The Egyptians must submit to the rational cruelties of a secular dictatorship.

This does not imply, however, that at some point in time these people will not return to the recognition of the truths embodied in myth through its retelling in mythic narratives and the exploration of the unconscious by the artists. Though Golding laments the passing of an archaic view of reality and the living force of myth among the ancient people, his purpose is not to idealize the Egyptians. In some respects, their situation is not very different from that of the residents of Stilbourne in The Pyramid. The Egyptians are in bondage to their rigid social and cultural conventions that have closed other possibilities of renewal. When the God fails to prove his potency in the ritual of sexual union with his daughter and as the Prince is unable to mate with his sister, Princess Pretty Flower has no option but to seek love with the stranger. In fact, she has already fallen in love with the Liar, an outsider to the kingdom when he first arrives and sits on the God's feet telling him the tales of winter and snow, and of the strangers making love. The Princess becomes attracted to this stranger: "'how cold he

was--a white fire; and he so poorly dressed, so helpless and so brave--' (52). The Liar, a wanderer in many lands, recollects the love and warmth of strange women: "'oh the kindness of a strange woman by a strange hearth!'" (58). His stories fascinate the God who wants to listen to them again and again even though he calls them "dirty" or obscene.

The Egyptian Head Man, though a custodian of Egyptian laws and religion, is a rationalist who practices the Socratic method, believing that "'all knowledge is [his] province'" (51) and that man is distinguished by his capacity "'to look at facts--and draw from them a conclusion'" (50). He is not unlike the Fox, a Greek man of reason in C. S. Lewis's mythic narrative, Till We Have Faces: "An Epistle to the Greeks"; the Fox urges Orual to reject her sister Psyche's secret lover, Cupid. The Head Man in Golding's story almost convinces Princess Pretty Flower that her "dark desires" for the stranger are irrational fantasies worth forgetting:

In all of us is a deep, unspoken, a morbid desire to make love with a, a--you understand what I mean. Not related to you by blood. An outlander with his own fantasies...They are a desperate attempt to get rid of his own corrupt desires, to act them out in imagination; because--by the laws of nature--they cannot be externalized. Do you suppose, my dear, there are real places where people marry across the natural borders of consanguinity? Besides, where would they live, the puppets in these fantastic lies? (55)

His argument resembles the Freudian view that fantasies are propelled by the unsatisfied, repressed wishes of a morbid human nature. He is disturbed by the fact that the Liar's tales have "stirred up the central, unspeakable plenum" (55). The Princess is asked by the Head Man to condemn her lover as a wicked intruder. She is, however, impelled by the power of her love which he understand as mere "lust."

Unable to experience consummation with her brother, who in the Liar's words is a "miserable shrimp" (59), she makes love to the stranger under the illusion that he is her brother and that her desire is a lawful one. Golding gives us an exquisite image of her femininity when she approaches her brother to kindle his desire: "Pretty Flower leaned, undulating. Her smile became one of love and she touched her cheek in an exquisite feminine gesture with the back of her hand" (17). Her commitment to her lover overcomes the lawful and social barriers of her times. We may recall that in The Pyramid the main characters remain crippled by social sanctions and divisions. Moreover, Golding may even be suggesting, as he does in The Inheritors, another work that deals with the passage from the archaic to the modern and shows how Vivani's love for the new one makes her express the Good Mother figure, that the Princess's love for a poor slave, a stranger, confirms the power of the archetypal feminine in its positive phase.

"Clonk Clonk"

In his essay on "Utopias and Antiutopias," Golding discusses the limitations of utopian fantasy; according to him, C. S. Lewis's fantasy, Perelandra, which presents "the future evolution of the species saved

from sin," has its basis in Lewis's "moral anguish and private disgusts" (MT 176). Implying that utopias are a form of wish-fulfillment, Golding argues that although Lewis's fantasy has a theological dimension and as such focusses on God's unfallen creatures, it is essentially post-Darwinian, evolutionary and futuristic in perspective in much the same way as the works of some science-fiction writers who rely on science as the agent for achieving an ideal state of felicity at some point in the future. By contrast, Golding neither believes in simplistic theological fantasy nor subscribes to scientific rationalism and the idea of progress. His "Clonk Clonk," a story of the prehistoric past, is set in a primitive paradise, and looks back to an age of innocence; his imaginative tendency to recreate a prototypic primitive culture is informed by his primitivistic feeling for archaic myth and symbols. Whereas in The Inheritors he demonstrates his view of history as decline by presenting the clash between the innocent Neanderthals and the fallen Homo Sapiens and laments the passing of innocence, in "Clonk Clonk" he returns once again to the portrayal of the unfallen primitive sensibility but provides a happy ending.

Golding's imagination projects us into the earliest phase of human culture which is characterized by unselfconsciousness and dominated by the myth of female fertility. Throughout this world, it is the lunar mythology rather than the solar one which is dominant in human consciousness (Neumann, The Great Mother 55-59) and is associated with the experience of woman in her positive phase as the nourishing, generating, protecting Feminine. In this early situation, all cosmic mystery had fallen to woman's share; the synchrony of her blood cycles

with the cycles of the moon and of the childbirth was an evidence of her magical and mysterious powers of creativity in which man appeared to have no role to play. In "Clonk Clonk," Palm is a figure of awe whose power is associated with the waxing and waning of the Sky Woman (the moon). Her mate, the Charging Elephant, has no idea that sexual union and pregnancy are linked. When he questions Palm as to what her baby has to do with him, she answers "'Oh nothing, nothing, of course! The Sky Woman does it all by herself! However, I haven't had a baby since my Leopard Man was killed by the sun. Strange, is it not?'" (110). Like the ice-cave woman Oa who is the presiding deity in the cosmos of the Neanderthals in The Inheritors, the Sky Woman of these primitive people is the mysterious goddess, Palm her living human representative.

The setting that Golding evokes is paradisaical. The story begins at a time when there was no disease (65), and when this little tribe of men and women enjoyed the plenitude of creation and experienced the harmony of group consciousness which was marked by their sense of togetherness and mutual cooperation. When Palm looks at the Bee women who are busy with their chores, the author suggests a sense of life's simple and happy rhythms, a state before man became aware of history and consciousness of self: "Much food, girls working and laughing, many children, two women suckling babies among the rocks, another heavily with child and even now, being helped by her sisters to a shelter, Hot Springs, warm air--" (66). Bathing in the waters of the spring, Palm exhibits a feeling of grateful worship of the earth's bountiful gifts: "The earth has changes of mood; but always the pans were full." This fullness was a source of pleasure to Palm, who felt it as a rich thing,

a foison, a generosity of water: "She was grateful to the water, without personifying it" (70). Yet Palm senses the impersonal threat of the mountain, a volcano that might erupt and menace their lives. Though she reminds herself that a mountain is a mountain and nothing more, she feels the impersonal, inhuman terror of its stare: "Sometimes, she thought, the mountain looks at the sky as if we weren't here; and sometimes the mountain stares down--as if we weren't here!" (71). Its impersonal power is anti-human; its numinous otherness ignores man.

Since the awesome threat of the mountain is not immediate, however, the life of the tribe is full of singing and laughing, hunting and sharing. In the epigraph, Golding evokes the time which is attuned to

Song before speech

Verse before prose

Flute before blowpipe

Lyre before bow.

Unlike the hunters in Lord of the Flies, moreover, the hunters of this tribe cannot kill their own kind. They break into song, begin to strum on their instruments when they celebrate the bravery, strength and agility of any member of the group. Their speech is "not useful speech. It was no more than an expression of an emotional state, so that in that sense, each Leopard Man was talking or singing to himself. Mime of the body, song of the throat, it was a communication at once total and imprecise as the minds that lay behind it. It conveyed contempt of the chimps, pleasure in the thought of sleep and love--love as unselfconscious as the sleep" (77-78).

It is feelings not ideas, emotional states and not conscious thoughts, that are expressed by their poetic communication through bodily gestures, songs and music. When the elders and the young relax and make love they become a "mass of skin and togetherness": "They snuggled, old and young together into the natural rest places between the roots so that the trunk seemed to grow a frill of brown skin and sliding muscles...The singing became a crooning, murmuring sound as they hugged and cuddled and made love" (78). To be weaned away from this bonding, to be unable to perform with strength and courage in the hunt is to descend into an isolate self that is potentially destructive or suicidal. When the hunters chant, "A-hunting we will go! A-hunting we will go!" (96), they share "one face between them, a face proud, fearful and glad" (85). Their communal chanting reinforces group cohesion rather than separateness.

The society of "Clonk Clonk," though it reflects a matriarchal phase of human culture, does not require the subordination of male to female; on the contrary, it frees the male from domestic responsibilities at home and expects him to achieve his full manhood in communion with other men as a warrior and a hunter. Even so, the women have a dominant role at home: they act secretly in asserting their power, perform an important function in gathering food such as fish, eggs, roots, honey, leaves and buds; they initiate sex, make, serve and drink alcohol and care for the young and the old Leopard Men. The men seem to have no essential function at home; their main contribution is to bring meat by hunting animals, though they do not seem to produce enough meat. When they arrive with the leopard, Palm comments: "'Oh

Changeless Sky Woman! Not another leopard! (112). And yet, it is essential that a man be a mighty hunter.

Palm, She Who Names The Women, is distinguished from the rest of the women by her role of authority in the tribe. She names the women at birth and decides whether a baby is fit to survive: a handicapped baby, because he would be a burden on the tribe, is abandoned to the river. She is an extraordinarily perceptive woman, concerned with the survival of the group as a whole; she radiates warmth through her smiles and kisses and ensures the harmony of the tribe. When she notices the young boys and girls imitating the warrior group, the Leopard Men, her presence and smiles are enough to restrain the small boys from turning play into a fight. The girls give up their sticks and stop marching with the boys when they see her. She is aware of the danger to communal togetherness posed by their aggression as they chant "'Rah! Rah! Rah!'" (65).¹ Later, she expresses her concern whether the Leopard Men have starting fighting among themselves. Moreover, she emphasizes responsibility even in men: "'It's pleasant to think of them enjoying themselves. I only hope they haven't forgotten what they went out for!'" (72). Toward the dying old men, listless and helpless in the Lodge of the Leopard Men, she exhibits infinite sweetness and compassion. Besides, she understands that their paradisaical condition may not last: for instance, when she looks at the nearly empty Lodge of the Leopard Men, she sees the Lodge "without distortion of contempt or humor or caution. It was a pan like all the others but empty of water. The pan had grown and grown as pans did, the water leaving layer after layer...and then by some necessity of the earth--a cooling of the water,

perhaps--the water had cut an escape" (92). Her reflections indicate to her that there might be a "cooling," that they might be deprived of the bountiful earth and its source of life, water.

The story opens with Palm's experience of growing unease. Though a woman of sweetness, grace and authority, she wishes to be a mother before she grows old. She knows that her smiles contain her unease: "I smile sweetly, as a cat eats grass for distemper"! (69). She longs for a man to be her lover, is disappointed to find that the hunters are gone too long and that their Lodge has an ancient Leopard Man able to do nothing but lie in the sun; there is not even a "man child" around. She attempts to overcome her feelings by attending to the immediate jobs to be done. In the meanwhile, the women are busy preparing mead for their drunken ritual at night when the Sky Woman rises in the heavens. Palm yearns at the mountain where the Sky Woman will rise, eagerly awaits to see what shape the Sky Woman will be in, and expects the goddess to send her a "dream" fulfilling her union with a lover during the nocturnal ritual. As the song of the Leopard Men indicates, the Sky Woman is a mysterious daunting figure when she reveals her full shape:

"You are not upright and bitter,
 You do not lie on your back and moan
 Oh whitebummed, bigbellied skywoman,
 Leave us alone!" (96)

In Neumann's terms, she is the belly-vessel figure, the Feminine in its elementary phase that symbolizes the function of bearing and nourishing all things in the universe (The Great Mother 95-103). Despite Palm's

desire to participate in the mysteries of the Sky Woman, however, her role is not restricted to the elementary function of the Feminine.

The story focuses on a deformed outcast who is born with a twisted ankle (it "clonks") and proves ineffective as a hunter. He is laughed at by other hunters, called a "chimp" or a "Charging Elephant [who] Fell On His Face In Front Of An Antelope," driven away in shame and anger, only to wander back to the Lodge of the women who are celebrating the risen Sky Woman. Though the moral and calm authority of the Elder of Elders restrains the younger hunters from mocking the club-footed Charging Elephant, he is deeply wounded and lonely. His problem is to establish his manhood among his peers; hungry and in despair, he avoids eating the fish food given by women: "Yet this was not proper food but only stuff to be eaten in extremity. In itself, it was advertisement of the fact that the eater had somehow failed to be a man. It added humiliation to what he felt already" (95). Desiring to be bonded with the group of hunters, he imagines them singing or making love and wants to be accepted into their circle. He fantasizes himself as the merciless, mightiest Charging Elephant who would strike terror and destruction in their ranks. His feelings of humiliation run their course as he whimpers and cries for some time; he longs for solace by returning to his mother only to remember that his mother is dead. Golding implies that this impulse to return to the mother for compassion and dependence would not be an effective solution to his problem. Though he receives compassion when Palm tells him, "'And I go clonk inside'" (110), his integration into the group depends on Palm's

acceptance of him as her worthy mate during the sexual orgy under a full moon.

Clonk Clonk blunders into the women's Lodge and finds himself tied into a "knot of soft flesh that would not be untied." His initial negative response to them is suggested by the archetypal image of the Devouring Feminine, the Vagina dentata (Neumann, The Great Mother 168), the womb with teeth: "But there might be teeth, there would be teeth waiting in that wet place and when half his body had jerked its will, he tore himself away." The image suggests that in the hands of these Dionysiac women, he does not receive smothering compassionate mother love; instead, their hands "so clever, so cruel, so cunning" are merciless and skillful in breaking down his "hatred and dread" (102). When he mates with Palm, his terror has vanished and he hears her laughter gurgle like a little spring. Unlike Vivani in The Inheritors, she does not lead men to violent and destructive lust. In "Clonk Clonk," Palm is associated with the image of the life-engendering water of the spring: "Her laughter gurgled again, softly, like a little spring. The water comes up with never a bubble, it wells, dances to itself night and day and lets flow a stream of clearness and life for the grasses and the flowers" (105). As a Good Mother figure, she symbolizes the nourishment available to man and nature.

Palm represents the transformative character of the Feminine, an element in the psyche that drives toward motion, growth and change (Neumann, The Great Mother 28-31). Clonk Clonk is still preoccupied with the problem of his development as a hunter, a warrior and a respected member of the tribe. Palm encourages him to pursue his role

in the tribe with courage, will and determination. Hearing him express his thoughts about committing suicide, she inspires the higher masculinity of the male: "'A mighty hunter die? You might be killed, indeed. It is your glory, is it not? But die! Why--if mighty hunters believed they all died, think how lonely they would be! No man could bear it!'" (107). Speaking to him as she would to a child, she urges him toward strength not weakness. She heals his wounded ego by telling him that men will forget their jokes over his impaired ankle: "They'll have a new song or tune or saying. They'll have a new joke to tell over and over again, or a bright stone to show, or a strange flower, or a splendid new wound to boast about" (108-09). She also asks him to forget the "dream" of the previous night, for it was a gift from the Sky Woman: "Last night--all the confusion. The Sky Woman sent it" (109).

By choosing Clonk Clonk as her mate Palm relieves him of his burden of grief and shame over his rejection by his fellow hunters: "You see--you may--that is--Charging Elephant, you may be my Leopard Man. When you return from the hunt, you may come to the hut" (110). For an outcast, to be accepted by She Who Names The Women, who is looked upon with awe by all the men, means a restoration of his status and power within the circle of hunters. Still, she is not a woman who demands either worship or dependence; when she learns that the hunters are returning from the hunt, she tells Clonk Clonk to escape secretly and quickly so that they do not know about the activities of the full-moon night and warns him not to stay with her all the time: "'And don't you think I'm going to have a man under my feet all the--'" (112). When she declares in the presence of the hunters that Clonk Clonk is her Leopard

Man, he feels a great surge of joy and strength rising up "out of his loins" (113). He takes the spear from Dragonfly, hoists it and stamps with his good foot, bursting into a song: "'I am Water Paw! I am Wounded Leopard!'" (114). She has restored him to his potency; he asserts that he has the awful strength of the Leopard, though partially impaired. As the hunters surround him with respect and make gestures of acceptance, he is confirmed into his role as a hunter in his own right. Golding's story ends on a happy note. The ending informs the reader that the mountain did not erupt for more than a hundred thousand years, and that though the eruption had finally come and overwhelmed their spa, these people had moved to other places. Certainly, these tribal people exhibit great wisdom and strength to survive; in fact, they perform much better with their little piece of paradisaal land than do the boys with their island in Lord of the Flies. The difference may be accounted for by the loss or decay of the ancient symbols of authority and cosmic connection.

"Envoy Extraordinary"

"Envoy Extraordinary" is designed to reveal the hubristic nature of rational man and his claim that scientific discoveries can usher in the Golden Age. Arguing against scientific rationalism and its utopian hopes, Golding observes that the utopian fiction writers "with their pretty pictures, their indifference to the face of human nature and their assumption that...it is possible to ignore the Heraclitean flux of things, are a feckless if good-humoured lot" (MT 177). The modern scientific view that technological changes will improve the world

ignores the truths men live by and mistakenly assumes that science can alter human nature and consequently the human condition. Furthermore, Golding has noted that science is not equipped to make the value judgements which are essential to the achievement of order in society: "Our humanity rests in the capacity to make value-judgements, 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" (HG 130). Golding's story projects us into the Roman past at a time when the wise Caesar, confronted with the dangers posed by a Greek's inventions, delays the advent of the rational man and the industrial revolution.

The story contrasts the egocentric consciousness of rational man with the irrational nature of man's passions. Satiric and comic in its effects, the story both instructs and delights us by its vision of human nature. It demonstrates that without the wisdom exhibited by the Emperor and without the power of human love and nobility, man can barely escape the disastrous consequences of an egocentric and rational consciousness. Though the story maintains a cheerful and comic mood in its telling, it does not fail to make a serious point by illustrating the fallen and limited perspective of the rationalist Phanocles, and of those who abuse or aggrandize the inventions of his intellect for personal gain; it hints at man's inability to save himself from destruction.

"Envoy Extraordinary" opens on a scene in the Roman Emperor's palace where the aging Caesar urges his bastard but favorite grandson,

Mamillius, to appreciate "how vast and wonderful life is." Mamillius is stricken with boredom and world-weariness. Like the Great House's son in "The Scorpion God," Mamillius has no desire to become a king one day; he detests action and battles because they do not excite him; Mamillius says of his heir-designate: "'Posthumus is an insensitive bruiser. He can have all the battles he wants. Besides, a battle cheapens life and I find life cheap enough already" (120). A eunuch's song fails to evoke Mamillius's appetite for life; he is the Emperor's fool, amusing him with his verses, and an aesthete bored and aimless: "I have run through the sources of happiness" (108). When the Emperor suggests that he take interest in a woman, he says, "I hope I am more civilized than that" (119). Caesar regrets that civilization has distanced Mamillius from the simple joys of life: "You are so desperately up-to-date that you dare not enjoy yourself for fear of being thought old-fashioned." The fashionable aesthete is unmoved by the king's exhortations and remains listless, however: "There is nothing new under the sun. Everything has been invented, everything has been written. Time has had a stop" (120). Mamillius prefers to languish in the Emperor's garden rather than visit the harbor which for him is full of tar, oil and sweat. Caesar remarks that Mamillius dislikes humanity and urges him instead to accept it.

It is in this setting of Caesar's pleasure palace where the aging king longs to renew his youth through his interest in gastronomy and where the adolescent prince is unable to "endure the length of living" (118) that Golding introduces Phanocles, the rational inventor and his sister Euphrosyne, a woman of peerless beauty. The contrast between the Emperor's and Mamillius's response to the power of Euphrosyne's beauty

and Phanocles's rhapsody about the supremacy of reason and his inventions emphasizes with comic effects, first, rational man's ignorance of human nature, and secondly, the irrational power of the anima figure over human thinking. When Phanocles discourses on the wonders of his inventions (the pressure-cooker, the steam ship and the missile) he learns that for the people who rejected his claims and for the Emperor and his grandson it is not his inventions but his sister who represents "the tenth wonder" (130) in this world. She accompanies her brother, is veiled, her face half-hidden. Aware of her appeal for Mamillius's youth, the Emperor comments humorously to him: "There is nothing new under the sun" (125). Both Caesar and Mamillius are delighted to see her and evince little interest in Phanocles's inventions. Mamillius begins to feel free of the regressive tendencies to boredom, melancholy, and death; as he looks at Euphrosyne's face, he finds himself "jerked out of a deep sleep" (126) and feels that he is trying to break loose from invisible strings" (127). When Phanocles displays his model of the steamship, Caesar remarks about the creative power of the numen, a statement that applies to Mamillius: "Pyrrha's Pebbles, Jehovah's Spontaneous Creation, or the Red Clay of Thoth: but it has always appeared to me that some god found man on all fours, put a knee in the small of his back and jerked him upright" (124).

Mamillius, who has given up writing poetry, now thinks that Euphrosyne (Joy) inspires him to commit himself to art. Phanocles, however, denies that there is an "unreasonable force of poetry" or love in man. He does not understand that there is something significant in man's encounter with the feminine: "'Of what importance is the bedding

of individuals? When there is such an ocean at our feet of eternal relationships to examine or confirm?" By eternal relationships he does not mean man's relationship to eternal images (the anima for instance) in the unconscious but the mechanistic, unaltering laws of nature which determine relationships of one thing to another. He debases man's relationship with the feminine as "mere bedding of individuals." Phanocles declares further that he can have his "way with the universe" (128) since the "universe is a machine" operating by laws that he can understand and unravel for humanity. The Emperor finds him hubristic and comments: "Your sister is a living proof and epitome of magic" (129). In this way Golding points out that the rationalistic mind strips the universe of mystery and exalts man's power to manipulate natural laws.

During his audience with Caesar, Phanocles argues that with his help he can change the universe. Caesar, who is wise enough to know that changes do not always mean improvement, asks a question that reflects his scepticism about Phanocles: "'Will you improve it?'" (130). Later, Phanocles boasts before Posthumus that his aim is nothing less than to alter the "'shape of the world.'" His argument that his steamship would bring freedom to mankind is Promethean: "'There will be no slaves but coal and iron. The ends of the earth will be joined together'" (154). Golding implies in the same way as Hesiod does in the Theogony that the Promethean myth functions etiologically to explain how evil came to be the lot of man. Consequently, there is something Satanic in Phanocles's inventions of the steam warship and the missile. Moreover, Golding shows us not a Promethean hero but a comic fool.

Phanocles does not understand the human world. Later, he is shocked to learn that the slaves do not share his utopian hope of freedom. Asked why he set fire to Phanocles's ship, the slave says: "'But this man does not use us at all. We saw his ship move without oars or sails and against the wind. What use will there be for rowers?'" (166). The slave wants to remain a slave rather than become free and useless. Phanocles does not understand the irrational ways of the world. He is entertained by Caesar and his audience is prolonged, not because Caesar is genuinely interested in his inventions, but for the sake of his sister, Euphrosyne. The Emperor allows him to make the pressure cooker, the steam-driven warship, and the missile, but interestingly enough, Phanocles is ordered to make the pressure cooker first of all. Phanocles, not able to understand Caesar's desire to enjoy the taste of meat cooked in steam, fails to see why an Emperor should not want to have a titanic warship at his command to begin with.

Phanocles finds Mamillius's love for Euphrosyne quite incomprehensible. Mamillius rarely sees her; moreover, because she remains silent he is unable to communicate his feelings toward her. Direct experience and not second-hand reading convinces him that "love was reared in the wilderness and sucked the lion's dug." At times, he tries not to think of her and imagines instead with distaste the "horrible masculine lovers" (135). When he looks at the grinning, "toothy Satyr" (136) on his walk to the harbor, he reminds himself of what love is all about, and yet he knows that her beauty inspires something more than pure passion. We learn later that Euphrosyne's beauty is not unblemished; she has a harelip and, as a consequence of

this defect, she remains silent with her face half covered. Mamillius becomes a young and comic fool who, in the Emperor's words, mistakes her "'pathological shyness for a becoming modesty.'" Caesar suggests humorously the parallel between Mamillius's "romantic" love for Euphrosyne and Perseus's chivalric or heroic love for Andromeda. The Emperor wishes to free Euphrosyne from her plight, for marriage will give her "'security and secrecy and a measure of peace'" (172). We know that like Perseus, who rescued Andromeda from her misfortune, Mamillius will marry Euphrosyne.

Euphrosyne is not only a woman of great beauty but also, as the Emperor learns, "extremely clever and quick-witted" (172) to boot. As an anima figure, she evokes in Mamillius an intense physical desire which is an augury for an urge to life, for a deepening of experience and widening of the boundaries of selfhood. His first encounter with her awakens him from a "deep sleep" of boredom, listlessness and world-weariness. When he visits the harbor, he evinces a "genuine distaste for humanity and violent mess they made of themselves" (137), and his purpose is to make a contribution to the mythology of hell. He no longer wishes to remain an ineffectual artist in isolation, making verses to amuse the Emperor.

Golding, who has himself charted several journeys to hell, knows that only a true engagement with the dark gods of the unconscious can enable man to depict in art hell's horrific images. As an incipient artist, however, Mamillius seeks from direct experience of the phenomenal world the images that correspond to the archetypal truth of hell; the stinking harbor, its burning heat and the roaring sounds

appeal to his imagination. When he observes Phanocles's missile, he thinks that it is a "suitable insect for hell" (138). Later, as Phanocles boasts, "I have shut lightning in the key and release it when I will," implying that he holds the key to Jupiter's power, Mamillius apprehends the evil potential of man trying to use Jove's thunderbolt. Similarly, Mamillius asserts that Phanocles's steamship is an "evil" ship (141); Phanocles, whose thinking is utilitarian, responds that it is merely a useful ship. Further, the man of brass, Talos, appears to Mamillius as a "scandalous parody of the Holy Phallus" (139).

These images of Phanocles's inventions imply the corruption of man's creative energies which results from the rationalistic tendency to desacralize the archetypal symbols. In other words, Phanocles's missile, the steam warship and the gun-powder later on are inevitable consequences of the rational intellect that denies mystery. These inventions are iconographically similar to Prometheus's theft of fire for the sake of man. Shaken by these experiences, Mamillius longs to return to the peace of the Emperor's garden or to find joy in the company of Euphrosyne. During Posthumus's rebellion, however, he discovers that it is necessary to be a man of action in order to prevent the unscrupulous and ambitious Posthumus from seizing power from Caesar. Mamillius shows quite an improvement in his attitudes and becomes a brave warrior whereas earlier he is a weakling who says: "Why have I enemies? I wish I were dead" (144).

That Phanocles's inventions are a great manace to the peace and order of Caesar's kingdom becomes clear in the events that follow the Emperor's inspection. The pressure cooker kills three cooks, reminding

Phanocles of Caesar's warning to him: "'Sense if possible of peril'" (141). Reversals of Phanocles's expectations confirm the inherent dangers of his inventions. His steamship Amphitrite fails to move forward and keeps turning around, spraying water, coal and smoke. Later, as the ship moves about uncontrolled, it begins to burn, setting fire to several of Posthumus's ships. Though the flaming Amphitrite destroys Posthumus's ships and some of his men and thus becomes a blessing in disguise, it also leaves behind signs of "godlike and impersonal destruction" (162) all over the harbor. Phanocles's missile which is displayed for Caesar's inspection becomes, in Posthumus's hands, an instrument of destruction aimed at the Emperor and his palace. Reversals like these ruin Phanocles's hopes of saving mankind. What save the kingdom from falling into the hands of a totalitarian and ruthless Posthumus are Caesar's wisdom and diplomacy. A comic scene demonstrates how Caesar disables Posthumus's troops by prolonging his speeches and delaying his inspection; the soldiers faint one by one as they collapse under the weight of the heavy brass.

Further, Euphrosyne had never planned to abort the missile, but moved by the deaths and destruction caused by her brother's Amphitrite and having apprehended the danger of Posthumus's mad lust for power, she removes the brass butterfly, the safety device for the missile. In Golding's The Brass Butterfly, which is an adaptation of this story into dramatic form, she is a Christian who saves Caesar and the empire from destruction. Posthumus burns up when the rocket explodes, firing backwards. Caesar thinks quickly and uses the fact of Posthumus's accidental but well-deserved death at his own hands to stabilize his

rule: "'The All-Father has destroyed General Posthumus before the eyes of you and your companions for the sin of open rebellion against the Emperor.'" When it backfires at him, Phanocles's missile becomes "Jove's Own Bolt." It seems that God the Thunderer, the Roman Jupiter, has restored his power and that Posthumus, the Satanic rebel, has become his own worst enemy in much the same way as Milton's Satan who meets his justly deserved fate during the war in heaven. After Posthumus's death, Caesar asks Phanocles to pay his debts: "'Go and save what you can. You are heavily in debt with humanity'" (170).

Caesar recognizes the costs of Posthumus's death because he thinks that perhaps he had the promise of becoming a great ruler: "It [the missile] has cost the Empire a merciless ruler who would have murdered half a dozen people and given justice to a hundred thousand. The world lost a bargain." The restoration of order is not without its necessary costs, but the Emperor has decided to restore Jove's merciless wrath through his rule: "We will restore Jove's own bolt" (176). When Caesar learns further that Mamillius has displayed his leadership and courage during Posthumus's insurrection, he expresses his faith and hope in Mamillius: "'He will be a terrible Emperor. Better than Caligula but less talented than Nero" (172). Order and peace are the two most important requirements of a good rule. And Caesar is not willing to test every new invention merely for the sake of change or progress; after observing the danger to order and peace in his kingdom that these discoveries represent, he does not want to betray his subjects or humanity at large.

As peace returns to the Emperor's garden and Caesar entertains Phanocles with a dinner of trout cooked in the pressure cooker, he commends Phanocles for inventing this device. His words to Phanocles reflect Golding's own view of the dangers of rationalism and egocentricity; in fact, Caesar might be seen as a self-portrait of Golding: "I said you are hubristic. You are also selfish. You are alone in your universe with natural law and people are an interruption, an intrusion...Oh, you natural philosophers! Are there many of you, I wonder? Your single-minded and devoted selfishness, your royal preoccupation with the only thing that can interest you, could go near to wiping life off the earth as I wipe the bloom from this grape." History, he goes on, is a repetitive catalogue of man's selfish acts or crimes; man fails to see that there is something that transcends his individuality, his unique, suffocating separateness: "'Surely we selfish men comprise all history in our lives...Life is a personal matter with a single fixed point of reference... When I was a baby, time was an instant; but I pushed, smelled, tasted, saw, heard, bawled that one suffocating point into whole palaces of history and vast fields of space'" (173). As man seeks to preserve his unique identity, he ignores the living cosmos that surrounds him. Caesar longs for the moment when "'time was an instant'"; he suggests that it is possible for man to recover the time before history began, before mere successiveness and linearity of time distanced man from the time ab origine. Instead of looking toward the future or to the enticements of progress, Caesar looks back to the paradisaal instant; the flavor of the steam-cooked trout reminds him of the moment when he captured a trout: "Freshness.

Levels of shining water and shadows and cataracts from the dark rock on high" (174).

When Caesar learns that Phanocles has more inventions ready for him and that one of these is the printing press, he apprehends the chaos that might result from the proliferation of multitudes of voices and views on any topic in his kingdom and decides to send Phanocles to China as an ambassador. He urges Phanocles to focus on medicine or on the making of an instrument to determine direction; Phanocles already has designed a compass for that purpose. What Golding means is that we should control the inventions that enhance man's power to destroy or cause chaos. We ought to be committing our energies to those discoveries that will enable us to extend life on this planet.

In the contemporary age of progress and humanistic faith in the perfectibility of man based on the triumph of reason, Golding's "Envoy Extraordinary" reminds us that the evidence from the past points to the illusory nature of utopian dreams, the irrational, dark side of human nature, and the primitive man's attempts to transcend the human condition.

NOTES

¹Golding in Baker, "An Interview," observes that his inspiration to write this story about the Leopard Men came when he saw an American university football team, accompanied by a band, which suggested to him an image of "gross maleness marching to their bus--rah, rah, give me a 'D'" (159).

Chapter Eight

Darkness Visible

Although William Golding has refused to comment on Darkness Visible (1979) (Baker, "An Interview" 160), his central preoccupation in this work is to evoke the beauty, mystery and terror of darkness, the numinal dimension that interpenetrates contemporary man's life and history. The title, which embodies a visual paradox, suggests this vision and is taken from Milton's description of hell immediately after the Fall: "A dungeon horrible on all sides round... / No light, but rather darkness visible" (Paradise Lost 1:61-63). Also, Golding prays to the muse in much the same way as Aeneas in the epigraph addresses his prayer to the gods, who dwell in shades and silence, to grant him permission to speak about the sights of the underworld. Both the title and the epigraph indicate that Golding's purpose is similar to that of Milton and Virgil, namely, to reveal to his contemporaries the eternal truth regarding the judgement of the dark gods. In his earlier novels, particularly Lord of the Flies, Pincher Martin, Free Fall and The Spire, whether their context is social or historical or a moment out of time, he demonstrates how an individual or a group encounters the judgement from below. These works also explore the nature of fallen man and the possibility of redemption. In Darkness Visible, which has a rich texture of biblical allusions from Genesis to Apocalypse (Crompton 94-126), Golding's narrative focuses specially on the myth of Revelation within a historical or contemporary context to demonstrate the mythic notion of cyclical recurrence.

Biblical or Christian tradition has it that the world was once destroyed by the waters of the flood and that "never again shall there be a flood to lay waste the earth" (Genesis 9:11). From the Old Testament, Christianity inherited the idea of history as linear progression, embodying the will of God, in contrast to the notion of cyclic repetition in pagan myths. The world was destroyed once and never again will that event be repeated in history, for it is unique and irreversible; however, as in the Revelation, Christian tradition asserts that the world will be destroyed again by fire, but this event will bring history to an end. The final and decisive apocalypse means a completion of history followed by the Last Judgement. To quote Eliade on the Christian linear view of history and time, "the world was created once and will have only one end; the Incarnation took place once in historic time, and there will be only one Judgement" (Myths, Rites, Symbols 79). Golding's mythic narratives show, however, that not only do the cycles of fallen history forever repeat themselves but also those of Apocalypse and Judgement. Far from subscribing to a linear and eschatological perspective that promises final salvation in the future through the elimination of the terror of history or by bringing it to an end, Golding affirms instead the cyclical repetition of archetypes in history.

So, for instance, the catastrophes, wars and inhuman wretchedness provoked by contemporary history are only a repetition of a primordial archetype of periodic destruction and recreation; the powers of primordial chaos return and are followed by periodic regeneration or redemption that restores the universe, if only temporarily, to a state

of primordial stability, peace and order. The New Testament myths of Revelation in which John of Patmos prophesies the Fall of Rome and the destruction of the Roman Empire has its prototype in the pre-Christian myth of the apocalypse according to which a series of calamities (wars, universal conflagration, etc.) will announce the approach of the end of the world; these historical disasters will result in a paradoxical regeneration of humanity and cosmos. In some instances, the myth posits an apocalyptic conflict between the divine and demonic agencies and concludes with an exemplary hero's triumph over the powers of darkness and evil which means the restoration of humanity to a state of eternity and beatitude. As Eliade further notes, associated with the myth of a universal ekpyrosis that will absorb the whole universe in fire is "the birth of a new world, an eternal world of justice and happiness." (MER 126). Among the Hebrews, this new world is inaugurated by the coming of the Messiah after the premonitory phase of destruction; and for the Christians, the main event in the apocalyptic tradition is the second coming of Christ, known by the writers of the New Testament as the parousia. Golding's narrative too employs these archetypal concepts to show the presence of archetypes and myths in history.

The very first chapter of Darkness Visible describes a scene of cataclysmic destruction, reminiscent of the destruction of the island by fire in The Lord of the Flies. During a German air raid, a great fire engulfs an area east of the Isle of Dogs in London. The scene focuses on visual details of the fire which at first defy the human attempt to analyze them or see in them a mythic dimension. Golding's purpose in rendering the fireman's intent absorption of the visual details of the

"shameful, inhuman light" (7) of the fire is to bring revelation to human eyes in an exact sense of the term, as visually revealed truth:

Now the pink aura of it had spread. Saffron and ochre turned to blood colour. The shivering of the white heart of the fire had quickened beyond the capacity of the eye to analyse it into an outrageous glare. High above the glare and visible now for the first time between two pillars of lighted smoke was the steely and untouched round of the full moon...the lover's, hunter's, poet's moon; and now...an ancient and severe goddess credited with a new function and a new title...the bomber's moon. She was Artemis of the bombers, more pitiless than ever before.

(13)

Twentieth-century man has experienced unimaginable suffering during the two world wars. London in this scene is a "version of the infernal city" (11); historical disasters prove the validity of the myth of Apocalypse. Golding's London resembles the desolate London scarred by air raids in Charles Williams's All Hallow's Eve and yet these authors suggest a new beginning that follows destruction and desolation. In this scene, the inhuman, cold contempt and vengeance of the bombers confirm the notion that historical cycles are subjected to the wrath of the primordial chaos which reappears in the manifestations of the Great Mother in her negative, elementary character. During this period of great historical suffering, it is Artemis, the ancient war goddess, a punisher and an avenger, who has awakened to her original destructive function; her archetypal inhumanity is suggested by the source and derivation of her name from the verb artemein, "to slaughter" (Neumann,

The Great Mother 276). Golding's allusion alerts us to another cyclical ascendance of the malefic feminine archetype in history.

The fire evokes the vision of the eschaton, the end of the world; dazzled by its intense light, the bookseller has the impression that "the very substance of the world...was melting and burning." He cannot think of a time "after the war" (11). The firemen are forced into inaction by the fire's heat; time seems to have come to an end. The same moment yields a beginning, however, as the firemen find themselves captivated by a miraculous spectacle. A child walks out of the fire that is "melting lead and destroying iron" (13). By means of this scene Golding implies that whenever natural causes or factors are insufficient to explain an impossible event such as the survival of this child in the holocaust, the human imagination sees in it a convincing imprint of mystery. In other words, human experience is numinous whenever the terror and wonder of a happening is felt primarily in the heart of man. To the great surprise of the firemen, the child walks with a "ritual gait" (14), making no attempt to run away from the fire. His arrival is a birth, an augury for the new beginning; it reawakens the hope of a new life.

The child's survival is a miracle. One of the firemen, a bookseller by profession, is shown "remembering the moment when the child had appeared, seeming to his weak sight to be perhaps not entirely there--to be in a state of, as it were, indecision as to whether he was a human shape or merely a bit of flickering brightness. Was it the apocalypse? Nothing could be more apocalyptic than a world so ferociously consumed" (15). The child's descent from the "burning bush"

is reminiscent of the fire in the Old Testament where God speaks to Moses; it is a miraculous fire that burns but does not consume. The fire in London, however, is at once the fire of wrath and miracle. The bookseller's memory of the child's arrival refers to the annunciation, a moment which in some paintings is represented by a shaft of flame descending from the skies upon the virgin. The child in Golding's work is an avatar of Christ; like the miracle of flame in the paintings of the Annunciation, he is a "bit of flickering brightness." Born as he is from the "sheer agony of the burning city," he emerges invested with Christ's divine purpose to annul the dominion of sin and suffering. In the wake of apocalyptic disasters comes the birth of a savior.

The unnamed child whose past is not known because he has "no background but the fire" (17), is given names that presage the roles to which he must awaken when he grows up. His first name, Matthew, implies his task for it alludes to Matthew in the Bible and the visions of apocalyptic destruction; his second name, Septimus, evokes the mystery and the meaning of the number seven in Revelation; and his last name, which remains amorphous, has several versions: Windup, Windy, Windrap, Wandgrave, Wildwort, Windwood, Windrow, Windgrove, Windrave and Windrove. Golding's aim is to suggest Matty's association with the wind, that is, the spirit¹ (spiritus) or the essentially nameless numen which works through him in ways which are invisible and mysterious. Matty himself remains an invisible and mysterious figure to those who come into contact with him, literally because they cannot bear to look at his grotesque, half burnt face, but more significantly, because Matty exists at the very heart of mystery or at the "centre of things" (99)

which unravel for him his part in the mythic drama that is being inevitably fulfilled in history.

Matty's precursors in Golding's earlier novels are Simon of Lord of the Flies and Nathaniel of Pincher Martin. He reminds us of Simon's selflessness, innocence, fearlessness and prophetic intuition, characteristics which bring him to the revelation of the Beast. Simon dies as a sacrificed god when he attempts to free the terror stricken boys from the power of the Beast. Furthermore, in his relations with Pedigree, Matty exhibits his redemptive function in much the same way as the innocent Nathaniel who continues to remind Pincher of his enslavement to sin and of the need of "dying into heaven."

From the very beginning of this novel, we learn about Matty's foreordained purpose or destiny. As he is recovering from the burns to the left side of his face and head, it becomes clear that the left side of his brain has been damaged by the fire. He encounters great difficulty in speaking words or developing language skills which are a function of the left side of the brain.² The visitors to the hospital discover that their attempts to communicate with Matty through speech are not very successful. As his nurse learns when she presses the undamaged side of his head against her breast in "wordless communion," however, her physical contact with him reveals something unusual about Matty's relation to language: she "now knew the Matty-ness of Matty. She found herself saying things to herself that would mean one thing to others but something quite different inside her" (18). Matty is here to bring back the forgotten language of the spirit, an Adamic prelapsarian speech which we begin to hear when our names are said in the divine

"Ursprache." Matty even dies saving a child who "shall bring the spiritual language into the world" (239).

The first book of Darkness Visible focuses on Matty's character and his enquiry about his mythic role. His involvement in traumatic events at Foundlings, a public school in Greenfield, prepares him for an anguished search for an answer to the nagging questions of his identity. At Foundlings he begins as innocence incarnate; his high-mindedness is influenced by his knowledge of large portions of the Bible and by his literal and passionate faith in its words. His face is ghastly in appearance, making him a repulsive and unwanted child. His innocence and ugliness make him a natural target for practical jokes by his schoolfellows; after one incident in which the boys in his class take advantage of his innocence, he becomes even more an invisible outcast. His need for Pedigree's affection and his literal-minded faith in the Bible have disastrous results; Henderson dies leaving Matty with great anguish over his "sin." Nonetheless this event commits him not only to the task of undoing his "sin" but also of freeing his friend Pedigree from his unique ailment.

Matty's innocence is reflected in his literal-mindedness and in his yearning for friendship and affection. When he joins Pedigree's class, he is unaware that he is regarded with sheer distaste by his teacher. Pedigree is on the decline, for he is beginning to experience homosexual attraction toward the beautiful boys in his class. Pedigree's adoration for the ideal beauty of the young boys conforms to his hatred for ugliness. So he assigns the ugly Matty a seat in the rear of the class out of his sight and asks him to inform on the other boys, which is

exactly what truthful Matty does. Pedigree remarks that Matty is a literal creature and sarcastically calls him a "treasure." Not knowing that Pedigree's use of language is ironical, at times even deceptive and a means to camouflage his real desires, Matty believes that he is Pedigree's treasure and begins to dog him for attention. Pedigree prefers instead the "Ghastly" Henderson, a boy of "bland and lyrical beauty" (27) and has him come to his room for private lessons. Later, when the Headmaster becomes suspicious of Pedigree's interest in Henderson, Pedigree tells Henderson not to visit him and instead asks Matty to see him for a lesson. As Henderson keeps coming back to see Pedigree, the latter mutters a complaint in Matty's presence about Henderson's stubborn pursuit of him. Matty thinks that Henderson must be "evil," deserving of a curse for his misdeeds, and when some time later he spots Henderson climbing a fire escape, he throws his gumshoe at him with the curse, "Over Edom have I cast out my shoe" (37), which he remembers from the Bible (Psalms 60:8; 108:9).

Henderson's death appears accidental since Golding informs us that he falls off the fire escape when he is denied entrance by Pedigree. On another level, however, Henderson's death is a fulfillment of Matty's curse. Golding implies that Henderson's death is as miraculous an event as Matty's survival in the great fire; the event enhances the magical quality of the novel. Matty's literal throwing of a gumshoe as a biblical curse results in Henderson's death; the correspondence between Matty's inner and literal belief and an external happening (Henderson's death) suggests that Matty, though he is not aware of it, may be endowed with supernatural powers, that he is magic.

Despite Matty's noble attempt to save Pedigree by giving him an alibi, Pedigree is arrested and later imprisoned. Pedigree holds him responsible for Henderson's death and his disgrace; his words of blame, "you horrible, horrible boy! It is all your fault!" (37), continue to echo painfully in Matty's mind. Genuinely in grief over Henderson's death, Matty feels his sinfulness even more acutely. Though he is inherently noble and innocent, his experience is now lapsarian. Christ-like, he attempts to atone for his sin by stabbing the back of his hand with a spike, an act that fails to alleviate his suffering. Pedigree's rejection and harsh judgement of him are painful for Matty; later at the Frankley's Matty experiences unbearable compulsion to express his love for the fair Miss Aylen, but is distressed to acknowledge the sheer impossibility of approaching her. He wanders in the town in search of some "help and healing" for his anguished condition. He looks at the titles of the books inside Goodchild's Rare Books which offer no help, for they are "full of words, physical reduplication of that endless cackle of men"; Matty longs to go "down, down into silence" (47). When he looks at the glass ball in Goodchild's bookstore, he receives a revelation from the numinal world: "It [the glass ball] contained nothing but the sun which shone in it, far away. He approved of the sun which said nothing but lay there, brighter and brighter and purer and purer. It began to blaze...It dominated without effort, a torch shone straight into the eyes" (47-48).

To understand Matty's ecstatic experience, which is later described to him by Edwin Bell as a vision of the "still dimension of otherness in which things appeared or were shown to him" (48), we must turn to

Eliade's definition of shamanism: "the shaman specializes in a trance during which his soul is believed to leave his body and ascend to the sky or descend to the underworld" (Shamanism 5). Matty's initiatory experience of the cosmic source of light and creation resembles a shaman's experience of ascent into heaven. It also implies, as we will observe later from Matty's exploration of darkness, a ritual of descent into the underworld. For the present, his vision of the blazing sun, which is like a powerful searchlight, enables Matty to see the "seamy side where the connections are" (48); it bestows wisdom and stability upon his thinking, making him see the justice of Pedigree's searing accusation as well as the rightness of sacrificing his romantic interest in Miss Aylen. Sitting in the Church, which he finds "empty of the qualities that lay in the glass ball," he weeps, suffering a "whitehot anguish" which "consumed a whole rising future that centered on the artificials and the hair" of Miss Aylen. He realizes that with his repulsive physical appearance, it would be farcical and humiliating to approach a girl. This purgatorial ordeal is a vital part of his initiation, for it results in self-knowledge and acceptance of his destiny. He also understands the impossibility for the time being of healing Pedigree.

The visionary experience with the glass ball is a sign of Matty's election. In many cultures, the notion of election means that some individuals, especially shamans, are distinguished from the group in that their calling has a sacred function of healing their community by enriching its spiritual values. Examples of these shamans from the Bible in particular are: Moses, Abraham, Ezekiel and Paul. Eliade

notes that "shamans are of the 'elect,' and as such they have access to a region of the sacred inaccessible to other members of the community" (7). Shamans are also great travellers, for they often leave behind the historical world of their community or society to venture away in order to receive their spiritual knowledge. Matty leaves for Australia, a continent called "down under," desiring to "go as far as humanly possible" (51), and not knowing the exact purpose of his journey. Even so, his journey becomes a psychic descent into the primitive world of the unconscious, while his return to his own country brings him closer to the task of saving his community from disaster.

Further, as Don Crompton rightly notes, "In his adventures in Australia, one of the main lessons Matty has to learn is the danger of his own literal-mindedness; things are not what they seem" (106). In Australia Matty begins to read and consult an old Bible with wooden covers, the Bible of the Law and the Prophets, and to lead his life according to the Law by refraining from moral and ethical misdeeds. After comparing the old Bible with the Bible in the leather cover he brings with him from England, he throws away the latter. Golding informs us that Matty displays "absolute inattention" to the speech or language of the English and Australian Churches where the priests often comment on the difficulty of "moving from one language to another" and provide explanations that fail to capture his attention; Matty's mind, we are told, has a tendency to retain only that one percent of the language of the chapel and daily intercourse which has the "shiny hardness of stone" (53). Therefore, he is instantly attracted to the old Bible because of its language. As Hetty Clews has observed, "his

literal-mindedness precludes him from understanding either metaphor or equivocation, yet he delights in what Frye has described as the 'hieroglyphic' language of the Old Testament, preferring the Authorized version to the more 'metonymic' Revised Version" (322). That Matty's mind initially responds more to sound than to sense, to images than to their meaning, is evident in his continual recitation of parts of the old Bible.

Because Matty is an ascetic by temperament and painfully aware of his sinful nature after Henderson's death and Pedigree's disgrace, he longs to atone for his sin by giving up marriage, sex and love. In his situation, it is only appropriate that he should follow the instructions of the old Bible whenever he fears for his virtue and chastity, defending it against the temptations of the flesh from Mrs. Sweet's widowed sister and the seven daughters of Hanrahan. He makes many small arrangements for simplifying his life; his behavior in Australia earns him a character reference from Mr. Sweet, stating that he is "hard-working, scrupulously honest and absolutely truthful" (57), qualities of righteousness which make him unattractive to many employers.

Early in the novel, we are told that Matty is highminded even though his "sexuality...was in direct proportion to his unattractiveness" (22). His cosmic vision of the "blazing sun" in the glass ball later on determines his career as a shaman devoted to the practice of asceticism and self-discipline. Haunted by Pedigree's curse, who appears to him even in dreams asking for his help, and tormented by the question, "Who am I," because he is unwanted, unusual and alienated, Matty relies on his Bible for his prayers and for moral

striving. He soon begins to realize, however, that "saying his portions aloud was not the thing to do" (56). His growing awareness of "things moving about under the surface" (55) forces him into the shamanistic role of engaging the threatening powers of darkness and the unconscious:

If things moved about on the surface there was something to be done. For example, there were explicit instructions as to the conduct if a man should defile himself. But how if the thing that moves beneath the surface is not to be defined but stays there, a must without any instructions? Must drove him to things he could not explain but only accept as a bit of easing when to do nothing was intolerable. Such was the placing of the stones in a pattern, the making of gestures over them." (55)

Things under the surface stalk him with numinous terror. As he looks at a familiar constellation in the sky, he senses the wrath that threatens to devour the world of creation: "It was Orion the hunter, glittering, but with his dagger bursting fiery up. Matty's cry stirred the birds awake like a false dawn; and in the silence after they had settled again he understood...the terror of things in the emptiness, the sun moving the witchway, the moon on its head" (56).

These inexplicable happenings are a sign of Matty's calling; his initiation requires descent rather than ascent in order to render visible the threatening emanations from the unconscious. In Shamanism: The Beginnings of Art, Andreas Lommel informs us that to shamanize "means to render the 'spirits' subservient to oneself" (7). Shamans often move away from the historical world and wander in a primordial landscape in order to prepare for descent. Following his impression of

the "fiery jet of Orion's dagger" (57) which points to the north, Matty decides to travel northward in Australia, leaving behind the civilization to wander, like Abraham and Christ, in the wilderness or the desert. The question facing him is no longer one about his individual identity: he does not ask, "Who am I?" (56); rather he comes across the question, "What am I?" without "conscious volition" (60). Though the second question concerns his essential nature, he is further impelled to ask the real question regarding his vocation, "What am I for?" after his painful and life-threatening encounter with Abo. On his way to Gladstone, Matty wanders into the desert without any sense of danger to his life; he loses his way and is extremely thirsty when he meets Abo and asks for water. Abo, who is not an innocent aboriginal but a wicked Harry Bummer, attacks Matty, injuring his groin when he makes the sign of the cross and renders him temporarily impotent. This painful "crucifarce or crucifiction [sic]" (68) forces Matty to consider the question concerning his role. His descent into the underworld is interrupted by this encounter with sheer wickedness, but at least he moves one step closer to an understanding of his role.

During his stay in the hospital, Matty often consults his Bible in search of images and archetypes that express his sense of the threatening destruction. He believes that, like Ezekiel, he is an appointed prophet whose task is to foretell an impending conflagration: "I thought that only me and Ezekiel had been given the way of showing things to those people who can see (as with matchboxes...etc.)" (235). Evidently, Matty reads Ezekiel's prophecy of the seige and destruction of Jerusalem in chapter 4 of the Book of Ezekiel (Crompton 108), and

begins to experiment with his own warning signs of destruction expected in Australia by building a tower of matchboxes and blowing at it till it collapses. Suddenly a big fire breaks out, however, killing some bystanders who used to watch him at work out of curiosity. The incident brings his stay in Australia to an end; the Secretary asks Matty to leave the country. Before he leaves, however, Matty makes one more attempt to journey through the wilderness in search of a place "low down" (72) and with water, a place unvisited by man since the beginning of time (73).

Matty's ritual of descent, Golding tells us, is "all solemnity and method" (76). Matty's elaborate preparation and submergence in water in the utter darkness of the night suggests an initiatory ordeal of which we find several prototypic examples in myth. Eliade tells us that "initiates descend into the depths to confront marine monsters" (SP 135); even Christ's descent into the waters of the Jordan was to bind the dragon Behemoth so that man may have the power to "walk on scorpions and snakes." When Matty elaborately prepares for his dive into the waters, Golding comments that "everything was inscrutable except inside of the man's head where his purpose was" (74). We learn later that ostensibly Matty's purpose is to receive the prophetic signs of the dangers threatening the world; Matty is shown heaving up his lamp into four directions of the compass, willing his "sacrifice of life and limb...to trade everything for the sight" (73). In essence, his action is a kind of dying, a reactualization of the ritual of descent.

Moreover, since Matty emerges from the dark waters shuddering deeply and convulsively, his descent implies his dreadful encounter with

the Beast of the Apocalypse which arises from the sea (Revelation 13:1). Nor is Matty able to recognize this archetypal irruption when he submerges himself in the water; later he calls it a "ghost" (86). That this encounter strengthens Matty and represents in a certain sense his victory over the monster is clear from Golding's comment: "For certainly he moved easily among women as among men...and would not have avoided the Wanton with her cup of abominations in fear for his peace of mind or virtue" (76). In Eliade's terms, the Beast symbolizes the return of the primordial chaos; Behemoth and the dragon of the Apocalypse are the recurring archetypal manifestations of their malefic and destructive influence in the world. The original chaos dragon in ancient myth is called Tiamat in Gilgamesh.

On his return to England, Matty begins to keep a diary as evidence that he is not mad. At midnight he is now being visited by two spirits, one in blue and the other in red, who prepare him for the archetypal role of saving his community. Whenever these spirits appear, he experiences numinous fear and follows their directions, but not without resisting them if only momentarily. Because these spirits are emanations from the numinal realm, his unconscious, they direct him away from his narrow-minded righteousness, his sense of godliness and moral striving, traits of his character imbibed by strictly adhering to the Bible of the Law and the Prophets. His conscious, rational, Apollonian tendency is to insist on giving up "earthly living" (97) by practising severe self-discipline and self-denial, while his unconscious, acting through these spirit visions and dreams, directs him to the path of terrible revelation.

Matty's conviction that he is at the "centre of an important thing" leads him to read the table of Revelation; his literal-minded interpretation of what he reads is that a "FATEFUL DAY is coming by reason of the calendar" (87). He eagerly waits the day of the Last Judgement, thinking that it falls on 6/6/66, because he sees the significance of this day by associating it numerologically with the number of the Beast of the Book of the Revelation. The Beast risen from the sea, and the Beast who is the Roman Empire, was seen as the oppressor of the Christian Church. In the mythic tradition, Tiamat is the Beast or the dragon of chaos, the oldest symbol from the past; it represents the recurring powers of chaos in their malefic aspect in both Darkness Visible and Lord of the Flies.

For Matty, this numerological coincidence, far from being meaningless, forebodes a magical, hidden reality. Matty associates the number with the end of time and a literal afterlife in heaven for those who are incorruptible; he believes in the literal death and resurrection of the dead on the Day of Judgement. Waiting for this day, he makes wave offering and heave offering, following the exact practices laid down in the Old Testament. He gives up food and speech and prays all the time, remembering phrases or lines from the Bible: since the entire world will be transformed "in the twinkling of an eye" (88), he must give up the "carnal and earthly pleasures" which other men indulge in, unaware of the awful Judgement. He keeps an all night vigil--"lest we be taken sleeping" (89)--to enable him to rise to heaven in a state of wakefulness. Matty's preparations imply that his vision is literal and limited; having given up his "pleasures" in the cause of misguided

piety, he even judges others as "carnal men" (96) or ungodly (95). The Churches in England have "no dread anywhere and no light" (88); when he sees a heathen temple built next to the Seventh Day Adventists he is deeply distressed and is on verge of loudly denouncing the town in words that echo Jesus's curse on those who ignore the prophets (it is ironic that he should die saving an Arab child). He decides to give the townspeople in Cornwall one last chance to mend their unrighteous ways by parading the awful number written in blood and pasted on his hat. His warning is unheeded and the Judgement does not happen, leaving him with the "dreadful sorrow of not being in heaven" (89). He repeats the question: "What am I for, I ask myself. If to give signs why does no judgement follow" (90).

The spirits offer no consolation to Matty after his failure to predict the coming of the Last Judgement. He feels disheartened and rejected by the spirits. Some encouraging words from the spirits, telling him that he is at the "centre of things" (91) and that all will be revealed at the appointed time, help him against his fears that he might do some "mischief" (99) to himself. The spirits give him a warning: "Great things are afoot" (91); the precise significance of this warning is not clear to him as yet. Meanwhile, he is asked to throw away his Bible and follow instead the book they hold between them which shows that they worship "THE LORD OF THE EARTH AND THE SUN," the living deity of all on earth, rather than the Lord of the heaven, of an afterlife in Eternity. Matty's problem is his Judaeo-Christian view of history which is linear and insists on the beginning and the end. That is why the spirits advise him that the book they show him is a

repository of eternal and recurring images: "Though every letter of the book is from everlasting to everlasting the great part of that you have learnt by heart is what your condition needs and was laid down for you from the beginning" (92-93). Matty is asked not to think in terms of the beginning and the end but in terms of the "everlasting to everlasting"; thus eternity is very different from a consummation at the end of historical time. The Last Judgement does not mean last in time but ultimate in significance; it is an eternally recurring conjunction of archetypes and history in individual and collective lives. This view corresponds with Eliade's mythic notion that these transhistoric and mythic images were revealed in illo tempore, before the beginning of history. Matty too has learnt about the archetypal images that relate to his condition, but the ultimate mystery about which myth he is "in" and what role he will play there is not yet fully revealed to him. Obedient to his spirits, he is content to wait patiently.

Matty's spirits direct him to eat and drink and regain his strength for the journey to Greenfield where he must find a job at Wandicott House school. He would have preferred to go by train, travelling cheaply, but he is asked to buy a bike instead and use it for his travel. His guiding spirits advise him that "Judgement is not the simple thing you think." In response to his question about what the school children at Wandicott school have to do with his role, they tell him that his redemptive work has to do with a child: "And when you bore the awful number through the streets a spirit...was cast down and defeated and the child was born sound in wind and limb with an I.Q. of a hundred and twenty." Matty does not understand the connection between

this child and the Wandicott school where he has been asked to work. When he meets the Stanhope twins, he wonders whether the word in the book shown by the spirits is child or children; he cannot help himself wishing that his responsibility should have something to do with the Stanhope twins, for he is attracted to their angelic appearance: "They were so beautiful like angels and I was careful to turn my bad side away" (101). His spirits admonish him, however, for wishing to care for the twins and viewing them as "good spirits" (102).

The crossing of the paths between Matty and the Stanhope twins prepares us for the novel's climactic events ten years later when Matty becomes a "victim" of their evil plot to abduct a child for ransom from Wandicott school. The angelic looking twins become completely different creatures. Book two of the novel focuses on their development into terrorists of awful vengeance and fury. Not born as identical twins, they are not only quite unlike each other in appearance but also in their personalities. Yet they are at times complementary to each other: "The twins...were everything to each other and they hated it...they were as different as day and night, night and day you are the one night and day" (105). Though different they are at times in a "rare state of oneness" (110) as demonic adversaries, two halves of the archetype of the negative feminine.³ They are both beautiful and have phenomenal intelligence (129); they appear angelic to the outside world but are fiercely inhuman. The main difference between the two sisters is that whereas Toni, who has "lintwhite hair" (106) and a transparent, thin body, lives entirely outside herself, seeming to disappear somewhere above her head, Sophy, dark-haired and strongly built, lives inside

herself. Toni is practical, coldly indifferent and intellectually inclined toward political causes such as freedom and revolution. Sophy, on the other hand, follows the dictates of the inner self, the "Sophy-thing" within. Both come together as a pair representing the "twin horns" of the Beast of the Revelation (13:11); both act as fierce rivals competing with each other.

In Book two, Golding's focus is primarily upon Sophy's growing recognition of the awful possibilities of darkness within. When Matty meets the twins, they are about to celebrate their tenth birthday, a crucial moment especially in Sophy's development. Sophy wishes to disappear like Toni but inside herself and her vision from the black place inside suggests to her that she has some power over others. As she walks one day with her father, she feels an incestuous attraction toward him but believes that "he had wooed her" (106). She thinks she can make others do what she wants from them but she fails to manipulate her father. She is being drawn into a way of seeing from within that is "like reaching out and laying hold with your eyes...It was a kind of absorbing, a kind of drinking" (108). When she first kills a dabchick with a stone, she understands that her act is "foreordained from the beginning" that it has a stunning simplicity and that it exhibits a mysterious significance beyond mere coincidence.

As she throws the stone at the dabchick, it seems to her that everything in the world, including the dabchick, who moves "inevitably to share its fate" and dies, cooperates to achieve the desired result; it appears to her that things have merely obeyed a silently spoken order, "do as I tell you" (109). Golding appears to confirm Sophy's

sense of her weird power over the phenomenal world; her meetings with Gerry, his fellow-criminals and friend Fido result in their capitulation to her power and suggest mysterious coincidence and fatality unfolding through her designs. She notes that certain things are inevitable and inescapable, and is greatly satisfied to watch the dabchick receive the pre-ordained blow that kills it. Her sense of magic wears off, however, when Toni remarks about the stupidity of the ducklings, but she remains determined to explore further her vision of fated and inward darkness.

Sophy's first experience of the darkness of her unconscious occurs at her Gran's house where at night she finds herself surrounded by "some creature in each room" (112), and soon she sees herself standing at the mouth of a dark tunnel in the back of her head. The experience causes a "kind of shiver" (113) throughout her body, making her wish that she could escape into the daylight world and join the company of cheerful people. Pincher Martin underwent a similar encounter with the demonic dark figure in the cellar that besieged him on all sides. Later, both Sophy and Toni are attacked by a roaring "green hollow" (116) of a sea wave on the beach; the fierce devouring sea wave is reminiscent of the devouring leviathan lurking in the rising and falling sea waves in Lord of the Flies. When the filmshot of the seawave is shown on the television later that day, even Toni with all her innate remoteness and indifference faints at the sight of it. In Sophy's case, these irruptions of numinous terror precipitate a spectral figure at the end of the dark tunnel which "lived and watched without any feelings at all and brandished or manipulated the Sophy-creature like a doll" (124). She surrenders to the irrational wishes and promptings of the self

inside: "You could choose to belong to people, the way Goodchilds and Bells...did by being good, by being what they said was right. Or you could choose what was real and what you knew was real...your own self sitting inside with its own wishes and rules at the mouth of the tunnel" (123). She chooses to fulfill her longings and repudiates the notion of belonging to anyone. Because she is already deeply resentful and angry with her father for rejecting her incestuous advances and for living with an auntie named Winnie, and blames both for forcing her and Toni to live in the stables, she renounces her father: "They weren't anyone's little girls" (122). She tries stealing, which she sees as "right or wrong according to the way you thought" (124), but her attempt does not succeed because the Krishna brothers offer free sweets to her. Stealing, she finds out soon, is boring and unsatisfactory.

On her eleventh birthday, the announcement by her father of his proposed marriage to Winnie enrages Sophy so much that she plans to torment them till they are driven to madness and sent to a mental hospital. At this age, her idea of tormenting Daddy and Winnie is to do something unbearably loathsome and stunningly filthy; when she discovers some old and rotting duck's eggs, she is convinced that the "whole world was co-operating" to see that her wish is realized. When she breaks the eggs on the table next to her father's bedroom, she does not find it quite satisfactory. Later at night, she is possessed by a "passionate desire in the darkness to be weird...Weird and powerful" (126). As she further explores the meaning of weirdness and the dark tunnel in the back of her head, she is overcome by "the deep, fierce, hurting need, desire to hurt Winnie and Daddy" and imagines herself moving into their

bedroom as an invisible, haunting spirit that breaks "stinky-poo" eggs during their sleep and gives Winnie nightmares by simply aiming "the dark part of her head" (127) at her. However, her weird fantasy recoils on her, making her sick and frightened. Again, it is not Sophy's weird power that banishes Winnie from their house but Toni's clever and practical art of exposing Winnie's infidelity.

Through Winnie's transistor, Sophy learns about two ideas: entropy and extra-sensory perception. She finds out that she had already known these concepts; her "experiments in magic...the stinky-poo bit the breaking of rules, the using of people, the well-deep wish...The other end of the tunnel" are all prophetic signs of a universe running down. Despite the failure of her weirdness to torment Winnie and get rid of her, she feels that her "hunger and thirst after weirdness" has been renewed. It is the "Sophy-thing" again that "pushed her, shoved her, craved" (132). If Matty's experience with the glass ball leaves him with a vision of "rightness and truth and silence" (48), Sophy's musings about the dark tunnel lure her into "the impossibilities of the darkness and the bringing of them into being to disrupt the placid normalities of the daylight world" (134). She decides that she would have nothing to do with what the daylight world required of her. The coming of darkness, the running down of the universe, suggest to Sophy a weird, universal necessity which renders meaningless the human measures of rightness and morality as implied by the words "ought" and "must" and "want" and "need."

When Toni, who moves to London and then to Afghanistan, is listed by Interpol as a missing person associated with a drug-smuggling ring,

Sophy becomes envious and astonished by her sister's daring. Believing that her sister must have lost her virginity, Sophy decides on her own sexual initiation and license. The sexual act appears "trivial" and "boring" to her, however; even when she sells her body for deviant sexual "exercises" she finds them only a bit sickening. Nor do these sexual practices rouse the "Sophy-creature to say...I hate!" (139); only the "rounded shape of her own turd working down the coiled gut" excites her hatred. That sex is silly, she tells herself, is only "right in view of how the whole world is running down" (138). She is as yet confused by her discovery that it is not sex that rouses her to weird hatred and rage but the "stinky-poo bit" lodged inside her own body. Sophy's vision is excremental and entropic. When her father learns about her sexual license he suggests to her that she should get married and abandon her ways. Her response, "You're no advertisement for marriage" (140), implies that her sexual freedom is also an act of vengeance against her father's indifference toward her.

Following Toni's example, Sophy leaves Greenfield for London where her job with a travel agency only increases her boredom and frustration. Often she hears a voice at the mouth of the tunnel, saying, "as if I cared" (141), and expressing her cold contempt and indifference toward either sex or life in general. Again, it is during her bored sexual surrender to Roland Garret's clumsy and somewhat ludicrous love-making that she explodes into rage and plunges a tiny knife into his shoulder. It is the sight of his blood that triggers her orgasm: "The feeling from the blade was expanding inside her was fulfilling her, filling the whole room...Unsuspected nerves and muscles took charge and swept her

forward in contraction after contraction towards some pit of destroying consummation into which she plunged" (146). As this consummation celebrates destruction, it reminds her of the extended pleasure she experienced in her childhood while watching the dabchick die by her stone: "The pebble or the knife to the hand. To act simply. Or to extend simplicity into the absolute of the being weird" (147). When she dumps Roland in favour of Gerry in the dirty bar, the two fit each other like the "hand and the glove"; as a "consummate" pair, they are joined in a relationship which suggests both their role in the brutal destruction and their climaxes of love-making. Their union achieves a kind of "pair bonding" (138) which Sophy feels is essential to orgasm; they love together as "filthy" twins in Gerry's dirty flat, participating often in sex which is "experimental, libidinous, long, slow and greedy" (181). Gerry also experiences psychic bondage to the power of the non-historical archetype as incarnated in Sophy; his surrender to her power is evident from his ironic complaints about a dreadful dream: "It's this recurrent nightmare I have, doctor...may I call you Sigmund?--about a disgusting wench..." (174).

Sophy's potentially violent orgasm with Roland Garret gives her a renewed sense of identity and purpose. Marriage with Roland and a job at a travel agency appear to her quite boring and silly; she decides to give up the "silly pretence" (147) of having to live and work as others do, for she must pursue her freedom in accordance with the dictates of her own psyche. She moves in with Gerry, an ex-army officer turned criminal, who works small robberies with Bill, a former soldier. When she learns about Gerry's friend Fido, a physical training instructor at

Wandicott House school where he is in charge of the sons of the oil rich Arabs sheiks, she comes up with her plan to kidnap an Arab child for ransom. She tries to persuade Gerry and his friend Bill to abandon small thefts and instead prepare for an act "so monstrous no one would bother to defend against it" (160). While Gerry appears unwilling to take part in her scheme, which he views as too impractical and risky, she knows she can use her sexual power and stronger will to overcome his resistance.

That Gerry's friend Fido works in Wandicott House school and that she can employ her sexual magic over Fido too are no mere coincidences for Sophy; she explains to Gerry about how a literal-minded and stupid clerk interprets the date 7.7.77 as a coincidence and instead suggests to him that things are part of a deliberate and weird process: "A coincidence comes out of the, the mess things are, the heap, the darkness and you can't tell how...It was the system--but coincidences--more than coincidences--" (166). For her a coincidence is an outcome of cosmic chaos and is manifested in the breakdown of all forms of human and ethical bonds:

"Everything's running down. Unwinding. We're just--tangles. Everything is just a tangle and it slides out of itself bit by bit towards something that is simpler and simpler--and we can help it. Be a part."

"You've got religion. Or you're up the wall."

"Being good is just another tangle. Why bother? Go on with disentangling that will happen in any case and take what you can

on the way. What it wants, the dark, let the weight fall, take the break off--" (166-67)

While describing her notion of weird providence and ominous happenings she surrenders to an unconscious state in which she begins to hear voices and sounds that echo the "disentangling of space and time": "And she was there; without the transistor she was there and could hear herself or someone in the hiss and cackle and roar, the inchoate unorchestra of the lightless spaces." She fails to hear voices from the outside world; Gerry calls but is frightened and alarmed to find that she is not able to answer him. As she comes to consciousness, she learns that she "was someone" (167) other than herself in that state. Gerry too is convinced that Sophy appears "damned weird" (168) and asks her, "Think you are something out of history, don't you?" (169).

During this unconscious state, Sophy desires an outrage, an impersonal rage directed outward at a child, which is her way of fulfilling the powers of chaos. She incarnates the archetypal feminine in the negative phase, bent on an act of devouring that is timeless and recurring. All times past and future and all space appear to collapse and unravel the inescapable re-happening of the primordial chaos. As Sophy notices the interior "nameless thing" that sits at the mouth of the dark tunnel she knows that it had "sat there from everlasting to everlasting, staring out. Now for an aeon at the mouth of its tunnel it stared out" (188), unemotional and indifferent. Sophy's descent into her unconscious implies her capitulation to the primordial image of the devouring Feminine.

The archetypal image recurs in her psychic realm; it reappears from "everlasting to everlasting," has no beginning and no end; its phenomenal and historical manifestation is through Sophy's urge toward terrorist action. When she visits the Wandicott House school, she watches with glee the "edible little boys" (176), longing to see them as victims of her archetypal hunger or blood-lust. She recalls the dreadful Kali figure from Indian myth.

Since Sophy believes that the happenings in the inner, psychic realms and in the outside world imply an uncanny cosmic power behind them, she thinks that she too can exert an uncanny influence and power over others. When Gerry and Bill insist that her plot to kidnap a child is unworkable and impossible, she spellbinds them by a kind of necromancy; she moves the controls of Winnie's radio to a point from where "came the voices of the darkness between the stars, between the galaxies, the toneless voice of the great skein unravelling and lying slack and she knew why the whole thing would be simple, a tiny part of the last slackness." Appropriate to her demonic role, she establishes her unequivocal control over these men and triumphs like a sorceress despite their rational objections: "As if a hand was on them the two men began to discuss the operations they so plainly did not believe in" (173). Winnie's transistor is tuned by her to a frequency, a point between all stations, whence multiple voices or broadcasts create in the minds of these men a sense of confusion and mystery, making it easy for them to accept her suggestion that the plot is simple to execute and a part of the cosmic process.

The voices from Winnie's transistor evoke the primordial image of the great dragon of Revelation uncoiling itself through the cosmos, the red dragon of evil potency under whose malignant and destructive influence Sophy falls. She sees its dreadful, rippling potency arching in her body and pushing ahead like a wave toward darkness and nothingness: "On and on, wave after wave, arching, spreading, running down, down, down--" (167). Her sudden access to passionate desires--often experienced as convulsions arching through her body during orgiastic sex or an encounter with the powers of darkness in the unconscious--either for sexual consummation or violent and destructive "outrage" is indicative of her surrender to the dragon.

Sophy attempts her father's seduction, drawing him toward incest and self-dissolution by offering her body suggestively and pretending to show her concern for his sexual needs. As she sees it, her dark passion for her father is "rooted in the very stars" (184); she desires vengeance on her father for his indifference and betrayal, his failure to woo her, his absorption in chess, and his affairs with the aunties. When her father rejects her with revulsion, she looks forward to other occasions for outrage; her failure leaves her seething with hatred, a feeling that is like a taste of "acid burning." At this moment, she reveals her mythic identity as the Whore of Apocalypse riding the scarlet beast (Revelation 17:3); since red is the color associated with this primordial figure in the Bible, she too has a red scar in her face pressed by a wrinkle in the coverlet of her bed where she lay down exhausted and suffused with the "blood of rage and hatred and shame" after her unsuccessful attempt to seduce her father (188). Only Toni's

unexpected arrival sends tremors of glee through her body as she expects her sister to help her with overcoming the logistic problems of her scheme to abduct the child. As twins they are "going to be everything to each other" (190).

The third section of the novel focuses on the redemptive role played by Matty in saving the child from the horrific deed planned and executed by Sophy and her ring of criminals. The discovery of the terrorist plot comes as an act of Judgement, exposing Sim and Edwin Bell to public condemnation and disgrace. Sim, a bookseller, and Edwin, a school teacher, are elderly men who become Matty's disciples, believing him to be a saintly man in whose company they may recover the vision of the holy and the blissful numen. However, their association with the catastrophic and redemptive events in this section leaves them as bewildered witnesses.

Both Sim and Edwin are in search of redemption, though Sim is not fully aware of his need. Unhappy with his "dull, busy preoccupation with trivialities" (198), Sim longs to recover the truth from "the deep" (199), the dimension of otherness. Despite his attempts to focus his mind on the "First Things" (193), the beginnings of man in paradise, his waking mind is either too distracted by the noise of the jets constantly landing at the London airport or too preoccupied with material and trivial concerns. Once he tells Edwin that they are two "dreary" old men "waiting for--waiting, waiting, waiting" (244). In his waking moments, Sim thinks of the decline of his family business, the indifference of the public toward books in general and toward old and rare books in particular, and the memory of his own shortcomings. At

times, he wonders about his rationalist father's "furtive and obscure motivation" that made him keep a skrying glass, the I Ching and the Tarot cards in the bookshop. His own "furtive passion" is to keep children's books as a "bait for the Stanhope twins" (195). Sim is a rationalist and denies the mystical wisdom and knowledge of the old books in the store; instead his tastes are cultured, literary and romantic; he idealizes in a Wordsworthian fashion the beauty, innocence and the purity of the Stanhope twins without being aware of his illicit passion for them. As an intellectual his beliefs are "many and trivial"; the mere mention of the word "transcendentalism" by Edwin brings to his mind several ideas about the great wheel, the Hindu universe, the life of Jesus, "the recession of galaxies, appearance and illusion," but his belief in these ideas "touches nothing" in him (200). As the President of the local Philosophical Society which has nearly vanished, he once organized a lecture by Bertrand Russell on "Freedom and Responsibility," but his constant reflection on the ideas of his time only leaves him with a sense of emptiness and a burden of self-consciousness. Finally, for Sim, London has become an impossible place where the new cultural groups such as "the Pakis and Blacks, the Chinese" (199) make him feel uncomfortable and often perturbed about the future of England. Edwin admonishes him for becoming a spokesman for the Front: "'Remember we're multi-racial and all religions are one, anyway'" (203)

Edwin Bell, "cultivated, cultural and spiritually sincere" (196) is a seeker after truth and reads with great interest the works of the mystical and occult tradition including the Bhagavad Gita. Religion for

him is not a matter of intellectually held belief, but a deeply felt truth to be experienced in the "absolute silence" (203) of some place that is free from the soughing noises of the jets. Having had a meeting with Matty, he becomes a true enthusiast and a follower, believing that Matty is a "reincarnation of the first Dalai Lama" (199), or a Lama, a spiritual healer with magical powers. With Edwin, Matty communicates through silence and gestures; their encounter has reawakened in Edwin a feeling of the holy: "Right then--the affect was one commonly associated in religious phraseology with the word 'holy.' Well. The light was not of this world." (204). In Matty's presence, Edwin utters a sentence of seven words which he fails to recollect later on, but he is inspired by the "memory of sevenness and a memory of that shape, imprecise as it was" (205). He feels that he spoke "Ursprache," the primal language of man's beginnings: "I spoke the innocent language of the spirit. The language of paradise" (204). Aware that he talks too much at times, he checks himself, saying that his disease is a kind of logorrhoea. He persuades his unwilling friend Sim to join him in search for a place of silence, a place of greenness where they may hold their meeting with Matty. Sim, however, remains sceptical of Edwin's "fantastic nonsense" (206) and even more so when they visit a park together where Edwin claims that he has seen a ball go through Matty's feet miraculously. Sim denies the miracle, calling it merely a conjurer's trick or a bit unusual impression.

The search for the sacred space is one of the primordial yearnings of man, and, in this narrative, it is Edwin who represents this quest in his search for a place of silence. As Sim and Edwin approach their

chosen haunt of silence, which is, in fact, Sophy's place in the stabling at the end of the Stanhope garden, Edwin explains his "crazy idea" to Sim. Water, he says, was holy because man worshipped it and built churches by holy wells; it was "wild, springing, raw stuff," the very source of life. Sim says that for modern man silence is sacred: "And now, as water was then, so something as strange and unexpected and necessary in our mess. Silence. Precious, raw silence" (222). And as Sim and Edwin descend into the Stanhope garden, they have a sense of going "down into the earth" (223), or of "going under water" (227). They experience the "random silence, lucky silence, or destined" (222) silence of that place which muffles the roaring noise of a jet, making it sound like a glider.

At this point in the narrative, Matty's shamanistic role of bringing salvation to his people becomes apparent. He has prevailed upon his former friend and teacher Pedigree to join the small community of his followers although neither Pedigree nor Sim is seriously interested in Matty's purpose in healing them. When Pedigree approaches the door of the stabling, he notices Sim and Edwin and decides not to join them, suspecting that some kind of trap has been laid for him. Pedigree escapes, declaring loudly that he has no desire to be cured. Matty has been attempting to persuade Pedigree to give up his habit and obsession with using a multicolored ball as a bait to lure the children. Shamans, we are told, feel themselves responsible for the psychological or spiritual health of their community; they have an uncanny gift of healing or, as Eliade expresses it, the shaman is "the psychopomp par excellence" (Shamanism 82). Like the shaman who guides the souls during

the ritual of ascent into the spiritual world, Matty assists Sim and Edwin with their ecstatic vision of the holy. When he holds Sim's palm and looks at it, Sim feels an "awareness of his own hand that stopped time in its revolution. The palm was exquisitely beautiful, it was made of light" (231). Edwin, Sim and Matty hold one another's hands in a seance and they hear a "single note, golden, radiant, like no singer that ever was" (232-33). This radiant note is like the trumpet blast of the Last Judgement which proclaims a new beginning and the fulfillment of a promise:

It stopped for a while with the promise of what was to come... That beginning, that change of state explosive and vital had been a consonant, and the realm of gold that grew from it a vowel lasting for an aeon; and the semi-vowel of the close was not an end since there was, there could be no end but only a readjustment so that the world of spirit could hide itself again...reluctant as a lover to go and with the ineffable promise that it would love always and if asked would always come again. (233)

During this trance, they find themselves sustained by the numinal world; their vision assures them with the promise of the coming of a god in their midst. The vision is not eschatological, for it suggests that the cycles of creation and destruction eternally recur. Only Matty learns that in this place of silence their seance is a "protection against evil spirits" (235) which are bent on destructive wrath. He also sheds tears over his failure to include Pedigree in this redemptive vision which might have delivered him from his sin.

The final vision of Matty brings him even closer to his archetypal role in saving his community from the malefic powers of darkness. It begins with his discovery that Sophy had never really lost her engagement ring. He watches her drop the ring and then pick it up, pretending that she had found her lost ring; he sees in her lie a divine portent of something terrible and dangerous. Sexually attracted to Sophy's beauty which appears to be angelic, and confused by her lie which leads him to doubt if Sophy is a "good spirit," he dreams at night of the woman in the Apocalypse with Sophy's face, forcing him to "defile" himself. The chaste and ascetic Matty finds this dream or vision quite disturbing and yet feels no shame over his "sin": "I tried to be ashamed but could not. The finding I can sin like other men" (237). The dream means his joyous reconciliation with humanity in general, for he no longer feels his alien otherness or difference from other men as he did in the past because of the two unequal sides of his face (60). Now he is delighted by the restoration of his sexual potency which he had temporarily lost ever since Abo attacked him in Australia: "I am a man I could have a son" (237). When he listens to the school orchestra play the Seventh Symphony of Beethoven, he dances with joy and abandon in the street. The music echoes the trumpets of the Last Judgement, signalling the imminence of catastrophic events and their conclusion in the defeat of the ungodly and evil spirits who worship the Beast.

Matty records that "between the word book and the word since" he has been shown a "portion of providence" (237). Between the Bible his conscious mind read and remembered and the "book" of revelation his

unconscious mind made him read in the presence of the two spirits at midnight hours and during the dream, Matty became aware of the providential design: "What good is not breathed into the world by the holy spirit must come by and through the nature of men...Behind each was a spirit like the rising of the sun. It was a sight beyond joy and beyond dancing" (237-38). As his voice tells him, however, there is an even darker element beyond the music he has heard: "it is the music that frays and breaks the string" (238).

In the last long entry of his journal, Matty converses with the spirits, asking them about the meaning of the Whore of Apocalypse and Sophy's identity with this image. He believes that his ascetic self-discipline encouraged by the spirits had enabled him to do away with the "root of temptation," but his spirits remind him of his temptation: "We saw how you gazed on the daughters of men and found them fair." As he presses his question further, asking once again about the meaning of the dream, they answer: "Many years ago we called her before us but she did not come." This demonic and archetypal woman clearly reappears at certain critical points in history. Matty's dream and sexual attraction imply her power over physical and psychic realms. In this long vision, the spirits communicate to Matty his appointed task: "Now there is a great spirit that shall stand behind the child you are guarding. That is what you are for. You are to be a burnt offering" (238). During this vision, he seems to have ascended like a shaman into the "lower part of heaven" where he experiences coldness and strangeness. Soon he has a vision of the great spirit "dresses all in white with the circle of the sun round his head." The sun image repeats earlier images of the

sun in the novel including the blazing light in the glass ball and the sunny one half of Matty's face. He is the divine instrument of the white spirit, and his purpose is to save a child "who shall bring the spiritual language into the world and nation shall speak unto nation" (239). Since Wandicott House school is full of princes (Revelation 16:16) and sons of the sheiks and owners of multinationals, it is clear that Matty's journal is the "spiritual language" that will be read by these children when they grow up. In his last entry, Matty addresses the child he is guarding as if he were his son. The meeting with the great spirit reminds him of a similar meeting of Abraham in Genesis. The parallel with Abraham suggests Matty's unshaken faith and obedience of God; moreover, the message from the great spirit also implies that the child's mission is predetermined, for he, like Abraham's son, will fulfill Matty's spiritual purpose. The diary is a witness to the cyclical recurrence of the myth of the Apocalypse; it attests to the mystery of godhead in man and history.

The last recorded vision of the great spirit is a source of great joy from the point of view of the spirits: "There is joy in all the heavens today because the like of this meeting has not been seen since the days of Abraham." The "white spirit" communicates wordlessly the power of God through the sword which "proceeded out of his mouth and struck [Matty] through the heart with a terrible pain" (239). There is a similarity between this spirit and the spirit with the "sharp two-edged sword" in the Revelation of John (1:16). Whereas in Genesis, it is Abraham's son whose sacrifice is demanded, in this vision, it is Matty who sacrifices for his "son." As a divine instrument of the great

spirit, he saves the child from abduction and the wrath of Sophy. Ablaze with fire from head to toe, he rushes toward Bill to rescue the child. He treads the fire of Sophy's wrath and fierceness; though his sacrifice is Christlike, Matty is unlike the Christ of Apocalypse, for he is not wrathful himself but takes upon himself the wrathfulness of the fallen world and its apocalyptic destruction. His death is an eternally recurring act of unselfishness, not a unique sacrifice to atone for man's sins. He is the innocent man among men who accepts his role without questioning it. Far from being a victim of the powers of darkness and wrath perpetrated by Sophy and her followers, he participates in the sacrificial act willingly and recapitulates the self-sacrifice of Christ and other divine beings in history and myth.

Through Sophy's temporary sense of victory over the fire in the school and her subsequent fantasy of consummation by enacting the child's bondage, castration and death, Golding gives us an insight into the cruelty and horror of the deed that represents the "end," the destruction of the world by fire prophesied in the Apocalypse. As the school goes up in flames with the fire of her vengeance or "outrage," she temporarily experiences her wild victory: "The light brightened over the downs. Suddenly she knew it was her own fire...a deed in the eyes of the world--an outrage, a triumph! The feeling stormed through her, laughter, fierceness, a wild joy at the violation. It was as if the light...was a loosening thing so that the whole world became weak and melting like the top of a candle" (250-51). Matty comes into this world by walking out of the fire; he dies when he walks into this fire to save a child. In a sense, his incarnation and crucifixion are

essentially the same event; both fires represent a catastrophic end of the world and yet the end is like a beginning, for Matty's birth and death save the community from disaster. Sophy's triumphant celebration of her destruction turns into a defeat as Matty's burning figure frightens Bill into releasing the child he carries in a sack. When Sophy learns about the failure of her plot, she participates in her own ritual of cosmic obliteration. She imagines the child bound to a chair with ropes and completely helpless in her bondage, and thrusts a knife deeper and deeper, making him bleed to death, until she experiences the fulfillment of her burning desire for annihilation and plunges into the darkness of the "black sun" (252). As a castrating, death-dealing woman she assumes the devouring and negative character of the Great Mother. However, this horrific "end" also represents a visitation of the divine wrath on her; when she learns that her scheme has failed and returns to her normal consciousness she begins to understand "how she had torn her cheeks and how there was hair in her hand and how there was nothing else, not him nor them nor her but a black night with a dying fire over the crest of the downs" (253). The ungodly and vengeful victimizer becomes the powerless victim, utterly defeated and fallen into nothingness.

As the trial of the terrorists begins and the film of the seance in which Matty, Sim, and Edwin participated is shown on the television again and again, both Sim and Edwin experience the Judgement in their public disgrace; for as Sim says, the "real ruin, the real public condemnation, was not to be good or bad; either of those had a kind of dignity about them; but to be a fool and to be seen to have been one--"

(255). Immediately before Matty's death, Sim and Edwin Bell had waited for Matty in Sophy's den for a meeting that never took place. They failed to act when they discovered that their favorite place of silence had been transformed into an underworld of crime. When they entered the place, Sim observed Sophy sitting in the dark, looking monstrous with "black eye-hollows and Hitlerian moustache" (243). Immediately after Sophy left, Sim even discovered the chair and the ropes in the cupboard which lead him to think of sexual bondage and private sexual games. His romantic view of the innocence and purity of the Stanhope girls is rudely shaken when he comes close to discovering the truth about Sophy's place which with its "silence but also its dust and dirt and stink," and pink color suggests to him the "brothel image" (247). Both Sim and Edwin are not sufficiently alarmed to act before Matty dies; later they realize their spiritual blindness. Sim knows that they cannot pretend their innocence and, therefore, admits his guilt: "Nevertheless I am guilty. My fruitless lust clotted the air and muffled the sounds of the real world" (257). He learns that his beliefs in history, equality, freedom, justice, and the unique individuality of personality are absurd and third-rate; he is shocked to watch Toni, who has escaped into Africa, broadcast on the television in her "silvery voice about freedom and justice." Having witnessed the non-human terror of the Stanhope twins, he is disillusioned and bewildered: "we're all mad and in solitary confinement" (261). Only the thought of Matty's diary which has been handed over to Mr. Justice Mallory gives him some hope that the "partitions" between people--a view implied in the title of the third

book, "one is one"--will be broken by the truth that Matty's diary and life illustrate.

The Last Judgement is not an enactment of a prophetic event in some more or less foreseeable future, but is a recurring event in history and individual life that brings about a collective or individual deliverance from sin. To say that the final catastrophe puts an end to history as in the Revelation of St. John and other apocalyptic writings is to imply the undoing of the fall at the end of time. The end is like a beginning, however; it returns us or an individual to a state of eternity and beatitude. Sophy's destructive wrath recapitulates the apocalyptic destruction of the world; although her terrorist rage which seeks to plunge the world into darkness and death by fire or slaughter ultimately fails to achieve its purpose, her action does destroy the good and noble Matty who fails to escape unharmed. Yet Matty's death is a redemptive act that saves the child whose mission is to renew the world by bringing the "spiritual language" of man's redemptive connection with the gods in the unconscious. Matty's surrender of his self to the "white spirit" of the numinal world restores stability and order in Greenfield. Moreover, in the last scene of this novel, Matty returns from the dead to deliver Pedigree from his bondage to sin, an event that corresponds with the restoration of the dead and the living.

Golding's emphasis on apokatastasis, the act of universal restoration or renovation, grows out of his preoccupation with the myth of the eternal return, the cyclical repetition of universal destruction and re-creation of the cosmos. Though Golding does not promise a

general and decisive apocalypse after which all things will be made new and live in eternity, he does imply the possibility of a partial restitution of a sinful or guilty individual. In his discussion of the myth of the eternal return, Eliade suggests that the catastrophic destruction will be inevitably followed by a paradoxical regeneration of the cosmos or purification of humanity. Golding's last scene demonstrates the validity of this mythic notion by revealing to us the apocalyptic consummation--the burning up of Pedigree's sin--when Pedigree in a vision encounters Matty, returning from the dead to save him from his desperate affliction. Among the Jews, this messianic restoration of sinful humanity is the parousia or the "day of the Lord." Paul communicates the ineffable nature of the experience of parousia: "we who are alive shall join them, caught up in the clouds to meet the Lord in the air. Thus we shall always be with the Lord" (I Thess. 4:17). A similar archetypal moment of union with the deity is represented in Paul's description of the resurrection of the living and the dead (I Cor. 15:42-58), a moment in which those who die will be reunited with Jesus, raised and transformed into a spiritual body of incorruption. In Pedigree's vision, Matty's arrival from the dead is a fulfillment of the promise of Christ's coming.

In Greco-Roman cosmological speculation, the conception of apokatastasis refers to the return of the stars to their original position after a cosmic cycle temporarily obscures the planets, the sun and the moon. Eliade explains that the archaic cultures hold the view that apocalyptic "catastrophes are caused by planetary deviation... while the moment of the meeting of all the planets is that 'perfect

time'...that is, of the end of the Great Year" (122). Matty's experience in Australia when he looks at the "familiar constellation" in the sky suggests the weird obscuration of the sun and the moon by the darkness: "It was Orion the hunter, glittering but with his dagger bursting fiery up...he understood...the terror of things hung in emptiness, the sun moving the witchway, the moon on its head" (56). While this image evokes the mythic notion of downward cycle which implies that black and evil days are ahead, Matty begins to hope for universal resurrection of the dead; he waits for the promise that "in the twinkling of an eye" (88)--a phrase from I Cor. 15:51-52--the dead shall not perish but be transformed at the end by the Judgement of Heaven. The awaited hour of salvation when the cosmos returns to its primordial stability, when the sun and the moon emerge from the blackness and begin to shine again, is the moment of apokatastasis revealed in the last scene. Pedigree's encounter with Matty is not only a last judgement from Heaven but also the dawn of a new day.

As Pedigree walks up "the long hill to the paradisal, dangerous, damned park where the sons of the morning ran and played" (262) carrying his multicolored ball to seduce one of the boys, he is overcome by the breathlessness of age and suffers a heart attack. He remembers the sorrowful moment in The Iliad when Priam refers to his helplessness in old age and pleads with Achilles to return the body of his dead son for burial. Clearly, Pedigree, though he is attempting to seduce the boys in this paradisal garden which is also a place of man's damnation, is reminded of dead Matty as his son. Moreover, it is Pedigree's awakened love for Matty after his sacrifice that prepares him for his redemptive

meeting with him. During his last moments, his heart pounding hard for more air to sustain it, he sits down for a rest, warming himself in the bright sunshine. Then he finds himself floating in a "sea of light" (263), surrounded by sunlight on all sides. There Matty seems to approach him, "wading deep in gold" (264); no longer is Matty the ugly boy whom Pedigree had shunned and blamed for all these years. Pedigree admits that it is Matty who really loved him and sought after his redemption by taking his ball from him several times in the past.

Pedigree accepts the truth that he has become a contemptible, ugly figure of an old man and he seeks help from Matty to rid him of his illness: "And you know about the last thing, the thing I shall be scared into doing if I live long enough--just to keep a child quiet, keep it from telling--that's hell Matty, that'll be hell--help me!" At this point, Pedigree's experience recapitulates the encounter with the "Lord in the air":

It was at this point that Sebastian Pedigree found he was not dreaming. For the golden immediacy of the wind altered at his heart and began first to drift upwards, then swirl upwards then rush upwards round Matty. The gold grew fierce and burned. Sebastian watched in terror as the man before him was consumed, melted, vanished like a guy in a bonfire; and the face was no longer two-tone but gold as the fire and stern and everywhere there was a sense of the peacock eyes of great feathers and the smile round the lips was loving and terrible. (265)

The elements of wind and fire in this experience suggest the purgatorial fire of heaven that raises the dead into an incorruptible form.

Pedigree the man dies, holding tightly his brilliant ball of sin and corruption; his dying action reminds us of the dead Pincher gripping the rock of sin and egotistical greed. Here, however, Pedigree's ball is taken away from him by Matty who utters silently the word "freedom" which signifies the deliverance of man from his sins. Pedigree dies as a soul in bliss; in his last moments he hears Matty's language of the spirit and is reconciled to him in love, as father to a son, as man to the gods. Pedigree's dying vision demonstrates the mystery of sevenness, the sounding of the last trumpet which in the Apocalypse and Thessalonians promises the coming of the savior who urges us to put on the spiritual body, enabling us to strengthen ourselves in virtue and recover the beginnings of Adam in paradise.

Significantly, Matty's arrival after his blood-sacrifice suggests not the Christ in the Second Coming but Queztalcoatl, the savior as the feathered serpent, awaited by the Aztecs. The mystery of the sacrifice of the god and his return is older than Christianity and is one of those mysteries on which the Apocalypse is based (Lawrence, Apocalypse 99). In this last scene, Matty comes wading "waist deep in gold," and his face, lit by the golden light of the fire, reveals the "peacock eyes of great feathers" (265). As the divine being with the great feathers, risen in his cosmic role of the savior, Matty returns after his self-immolation for the sake of a greater resurrection of humanity.

NOTES

¹I am indebted to Clews for her suggestion that the syllable "rove" in one of Matty's names implies the spirit (wind).

²Clews provides a useful discussion of the significance of Julian Jaynes's theory of the "bicameral mind" to an understanding of Matty's development.

³Clews agrees with Lawrence's statement on the image of the feminine in the Revelation: "In this section of his exegesis Lawrence identifies 'this great woman goddess' with the Magna Mater of the Romans, seen in her other aspect as the Scarlet Woman, and falsely split by the Christian apologists into virgin and harlot" (329).

Chapter Nine

Rites of Passage

William Golding's Rites of Passage (1980) is based on an episode in Elizabeth Langford's Life of Wellington (Gregor and Kinkead-Weekes, "The Later Golding" 111). The incident, which occurred in 1797, describes the death of a chaplain on a British ship after he got drunk and walked stark naked in the company of sailors, singing bawdy and ribald songs. Overcome with shame when he was later informed of his indecent behavior, he shut himself up, refusing to eat or speak to anyone, willing himself to death. In Golding's words, the clergyman's death was "so horrific that I had to invent human circumstances to make us understand how a man could die of shame" (qtd. in Gregor and Kinkead-Weekes 112). His novel focuses on a parson's death from shame in the social and historical setting (the fictional events occur between 1812 and 1813) of an early 19th-century warship carrying English passengers to Australia. The social microcosm of the ship's passengers represents the macrocosm of English society and its stratified class structure. Commenting on the parson's fall and death, Golding notes: "he is led astray by his own faith in the social pyramid. The great thing in Colley's life is that he has hitched himself up a little bit in the pyramid beyond his origins. The terrible thing for Colley would be to fall below that, and of course he does, with a crash. And that is the end of him" (Baker, "An Interview" 164). Colley's death results from his sense of the loss of the dignity and authority that he thought was appropriate to his priestly status because he had participated in drunken revels with sailors and commoners during the "make and mend" activities.

Viewed from a social perspective, and as confirmed by the narrator Talbot, Colley's fall from his newly acquired status is a fall merely in "social terms" (104); according to Talbot, Colley's actions betray his peasant origins despite his attempts to demand respect for his higher social status as a priest. When viewed from a perspective that is not historical and social but archetypal and mythic, however, Colley's fall and death are "horrific" not merely because his undignified behavior brought disgrace to his status in society, but because there is something archetypal and recurring in his death. Colley becomes a natural and inevitable victim of an archaic rite of initiation, a rite of passage reminiscent of the fate of Pentheus in The Bacchae, of Polyphemous in the satyr-play Cyclops, and of Orpheus in The Metamorphoses. To understand the "mystery" of Colley's death and the brutal violence to his dignity during the crossing-the-line ceremony and the "make and mend" activities, we have to go beyond the narrator's limited social and historical perspective and focus on Golding's non-historical, mythic purpose.

Golding denied another possible aspect of the novel's historical perspective when he was asked in an interview whether Rites of Passage is a literary fable, dramatizing the Augustan (Talbot's) versus the Romantic (Colley's) mentality. He rejected the notion that the novel aims at depicting the historical transition between two eras or two representative views of the world. Instead, he pointed out the significance of the title to the meaning of his narrative:

I think the passage in the wider sense is simply rites de passage, it is growing up and growing old. I mean the

initiation rites are part of the rites of passage, are they not, and Talbot is going through a rite of passage, he is growing up. He doesn't realize it because he thinks he's grown up already, but he's not. And poor old Colley fails to make the grade, but he too goes through a rite of passage. It's much like the ceremony of crossing the line really was. After a boy had been through that he was then accepted as a sailor. (Baker 162)

Consequently Golding's sea story makes no bows in the direction of past literary stereotypes and conventions; the narrator Talbot writes that it contains "never a tempest, no shipwreck, no sinking, no rescue at sea ...no thundering broadsides, heroism, prizes, gallant defences, and heroic attacks!" (277-78). Instead, it is an archetypal journey of initiation, the passage or transition from infancy to adolescence, or from adolescence to adulthood and maturity.

Eliade's definition of the nature and purpose of all archaic initiatory rites is central to Golding's novel: "These 'transition rites' are obligatory for all the youth of the tribe. To gain the right to be admitted among adults, the adolescent has to pass through a series of initiatory ordeals: it is by virtue of these rites, and of the revelations that they entail, that he will be recognized as a responsible member of the society. Initiation introduces the candidate into the human community and into the world of spiritual and cultural values" (Rites and Symbols of Initiation x). In Golding's novel, both Talbot and Colley undergo initiation through pre-historic rites that, on the one hand, expose their profane social and historical orientation and, on the other, evoke the timeless archetypal realities and archaic

symbols. Jane Ellen Harrison notes that primitive rites are, in effect, rites of tribal initiation and that their objective is the "edification of juniors" (Themis 17). She argues that in the ceremony of initiatory death, the feigned killing of the child, the boy dies and comes to life again: "till he has utterly 'put away childish things' he cannot be a full member of the tribe...At and through his initiation the boy is brought into communion with his tribal ancestors; he becomes socialized, part of the body politic. Henceforth he belongs to something bigger, more potent, more lasting than his own individual existence: he is part of the stream of the totemic life, one with the generation before and yet to come" (19). Clearly then, the purpose of the initiatory rites is to deliver instruction in the primordial gestures of the ancestors and the sanctity of tribal duties and customs.

Thus it is also that the passage from childhood to adolescence is marked by rites of initiation, of death and resurrection. An initiand is asked to surrender his unique individuality, pass beyond the profane, historical condition (an act of initiatory death), enter the realm of the sacred and assume the archetypal hero's creative role. The rite constitutes rebirth and confirms the archetypal role of the ancestor in the society of his time. Harrison adds: "As Monsieur van Gennep has well shown in his suggestive book [Les Rites de Passage], the ceremonies that accompany each successive stage of life, ceremonies i.e. of birth, of marriage, of ordination as a medicine-man, and finally of death, are no less than the ceremonies of adolescence, one and all Rites de Passage, ceremonies of transition, of going out from the old and going in to the new" (20). All rituals of initiation, whether they refer to

the ceremonies of adolescence or to the ordination of a priest/shaman/medicine man, are, as Eliade has further shown, the primitive man's attempts to share in the creativity, the fertility of the great ancestor, the archetypal hero, be it a priest or a human leader. This non-historical perspective allows the writer to suggest the pattern of the "eternal return"; the primordial acts and gestures of the ancestors are glimpsed in a temporal individual and his contemporary social setting. Initiations evoke the primordial sacredness that lies behind human events and social customs and confer on the individual a social status appropriate to the role of the archetypal hero or ancestor.

Both Talbot, Golding's narrator, and Colley the priest are on an initiatory journey that exposes the "adolescent" nature of their responses of heart and mind. Both reflect the limitations of their social and historical orientation and the naivety of their religious beliefs. Talbot's journal unconsciously records the prejudices of a young, arrogant aristocrat, but it also shows his enhanced understanding of the felt obligations toward his community. He quickly learns about his social prejudices and the limited sympathies of his class and upbringing; but, more significantly, he begins to understand the non-intellectual and emotional response evoked by the naval rites and the social imperative that is implicit in naval customs and abstract concepts such as "duty," "privilege," and "authority," as also behind Platonic notions of "Justice," "Fair Play" and nobility. In his case, the rite of passage means responsibility and maturity, social, moral and intellectual.

Even so, his understanding of the cultural values and ancient symbols remains partial and incomplete. The authorial perspective supplements his developing understanding through various indirect means. Talbot's unconscious allusions act as the author's directives within the narrative; moreover, other characters are vehicles of the author's perspective on Talbot's and Colley's behavior on the ship. For instance, Lieutenant Summers instructs Talbot on the ideal of "noblesse oblige" and demonstrates the Platonic "original" (archetype) of the nobleman through his actions; similarly, the artist Brocklebank through his painting evokes the icon of the human and divine leader in Lord Nelson, and Miss Granham comments on the archetypal role of the shaman.

In contrast with Talbot, Colley begins his journey in "adolescence" or naivety and dies in that same state, unable to overcome the fatal shame of the revealed aspects of his Shadow previously unknown to him. His diary is a text of self-revelation as it is also a record of the initiatory experience of numinous terror; as I have already noted, his death after his participation in the sailors' revels recapitulates the fate of Pentheus, Polyphemous and Orpheus. In drama as in myth, the Dionysiac maenads or revellers participate in a ritual of initiation and purgation. Talbot draws a parallel between the theatrical performance and the events surrounding Colley's humiliation and death; Colley's farcical performance during and immediately after the "make and mend" celebrations is a source of "entertainment" for the assembled spectators on the ship's deck, but his death introduces the tragic element in the ship's theatre: "It is a play. Is it a farce or a tragedy? Does not a tragedy depend on the dignity of the protagonist? Must he be not great

to fall greatly? A farce then, for the man appears now a sort of Punchinello. His fall is in social terms. Death does not come into it. He will not put out his eyes or be pursued by the Furies--he has committed no crime, broken no law" (104).

Colley's frolicsome activities among the sailors remind us of the ludicrous antics of the chorus of satyrs and its leader Silenus in Cyclops, a satyr-play which is a burlesque treatment of a serious subject from mythology (Homer's Odyssey); in this play the sailors' leader Odysseus blinds the drunken Cyclops (overwhelmed by wine and thus subjected to a mock initiation into the mysteries of Dionysus) through his cunning and plays callous jokes at his drunken behavior. It is difficult not be reminded of Oedipus who tore out his own eyes; Cyclops combines the pathetic and the comic elements. Similarly in Rites of Passage, Colley's fate "glowed with a significance that was by turns farcical, gross and tragic" (276).

The sorrowful/tragic and the farcical/grotesque, the serious and the burlesque elements of Colley's ordeal on the ship and of his "contest" with the captain and the sailors echo the primitive phase of ritual and initiatory actions during ancient festivals. In ritual, tragic and comic elements are not distinct; in fact, Greek tragedy, comedy and satyr-play all have elements of the Dionysiac ritual. In Harrison's words, "Art is in fact but a later and more sublimated form of ritual" (Ancient Art and Ritual 225). Further, Gilbert Murray has shown that the "forms of tragedy retain clear traces of the original drama of the Death and Rebirth of the Year Spirit" (342). In the cult of Dionysus, the sacred ritual enacts the drama of the god's death and

resurrection. Greek tragedy develops the solemn, sorrowful ritual of the god's or the hero's death while comedy incorporates the joyful aspect of the god's rebirth. Further, as Murray has suggested, "The satyr-play, coming at the end of the tetralogy represented the joyful arrival of the Reliving Dionysus and his rout of attendant daimons at the end of the Sacer Ludus" (344). Thus the Dionysiac ritual develops into divergent forms of drama: tragedy, comedy and satyr-play. Moreover, in its obscenity, hilarity, satire and joyful ending, a satyr-play closely resembles comedy.¹

The Dionysiac ritual was celebrated at the ancient spring festival of Anestheteria where participants dressed up as satyrs, silens, pans and nymphs to reenact certain purifications and initiations; in Murray's words, "Satyrs are...the rout of Dionysus, especially associated with 'initiations and hierourgiai'" (344). In some rituals, the dancers, calling themselves Goats/Rams and Satyrs, performed in the phallic ritual of Dionysus that included "satirizing" persons whom they had fixed upon as victims (Seaford 5). Also, as Jane Ellen Harrison informs us, the periodic festivals such as the Carnival and the Saturnalia imply "a complete upset of the old order, a period of licence and mutual hilarity and then the institution of the new" (Themis 507). The purpose of these ancient public rituals and festivals is an evocation of sacred time and communication with the divine (Dionysus), whose birth signals the annual regeneration of the cosmos (Eliade, MER 51-92). During the public festival, the living and the dead, the flesh and spirit become one; it is a condition conceived as primordial chaos from which the sacred time of creation emerges. Chaos returns as sexual taboos and

other restrictions are abolished, power and sanctity are parodied (in Saturnalia); licence and the orgiastic element are common in this ritual/festival.

The crossing-the-line and make-and-mend activities of the sailors and the commoners, which parody the parson, the authority and the discourse of the Church, exhibit the elements of the satyr-play, the Dionysiac ritual and Saturnalia. Bakhtin places his concept of the carnival within the same category of communal activity as the Saturnalia and festive rituals of the past. According to him, the carnival is a ritual social event in which people mock and deride the voices of authority: the ruler, the Church and the law. Even as it calls into question the official discourse, the carnival laughter and parody promote communal revival and wholeness: "Carnival laughter," he writes, "is the laughter of all the people...it is universal in scope; it is directed at all and everyone, including the carnival's participants. The entire world is seen in its droll aspect, in its gay [sic] relativity....This laughter is ambivalent: it is gay, triumphant, and at the same time mocking, deriding. It asserts and denies, it buries and revives" (11-12). Bakhtin's description confirms the mythic notion that carnival rituals suggest the communal rite of passage from chaos to cosmos; they purge impurities and institute a sense of communal wholeness. In Colley's case, the sailors' ceremonies mock his corruption and the failure of the Church's otherworldly discourse to renew the community; the ritual may be appropriately tragic for the flawed individual, but it fosters a larger unity and reinforces the

sacred symbol of authority and its source in the divine, including its phenomenal representatives, the King and the ship's Captain.

The expulsion and death of the tragic hero in early Greek drama correspond to the ritual of expulsion of Death or Winter, an event implying purgation of impurities and corruption prior to the regeneration of the cosmos, that is, the mythic time of creation. The essential characteristic of the seasonal festivals is the rite of initiation, the passage from the old to the new, from history to myth, death to life, chaos to cosmos. However, as those rituals deteriorated into mere habit, mechanical repetition and mere entertainment during public festivals, they paved the way for the emergence of theatre and drama in the modern sense, aimed at entertainment rather than renewal, spectatorship rather than participation. Talbot's journal reinforces this notion of Colley's drama as "entertainment," but Golding's purpose is to suggest that the original Dionysiac ritual of purgation and initiation is essential to an understanding of the events leading to Colley's death.

In Rites of Passage, the society aboard an early nineteenth-century ship represents a living entity defined by Theodore Gaster as topocosm. He notes that the objective behind seasonal rituals of a primitive society is periodically to revive the topocosm. Time and place are important to the mythic narrative as they are to the realistic novel; but in a mythic work, events and characters of a particular time and place are subsumed within an initiatory context which transvalues time into tempus and place into locus, thereby evoking the sacred topocosm: "The essence of the topocosm is that it possesses a twofold character,

at once real and punctual, and ideal and durative, the former being necessarily immersed in the latter, as a moment is immersed in time. If it is bodied forth as a real and concrete organism in the present, it also exists as an ideal, timeless entity, embracing but transcending the here and now in exactly the same way that the ideal America embraces but transcends the present generation of Americans..." (Thespis 4-5). The initiatory rite of seasonal and annual renewal seeks to rid the community of its impurities or defilement; for a topocosm to replenish its corporate vitality, it must expel or exorcise all evil influences, physical as well as moral. Thus it is that a temporal individual reenacts the role of the great ancestor, because he is the representative of the communal and topocosmic vitality: "What the king does on the punctual level, the god does on the durative" (6). Being the king's representative on the ship, the captain in Rites of Passage becomes the symbol of topocosmic order.

As said earlier, Talbot's journal reveals that he begins with a social and historical attitude to reality, a view typical of an enlightened eighteenth-century nobleman. Just as in Melville's White-Jacket, subtitled "The World in a Man-of-War," the social prejudices and the rigid stratifications of those on board the battleship reflect the state of society itself, similarly in Rites of Passage, the life of the warship is a microcosm of the British class structure and its immutable divisions. The passengers are divided into ladies and gentlemen living in the cabins, and the common people, the "emigrants," and the sailors, crowded into the forecastle. A white line separates the two classes of people, and only sailors and the imprudent Colley cross this line. The

captain occupies the quarterdeck. Talbot, who is more than usually conscious of the "infinitesimal gradations" (41) separating people, is the only well-educated nobleman on the ship. He begins his journal with an appropriate servility expressed toward his godfather who has got him a job as an assistant to the governor: "You have set my foot on the ladder and however high I climb--for I must warn your lordship that my ambition is boundless!--I shall never forget whose kindly hand first helped me upwards" (10). His ascent on the social ladder comes naturally to him because of his birth into a noble family, and he prays that he might prove worthy of his godfather's generosity which he believes will pay off abundantly in the future: "Do their lordships not realize what a future Secretary of State they have cast so casually on the waters? Let us hope that like the Biblical bread they get me back again!" (14). He thinks that his high status allows him an uncommon privilege over others of lower and middle station and he asserts his position to his advantage with arrogance and insensitivity toward others. It is important to understand the kind of man to whom Golding assigns the task of narrating Colley's fate.

Talbot's first act of exercising his privilege is to challenge the authority of the captain. Finding that his cabin stinks like a "sty" and is unsuited to his status, he decides to complain about it to the captain. Not knowing that the passengers are to come to the quarterdeck only by invitation, he approaches the quarterdeck to introduce himself to the captain and to let him know his position. When he observes that the captain greets him discourteously and is ready to strike him, he checks the captain's rage by mentioning his godfather's name and notes

with satisfaction the effect of his naming of high connections: "what a silver-mounted and murdering piece of ordnance a noble name was proving to be among persons of a middle station!" (31). Rather than admitting his error, though committed unwittingly, he complains about the captain's "ignoble despotism" (30). Talbot's encounter with the captain allows him to leave the quarterdeck with dignity, since he avoids being the object of the captain's bad temper and the humiliating punishment for an infraction of the orders. This encounter allows him to assert his position successfully and puts him in good humor, though it leaves the captain feeling powerless and irritated by Talbot's trespass and allusion to higher connections. Talbot congratulates himself on his manipulation of the captain: "In politics do we not attempt to use just sufficient force to achieve a desired end?" (32). Only later does he learn how disastrous the consequences of his actions have been for the parson.

Talbot's social prejudice is expressed in his contempt for the lower classes and his appreciation of others mainly because of their high birth and upbringing. His contempt is especially reserved for Colley because he "has stepped out of his station without any merit to support his elevation," a fact he observes in Colley's physique, speech, manners and "greasy obsequiousness" (126). For Talbot, Colley is the living proof of Aristotle's teaching: "There is after all an order to which the man belongs by nature though some mistaken quirk of patronage has elevated him beyond it...Indeed, his schooling should have been the open fields, with stone-collecting and bird-scaring, his university the plough" (67). He echoes the same thought when later the drunken parson

sings lewd songs with the sailors: "A peasant, born to stone-gathering and bird-scaring, might have picked them up under the hedge" (115).

While he believes that he is able to see through Colley's outward appearance, we see him make embarrassing mistakes in his judgement of others' backgrounds. He concludes that Lieutenant Cumbershum is a gentleman because he holds the king's commission while, in fact, he is a commoner as his manners suggest. His most serious mistake is to regard Lieutenant Deverel, a nobleman by birth, as an "ornament to the service": "Mr. Deverel's speech and manner, indeed everything about him is elegant" (53). Later he revises his opinion when Deverel's conduct on the ship "illustrates the last decline of a noble family" (268). Indeed, having abandoned the archetypal role of the noble ancestors, Deverel is the profane descendant, confirming the validity of the mythic conception that history is a decline.

Further, when Talbot mistakes First Lieutenant Summers for a gentleman, he is embarrassed to discover that Summers has risen from the rank of a common sailor. He offers Summers condescending congratulations on his ability to imitate "to perfection the manners and speech of a somewhat higher station in life than the one you were born to" (51). Contrasted with Deverel, in whom true nobility has declined, Summers expresses his passion for justice, duty and fair play, and emerges as "the person of all this ship who does His Majesty's Service the most credit" (124). He illustrates the "original" (268) of a nobleman; in the Platonic sense the word "original" signifies the archetype of the "Good Man." He protests against the rigid social distinctions in British society which are based on man's origins by

birth and upbringing: "In our country for all her greatness there is one thing she cannot do and that is translate a person wholly out of one class into another. Perfect translation from one language into another is impossible. Class is the British language." Talbot, however, has learnt from Summers's example that true nobility can transcend historical and social barriers to man's elevation and that translation from one class to another is possible; he tells Summers that he is a "gentleman" (125) in the original sense of the word, meaning a noble man. Summers, a commoner by birth, becomes Talbot's patron and guide.

Talbot's initial view of the role of religion and its rites indicates his naivety. He tells Cumbershum that it is fortunate that the ship has a parson on board to perform "all the rites from the first to the last." He views rites as meaningless and empty ceremonies performed by a priest at important social events such as birth, marriage and death. Nor does he understand the power of superstition when he learns from Cumbershum about the sailors' belief that the parson's presence on the ship is a sign of bad luck. Moreover, when Cumbershum informs him about the captain's atheism and unwillingness to have a parson on the ship, Talbot defends the church's representative, arguing that the superstitious sailors "require the occasional invocation of Mumbo Jumbo" (21).

He has a vague notion that the church supports order in society: "How is order to be maintained? You take away the keystone and the whole arch falls!" The church is merely a means of keeping the unthinking masses loyal to the state or the king: "But sir--Just as in a state the supreme argument for the continuance of a national church is

the whip it holds in one hand ['the threat of hell fire'] and the--dare I say--illusory prize [the promise of heaven] in the other, so here." He further argues with Cumbershum about the need of order on the ship: "Your crew is not all officers! Forward there, is a crowd of individuals on whose obedience the order of the whole depends, the success of the voyage depends!" (22). Cumbershum responds that the sailors and the common people pose no threat to the authority of the king or of his representative, the captain. Ironically, it is Talbot who strikes at the captain's authority by exercising the privilege of his position and it is the parson who evokes the threat to the success of the voyage in the minds of the supersititious sailors.

Not until he observes the procedures of a naval ceremony known as "shooting the sun" does Talbot have some understanding of the feeling and the sanctity evoked by this "rite." The entire operation in which the midshipmen wait on the sun to climb up the sky and measure the angle with their theodolites to their faces is accorded a silent attention and respect such as they [the common people] paid to the solemnest moment of a religious service. You [his godfather] might be inclined to think as I did that the glittering instruments were their Mumbo Jumbo...[but] I came as near as ever I have been to seeing such concepts as "duty," "privilege," and "authority" in a new light. They moved out of books, out of the schoolroom, and the university into the broader scenes of daily life. Indeed, until I saw these fellows like Milton's hungry sheep that "look up," I had not considered the nature of my own

ambition nor looked for the justification of them that was here presented to me. (38)

Talbot's allusion to Milton's "hungry sheep that 'look up'" is an incomplete quotation; in Lycidas Milton laments the failure of Christianity to satisfy the emotional needs of Christians: "The hungry Sheep look up, and are not fed" (123). Talbot's error in alluding to Milton suggests, in Golding's view, his misunderstanding of the role of religion and his own vocation. Religion is an expression of an emotional response by a collective or a community. The naval operation is a sacred rite because it commands reverence and silent respect among those present and watching it; it is this feeling that lies behind the sanctity and force of concepts such as "duty" and "authority" in a community; and, for a nobleman desiring to be a human leader, it implies his social obligation and responsibility. The sailors' and the common people's faith as expressed in this ceremony is the cornerstone of the king's and the captain's authority on the ship. The naval "rite" proves its efficacy and shows that the navy operates from older principles of order which are enshrined in the "customs of the service." The captain's Standing Orders, which include the rites, practices, taboos and directions regarding the behavior of the sailors and others on board the ship, have all the force of holy writ. The Royal Navy still upholds the symbols of divine authority on the ship. When Talbot hears Mr. Taylor say in tarpaulin language that the parson will be "keel-hauled" (41) for failing to observe the captain's Orders, he is convinced of the captain's unchallenged authority: "It appeared that Captain Anderson's ability to control his own officers, from Cumbershum down to these

babes-in-arms, was not to be questioned" (42). For the young sailors, the captain's punishment of the parson for violating the forbidden quarterdeck, the "Sacred Precincts" (33) of the captain, is the "best sport of all" (41).

Having barely escaped the captain's punishment himself, and after witnessing the parson's comic humiliation by the captain, Talbot comes to view Anderson's Standing Orders as unmannerly and tyrannical. Thus, when the ladies and gentlemen are invited to a gathering with the officers of the ship, a social ritual which is a part of the naval protocol, he wrongly concludes that the event is being organized "to offset...the peremptory and unmannerly prohibitions the captain has displayed in his 'Orders regarding the Behaviour of the Ladies and Gentlemen who have been afforded'--afforded, mark you, not taken--'Passage'" (46). He fails to understand why it is the captain's privilege to allow "Passage" to the passengers and not their right. Talbot's objection expresses the natural attitude of a gentleman who values his own privilege appropriate to his status over and above the captain's prerogatives.

For Talbot, the social gathering provides an opportunity for asserting his gentlemanly status and making sexual advances toward his coveted "female object" (56). Importantly, the social event is a theatrical scene of sexual pursuit: Zenobia at first pretends her concern that her virtue is threatened in the company of so many dangerous gentlemen, and later acts her "part" as the "unprotected female in the company of gigantic male creatures [Talbot and Prettiman]" when they, for their part in the sexual play, seek to exploit her

supersititious fears only to have her "throw herself on our chivalry perhaps; and all the time the animal spirits" (57). The farcical game of sexual pursuit in which a woman acts as if she were in peril and a gentleman pretends to offer protection only to have her sexually surrender herself is a profane version of the ideal act of chivalry. The eighteenth-century nobleman desires sexual conquest as an exercise in "male privilege." By taking advantage of the seamen's entertainment during the crossing-the-line ceremony, he achieves Zenobia's sexual surrender which "rendered up all the tender spoils of war!" (86). In this comic situation, the sexual encounter in Talbot's cabin is interrupted at a crucial moment by the abrupt explosion of the fired gun on the afterdeck--a fine parody of hierogamy. The entire affair makes Talbot irritated with himself and experience "a kind of universal sadness--Good God! Is Aristotle right in this commerce of the sexes as he is in the orders of society? (91-92).

Contrasted with the genuine sanctity evoked by the naval ritual known as "shooting the sun," Colley's religious service has elements of farce that expose his social obsequiousness and pretended sanctity. Once again, since Talbot views the Captain as a tyrant, he discovers in the captain's unwillingness to allow Colley to conduct a service a political opportunity to oppose him: "What! Is he to tell me whether I should have a service to attend or not?" (63). He approaches the parson to declare his support for him and to offer to intercede with the Captain to grant permission for the service. Summers reports the captain's approval for Colley's service provided it conforms to the "customs of the sea service" (65). Talbot, however, has already begun

to regret his impulsive interference on behalf of Colley because he detests Colley's obsequious behavior. His indignation and irritation with Colley are evident when Colley conducts his service: "He knows of my consequence. At times it was difficult to determine whether he was addressing Edmund Talbot or the Almighty. He was theatrical as Miss Brocklebank...the one in paint [Miss Brocklebank] pretending devotion, the other with his book pretending sanctity...Her eyes never left his face but when they were turned to heaven" (67-68). Talbot observes that perhaps some common people and a poor, suffering girl among them had come to the service in a simple spirit of devotion to seek the consolations of religion. Colley's behavior is, however, a mockery of their genuine devotion: "His book told of painted women and how their feet go down to hell but did not include advice on how to recognize one by candlelight! He took her to be what her performance suggested to him! A chain of tawdry linked them" (70). During the service, Colley appears to regard Zenobia's performance as an act of genuine piety and pays no attention to the condition of the poor suffering girl. Colley's service leaves Talbot deeply disturbed.

After witnessing the farcical performance of Colley and Zenobia and after his sexual encounter with her, Talbot decides to rid himself of both Colley's obsequious attentions and his own responsibility for Zenobia's possible pregnancy. He plans his farce, exposing the parson and Miss Brocklebank by dropping a note from Colley to her that would implicate them in a scandal: "Should we not do them good--or, as an imp whispered to me, do us all three good? Should not this unlikely Beatrice and Benedict be brought into a mountain of affection for each

other?" (94). He hints insincerely to Colley that he would like to befriend him, but he checks himself and gives up his dishonest scheme: "Here was I, who considered myself an honourable and responsible man, contemplating an action which was not merely criminal but despicable" (102). Talbot takes the first important step toward his spiritual growth.

Colley does, however, become the comic victim of a farce during the "make and mend" activities of the sailors and the emigrants. His death follows his disgrace as a result of his participation in the drunken revels, but the archetypal significance of his action in the fo'castle emerges only gradually in Colley's long letter to his sister and the revelations that come after his death. Talbot's knowledge of what happened on the afterdeck during the crossing-the-line ceremony remains necessarily limited because he was involved in a sexual encounter with Zenobia at that time. His knowledge of the happenings in the fo'castle is also not complete because he as well the others passengers were distant spectators of the farcical entertainment. Talbot learns from Deverel about the "famous sport" (crossing-the-line). He learns some other details from Deverel about the captain's dislike of the parson and the news that the captain has forbidden Colley to walk the quarterdeck because of his violations of the orders: "The quarterdeck--which Colley supposes includes the afterdeck. So he is confined more or less to the waist" (90). During the badger-bag ceremony Colley becomes the target of the sailors' superstition, a scapegoat figure that exorcises their fears that the parson brings bad luck for their voyage. Mr. Prettiman, the rationalist who walked the deck during the ceremony looking for an

albatross to shoot at in order to prove that supersititions have no validity, informs Talbot that "the whole episode was grotesque and lamentable! Such a display of ignorance, of monstrous and savage supersitition!" (95).

Later, Talbot watches the parson approach the captain's quarterdeck to ask his apology for the sailors' indecent behavior. Anticipating a confrontation between the representative of the church and the state, Talbot wonders whose whip is more effective on the ship, "the threat of hell fire" invoked by the church or the captain's cat-o-nine-tails which had not been used so far. As the captain expresses his regrets for the sailors' mistreatment, however, Colley wants the captain's permission to cross the white line and let him give a sermon to the sailors and emigrants and bring them to repentance for the indignities inflicted on him and his office during the badger-bag event. The captain and Summers advise him against such an intervention, however, for it is likely to arouse further mockery. When Colley insists that his faith will protect him--"I bear the shield of the Lord" (97)--he is urged to wait till the sailors and emigrants have been issued with their rum.

The sight of Colley crossing the white line in his newly acquired dignified appearance suggests to Talbot the absurdity of Colley's behavior: "Colley was dressed in a positive delirium of ecclesiastical finery! That surplice, gown, hood, wig, cap looked quite simply silly under our vertical sun! He moved forward at a solemn pace as he might in a cathedral. The people who were lounging in the sun stood at once and I thought, with a somewhat sheepish air...I understood his mistake. He lacked the natural authority of a gentleman and had absurdly overdone

the dignity of his calling" (105-06). As a representative of the Church Militant, Colley advances toward the non-believers, ready to do battle for the sake of the church and God and prepared to rebuke the godless commoners into repentance for insulting his sacred office.

Talbot, who describes the events in the fo'castle from the vantage point of a distant spectator, is surprised to discover from the sounds emerging from it that the parson is not delivering any rebuke, nor is he giving a sermon to the common people; Talbot hears the applause the parson appears to have received in the fo'castle and it suggests to him an atmosphere proper for an entertainment: "It was as if Colley was an acrobat or a juggler" (108). Cheers, laughter and even jeers are heard by the spectators gathered on the afterdeck. Two figures, one of which makes a "mincing parody of the female gait," exhibit their "portrayal of human weakness and folly" (112) to entertain the viewers. A sailor appears before the captain to inform him that the parson is "as drunk as the butcher's boots" (113). Soon afterwards, the parson's voice is heard, singing a song: "'Where have you been all the day, Billy Boy?'" He sings another song, whose "words must have been warm...country matters perhaps, for there was laughter to back them" (115). The spectators are astonished to hear "Colley address him [Billy Rogers] with a string of endearments that would have--and perhaps did--make La Brocklebank blush like a paeony" (116).

The parson's appearance as he stumbles out of the fo'castle shows how he has been stripped of his ecclesiastical clothing:

For now, like some pigmy Polyphemous, like whatever is at once strange and disgusting, the parson appeared in the lefthand

doorway of the fo'castle. His ecclesiastical garment had gone and the marks of his degree. His wig had gone--his very breeches, stockings and shoes had been taken from him. Some charitable soul had in pity, I suppose, supplied him with one of the loose canvas garments that the common people wear about the ship; and this because of his diminutive stature was sufficient to cover his loins...He appeared to be in a state of extreme and sunny enjoyment. (116-17)

Like Polyphemous in Euripedes's Cyclops who had known nothing of wine before he is overcome by it, the parson is in a state of drunkenness; in a sense Colley participates in a mock initiation into the mysteries of Dionysus, and his change of clothes suggests an act of incorporation into the community of sailors, the satyric votaries of Dionysus.

Hilarity, satire, obscene language and the orgiastic revelry of this theatrical scene in the fo'castle are aspects of the satyr-play and had been elements of the ritual of initiation and purgation in the festivals of Dionysus. Here the drunken sexual frolics of the "Jolly Tars" (188), the sailors as they are called in tarpaulin language, mock the parson's sanctified identity as a priest of the Christian faith. The sight of the parson spreading his arms to embrace all present on the deck, shouting "Joy! Joy! Joy!" and conferring blessings from God causes the viewers to scream and retreat in haste. Because the parson appears blissfully forgetful of his disgrace, his priestly role and authority in this congregation are finished.

Talbot observes that "Captain Anderson seemed to be the principal beneficiary of Colley's performance. He became positively sociable with

the ladies, voluntarily breaking away from the sacred side of the quarterdeck and bidding them welcome...there was a lightness about his step and indeed a light in his eyes" (118). The sullen, irascible captain, the "gloomiest of Hymens" (270), exhibits "gaiety and elevation of spirits" (141). It seems that Colley's downfall and the exposure of his pretended sanctity have strengthened the captain's authority on the ship. The captain had earlier punished Colley for violating his Orders, but now Colley's comic disgrace comes as an appropriate punishment for his indecent behavior in the fo'castle.

To use Gaster's terms, the encounter between the captain and the parson is not a reflection of the historical conflict between the church and the state (a view presented by Talbot), but a contemporary reenactment of the ritual contest or drama involving acts of purgation (expulsion of a human scapegoat or evil and impurities) and reinvigoration (the ascendancy of the king as the representative of the spirit of topocosmic vitality and renewal); indeed the parson's loss or defeat and the captain's revitalized authority are a recapitulation of an older and seasonal ritual combat of Summer and Winter. At the same time Talbot's historical and political perspective encourages us to think that the captain acts as a tyrant, a representative of the king who has abused his authority in his dealings with the passengers.

Tragically, Colley is so overcome with shame and despair over his experience in the fo'castle that he refuses to leave his cabin and surrenders himself to death. Concerned with the parson's act of self-annihilation, Lieutenant Summers approaches Talbot with a request that either he should visit the parson to save him or intercede with the

captain to pay a gentle visit to raise the parson's spirits. Ironically, the pastoral duty of visiting the sick must fall on either the captain or the nobleman. During this meeting, Summers and Talbot discuss the question about who is responsible for Colley's fate. Talbot believes that the captain has behaved in a tyrannical manner not only with him but with Colley as well by punishing him for his violation of the orders. Summers places things in perspective, however, when he informs Talbot that the captain was rightly enraged by Talbot's use of his privileged position:

Had you not in a bold and thoughtless way outfaced our captain on his quarterdeck--had you not made use of your rank and prospects and connections to strike a blow at the very foundations of his authority, all this might not have happened. He is brusque and he detests the clergy, he makes no secret of it. But had you not acted as you did at that time, he would never in the very next few minutes have crushed Colley with his anger and continued to humiliate him because he could not humiliate you. (134)

In addition, Summers asks Talbot to shoulder his responsibility toward Colley since he has exercised the privileges of his position by ignoring the captain's authority and prerogatives: "The captain's Standing Orders would seem to you as brusque as he is, sir. But the fact is they are wholly necessary. Those applying to passengers lie under the same necessity, the same urgency as the rest" (134-35). Summers further argues that during a moment of crisis, a ship may sink if ignorant passengers stumble in the way of the captain, delay his necessary orders

and make them inaudible to the officers and sailors. Since it was Talbot's action which provoked the captain's wrath, making Colley the victim of it, Summers urges Talbot to befriend the sick parson for the sake of ideals of fair play and justice, principles of action which Summers reminds Talbot are summed up by the phrase "Noblesse Oblige" (129). Talbot is convinced that he has a duty to save Colley, even though it is an unpleasant one for him because he detests Colley and his stinking hutch. He admits that Summers has instructed him like a "schoolmaster" (135) in the lessons of authority and responsibility.

Talbot believes that despite his fault the captain has been unjust and cruel to Colley; he even resents the captain's privilege to walk the windward side of the ship: "Captains, I dare say, in this Noah's service will continue to walk the windward side even if ships should run clear out of wind and take to rowing. The tyrant must live as free of stink as possible" (140). He detests the prospect of his having to suffer the stink of Colley's hutch. He approaches the captain, reminding him of his position as "the king or emperor of our floating society with prerogatives of justice and mercy" (144) and suggests to him that he keep a journal intended for influential persons in which he records the events on the ship. Talbot assumes that the mention of the journal would force the captain to consider his image in it and recognize that he may have been portrayed as an unjust ruler of the ship, exercising his personal animosity against the parson. Talbot seeks to manipulate the captain's behavior, expecting that the captain would be influenced to pay a visit to Colley and admit his fault. But when Anderson does not go down to visit the parson, Talbot has to accept

that his "knowledge of the springs of human action was still in the egg" (146).

Talbot has a few more lessons to learn about human beings. When he indicates that the common people's play-acting during "make and mend" activities was intended as a mockery of those in authority. Summers responds that the emigrants have behaved decently and shown no signs of mocking at authority. After he fails to rouse the parson from his self-destructive isolation in the hutch, Talbot comments that the parson is taking his religion too seriously. Summers, however, advises Talbot that the parson knows nothing of his religion: "The uniform does not make the man, sir. He is in despair I believe. Sir, I take it upon myself as a Christian--as a humble follower at however great a distance--to aver that a Christian cannot despair!" (154). If Talbot's understanding of human affairs is "still in the egg," the parson's understanding of his religion shows, in Cumbershum's words, that he is "a very new-hatched parson" (22). Also it is possible, as Talbot infers from Colley's "habit of subordination" that "he got out of the peasantry by a kind of greasy obsequiousness" (126). Colley's translation from peasantry to priesthood has not been a success.

Another important lesson that Talbot as a writer of his journal does not learn but which Golding has emphasized concerns the role of the artist in the evocation of the central icons of his culture. Golding conveys his mythic view of art through Mr. Brocklebank, a marine lithographer and a comic "Silenus" or satyr-figure in the work. The scene in which Talbot and Mr. Brocklebank converse about the latter's art has comic elements which expose Brocklebank's uncouth manners, but

interestingly enough, this decadent artist is an indirect spokesman for Golding's views on art. Brocklebank is aware of his own and his society's corruption: "I should be a rich man now had not the warmth of my constitution, an attachment more than usually firm to the Sex and the opportunities for excess forced on my nature by the shocking corruption of English society--" (168-69). His most famous painting of Lord Nelson which earned him wealth and popular recognition celebrates the potency of the archetypal hero by depicting the genuine worship of the sailors and grief-stricken friends in the naval ritual of commemoration at the time of Nelson's death.

Talbot objects that Brocklebank's art is divorced from reality: "How the devil did that whole crowd of young officers contrive to be kneeling round Lord Nelson in attitudes of sorrow and devotion at the hottest moment of the action?" Brocklebank reminds Talbot that he is confusing art with reality, adding that no one would want to see a painting in which a great naval commander is shown dead below the deck in "some stinking part of the bilges" (169). Only a picture that captures the genuine reverence which the English people felt or expressed toward Lord Nelson would do justice to his true and immortal image in their hearts even at the moment of his death.

In comparison with Brocklebank's view of art which evokes genuine reverence, Talbot's purpose in writing a journal shows a narrow-minded concern with factuality and profane worship through flattery; he informs the captain that his journal records "Salient facts, of course--such trifles as may amuse the leisure of my godfather" (167). He also tries to amuse and flatter the ship's officers, but when he does not succeed

he dispenses with flattery: "My Lord, you was pleased to advise me to practice the art of flattery. But how can I continue to try it on a personage who will infallibly detect the endeavour? Let me be disobedient to you if only in this, and flatter you no more!" (182). Moreover, instead of pleasing his Lordship, his godfather, which is what he set to do through his writing, Talbot now wants his godfather to act as a judge and determine impartially who is responsible for the parson's death, himself or the captain; Talbot knows that the "journal has become deadly as a loaded gun," aimed at whoever is found unjust and responsible for Colley's death. Talbot attaches Colley's letter to his sister as an important piece of evidence which may reveal the captain's injustice and cruelty to the parson.

Colley's letter to his sister finally reveals the inner psychological aspect of his experience on the ship. His letter exhibits a man of feeling whereas Talbot's journal shows us a man of intellect. Golding allows us an inside view of Colley's psyche and his numinous experience which is a prelude to the rite of passage or initiation into the mystery of Dionysus. Colley begins his journey assured of his priestly status among the passengers on the ship and confident of the certainties of Christian faith. He observes: "We the gentry as it were, have our castle in the backward or after part of the vessel. At the other end of the waist...are the quarters of our Jolly Tars and the other inferior sort of passenger--the emigrants, and so forth" (188). Finding himself surrounded by the naval officers and sailors, the heroes of a recent victory against France, he daydreams about performing some daring exploit in their company and winning fame and fortune, though he

checks himself and acknowledges that such daydreaming is a venial sin. Impressed by the sailors' heroism, he does not believe the tales he has heard of their brutal treatment of passengers at sea. As the journey begins, he offers a prayer for their safety and reminds himself that he has a "far securer anchor than any appertaining to the vessel!" (187). As a Christian he believes that his journey is inspired by Christ, the anchor of hope and redemption. Soon, however, Colley's voyage deprives him of confidence and the certainties of his priestly status and faith.

Talbot himself admits that his journal owes "less to feeling than to the operations of intellect" (184) and, therefore, the dimension completely excluded from his diary is the note of awe (Gregor and Kinkead-Weekes, "The Later Golding" 117). Colley experiences the initial sense of awe when he first looks at the ship and the sailors: "It was, it is, a terror at the majesty of the huge engines of war, then by a curious extension of feeling, a kind of awe at the nature of the beings whose joy and duty it is to control such an invention in the service of their GOD and their King. Does not Sophocles (a Greek Tragedian) have some such thought in the chorus to his Philoctetes? But I digress" (189). Colley's awe implies a non-rational response to the sailors' hieratic vocation, their devotion to the customs of the sea service and reverence toward the symbols of authority, human and divine. It is by way of Colley's digression that Golding evokes the existential reality of the sacred, inhering in the service to the king whose representative on the ship is its captain; Colley sees the captain as the very "face of Authority" (196). Implicitly, Colley's violation of

the captain's orders is an act of impiety for which he invites punishment.

The ship's motion in the deep waters suggests to Colley an inexplicable horror: "Here we are suspended between the land below the waters and the sky like a nut on a branch or a leaf on a pond!" (193). And he sees the journey as a spiritual one; after witnessing a storm and the bolts of lightning he sees the journey as a passage involving trials and punishment: "What has remained with me apart from a lively memory of my apprehensions is not only a sense of HIS AWFULNESS and a sense of the majesty of HIS creation. It is a sense of the splendour of our vessel rather than her triviality and minuteness! It is as if I think of her as a separate world, a universe in little in which we must pass our lives and receive our reward or punishment. I trust the thought is not impious! It is a strange thought and a strong one!" (191-92).

Colley's attempts to control his irrational fear and peril are of no avail: during the moments of panic when the lightning flashes, he flees to the cabin to pray but finds himself unable to so. Though he reminds himself that "one touch of Heaven's Grace was greater than all those boundless miles of rolling vapour and wetness," his thoughts suggest to him that the sea is a landscape of hell and torture: "Indeed, I thought, though with some hesitation, that perhaps bad men in their ignorant deaths may find here the awfulness in which they must dwell by reason of their depravity...I found myself thinking of a seabird crying as one of those lost souls to whom I have alluded!" He consoles himself that these thoughts are mere passing fantasy, a "temporary disordering of the intellect" (195) because of the strangeness of his surroundings.

Facing the strangeness of the sea and the inexplicable feeling of numinous terror, Colley seeks some comfort in human companionship: "It is in circumstances such as these present that a man (even if he make the fullest use of the consolations of religion that are available to his individual nature), that a man, I say, requires human companionship." The ship's gentlemen and ladies are, however, indifferent to him and do not respond to his greetings. When he asks his servant Phillips about the reasons for their indifference, he is told that the common people think that "a parson in a ship is like a woman in a fishing boat--a kind of natural bringer of bad luck" (193). Ostracized by the ship's gentry, avoided by the common people, and later humiliated by the captain when he inadvertently violates his orders by walking the quarterdeck, Colley is at pains to understand the reasons for such hostility: "I am deeply suspicious that the surliness of the captain toward me is not to be explained so readily. Is it perhaps sectarianism? If so, as a humble servant of the Church of England--the Catholic Church of England--which spreads its arms so wide in the charitable embrace of sinners, I cannot but deplore such divisive stubbornness! Or if it is not sectarianism but a social contempt, the situation is as serious." Nonetheless Colley's answer to the social snobberies and divisiveness of English society is to assert his own status as a priest; he is determined to "exhibit my cloth to this gentleman [Talbot] and the passengers in general so that even if they do not respect me they may respect it!" (199).

During his subsequent encounters with the captain, Colley's further violations of the quarterdeck provoke the captain's rage. The parson's

public humiliation in front of the ladies and gentlemen engenders a deep sense of shame and loss of dignity in him: "I discovered in myself a deep unwillingness to meet any eye, any face. As for my own eyes--I was weeping! I wish I could say they were tears of manly wrath but the truth is they were tears of shame. On shore a man is punished by the Crown. At sea the man is punished by the captain who is visibly present as the Crown is not. At sea a person's manhood suffers. It is a kind of contest" (203). Colley is convinced that the captain has deliberately insulted his cloth, that is, his office and the church: "I thought first of my cloth. He had tried to dishonour that, but I told myself, that only I could" (207-08). He finds it difficult to practice his Christian duty to forgive the captain for making him the object of scorn and amusement to the officers and other gentlemen during the badger-bag event: "I was able to do this [forgive the captain] but not without recourse to much prayer and some contemplation of the awful fate that awaited him when he should find himself at last before the THRONE. There, I knew him for my brother, was his keeper, and prayed for us both" (209). For Colley, the captain is an enemy of religion, "a spotted soul" (207) not deserving of forgiveness.

Having been isolated from the ladies and gentlemen and confined to the waist of the ship by the captain, Colley jestingly refers to this part of the ship as "my island--my kingdom" and thus consoles himself: "Though I have, so to speak, abdicated from that part of the vessel which ought to be the prerogative of my cloth and consequent station in our society, the waist is in some ways to be preferred to the

quarterdeck." During this isolation, however, he fears "a melancholy leading on to madness" (210).

Since he desperately seeks human companionship, Colley begins to idealize Talbot who had shown signs of befriending him. Once he steals into Talbot's hutch when the latter is sleeping and is impressed by what he takes to be the reflection of the image of Christ in his face: "I scarce dare put down here the impression his slumbering countenance made on me--it was as the face of ONE who suffered for us all--and as I bent over him in some irresistible compulsion...there was the sweet aroma of holiness itself upon his breath! I did not think myself worthy of his lips but pressed my own reverently on the one hand that lay outside the coverlet. Such is the power of goodness that I withdrew as from an altar!" (212). Unaware of his erotic attraction toward Talbot, he exalts him in the image of the savior and pays him reverence. He confuses the spiritual and the physical when he mentions in his letter that Mr. Prettiman's bald head is surrounded by a "wild halo" (193) and regrets the unfortunate use of this phrase. Nor does he understand that during his service he was sexually attracted toward Miss Brocklebank.

From the waist, Colley watches in perplexity the sailors beyond the white line and imagines them as innocent and unfallen: "the people work and sing and keep time to the fiddle when they play--for like children, they play, dancing innocently to the sound of the fiddle. It is as if the childhood of the world were upon them" (213). He is irresistibly drawn to the society of the sailors and sees their intimate friendship as a manifestation of the Holy Writ:

They are seamen, and I begin to understand the word. You may observe them when they are released from duty to stand with arms linked or placed about each other's shoulders. They sleep sometimes on the scrubbed planking of the deck, one it may be, with his head pillowed on another's breast! The innocent pleasures of friendship--in which I, alas, have as yet, so little experience--the joy of kindly association or even that bond between two persons which, Holy Writ directs us, passes the love of women, must be the cement that holds their company together. (214)

It is clear that Colley's naive exaltation of the fraternity of the sailors conceals from him his homosexual passion. In the foregoing passage, there is a horrible pun in the words, "seamen" and "cement," Golding's way of revealing Colley's erotic passion, underlying his adoration of the sailors. The sailors' fraternal bonding, indicated by their "arms linked or placed about each others' shoulders" and their bodies reclining in promixity, is similar to the amorous postures of the satyrs in ancient Greek art. Desiring to cross the white line that separates him from the satyric sailors, Colley regrets that he cannot abandon the waist and be a part of their community: "Alas that my calling and the degree in society consequent on it should set me so firmly where I no longer desire to be!" (214). Beneath his vision of mystic oneness of the sailors is his desire for erotic union with them.

Immediately afterwards, Colley capitulates to the Dionysiac stirrings of his consciousness when he watches a young sailor take part in a naval version of the ritual of communion. One by one each sailor

is supplied with rum and on receiving it he salutes the king with the words: "'The King! GOD bless him!.'" One of these fellows is a half-naked young man, "a narrow-waisted, slim-hipped yet broad-shouldered Child of Neptune"; Colley watches the flame of his masculinity with fascination: "I called to mind the legend of Talos, the man of bronze whose artificial frame was filled with liquid fire. It seemed to me that such an evidently fiery liquid as the one (it is rum) which a mistaken benevolence and paternalism provides for the sea-service was the proper ichor (this was the blood of the Grecian Gods, supposedly), for beings of such semi-divinity, of such heroic proportions!" Though Colley is disturbed by the sailors' use of the "devil's brew" (216), he admires Billy Rogers for drinking the cup of rum with manly grace. In his eyes, Billy becomes the monarch of his "kingdom" (the waist): "I found myself...unexpectedly dethroned and a new monarch elevated there!" (217-18).

As the crowned king of the ship, Billy Rogers is associated with Dionysus (Tiger, "William Golding's Wooden World" 227). The ship, made of oak, is a Dionysiac oak tree in its passage through the sea; Billy's "flaming ichor," his bronze masculinity, lures Colley as he climbs up and down the phallic bowsprit and the other branches of this tree with ease. Colley dreams an orgiastic consummation, ready to kneel before his king: "I was reminded of the old oak in which you [Colley's sister] and I were wont to climb. But he (the king) ran out there or up there...Then he turned, ran back a few paces and lay down on the surface of the thickest part of the bowsprit as securely as I might in my bed! Surely there is nothing so splendidly free as a young fellow in the

branches of one of His Majesty's travelling trees, as I may call them! Or forests even! There lay the king, then, crowned with curls."

Colley's fascination with the king of his island, a king "crowned with curls" implies his possession by the god Dionysus; however, he dismisses these fantasies as merely "fanciful" (218).

Colley is the meeting ground of two elemental forces, Dionysus (one of the chthonian deities) and Apollo (one of the Olympian deities). Nietzsche called these the Dionysiac and the Apollonian, signifying the frenzied, demonic and unrestrained as opposed to the ordered, rational and disciplined states of mind. "Dionysiac rapture," wrote Nietzsche, is akin to "physical intoxication. Dionysiac stirrings arise either through the influence of those narcotic potions of which all primitive races speak in their hymns, or through the powerful approach of spring, which penetrates with joy the whole frame of nature" (22). Thus, while Dionysus, like all the pre-Olympian or chthonic gods, partakes of the instinctive and savage nature, Apollo, on the other hand, symbolizes "a discreet limitation, a freedom from all extravagant urges" (21). Further, Nietzsche notes the opposition of the Apollonian spirit to the Dionysiac spirit: "Apollo appears to us...as the apotheosis of the principium individuationis....If this apotheosis of individuation is to be read in normative terms, we may infer that there is one norm only: the individual--or, more precisely, the observance of the limits of the individual: sophrosyne. As a moral deity Apollo demands self-control, a knowledge of self" (33-34). In Colley, a representative of the Apollonian Christianity, two Dionysiac traits--the frenzied eroticism and the denial of the Apollonian self-knowledge--militate, in

Nietzsche's words, against his "artificially restrained and discreet world of illusion" (34). Even as Colley asserts his identity and faith, the Dionysiac wells up in him. Consciously he tries to force it down.

As a priest who has been ignored by the passengers and humiliated by the captain, Colley attempts to recover the dignity and authority of his calling. When he emerges from his seclusion in the waist to chastize Cumbershum and Deverel for using filthy language in their quarrel over Zenobia's letter, he is shocked that they ask him to show his licence to preach: "Who in the name of all that's wonderful gave you permission to preach in this ship" (221). He realizes his sartorial mistake; since he had deposited his licence and the clothes of his calling in the stowage of the ship, he concludes that "without the sartorial adornment of [his] calling, [he would be] mistaken for an emigrant" (223). He realizes that he must present an appearance, "sanctified by custom and required by decorum" (222). He regrets that he had mistakenly ignored the injunction of the saintly divine "to always present a decent appearance" (226) and wear the robes of his vocation:

I saw at once that I had deceived myself entirely if I supposed that appearing in shirt and breeches and in this guise I should exert the authority inhering in my profession. Nay--are these not of all people those who judge a man by his uniform? My "uniform," as I must in all humility call it, must be sober black with the pure whiteness of bleached linen and bleached hair, the adornments of the Spiritual Man. To the officers and people of this ship, a clergyman without his bands and wig would be of no more account than a beggar. (225)

Colley's preoccupation with the clothes of his calling reveals, in fact, a sense of inferiority and inadequacy. When he stands in front of the mirror without his clothes on, he feels with shame and confusion that he resembles an ordinary "labourer" (226) from the countryside or that he looks like a "bare-headed clown" (228), ill-equipped to command respect as a man of God.

Colley's attempts to preach virtuous conduct to Cumbershum and Deverel intensifies their dislike of the church's representative. His need to regain his "sanctified identity" (224) by wearing clothing appropriate to his profession makes him a comic figure, for a Christian priest's warm robes are meant for the English climate and are unsuitable in the heat of the tropics. Further, the captain's dislike of Colley's indecent behavior on the ship and the sailors' fear that Colley represents bad luck are the factors that result in his mock disgrace during the crossing-the-line ceremony. The ship is lying almost still in the equatorial belt of calms, adding to the sailors' and the common people's superstitious fears regarding its seaworthiness. Colley becomes the natural victim of these attitudes and fears.

The sailors participate in an equatorial entertainment which is a parody of God's judgement. Cumbershum and Deverel make Colley the target of their practical joke. They carry him before the pagan god Neptune to be judged, condemned and punished, and immerse him in a huge tarpaulin filled with sea water, dung and urine. Before they inflict on him this mock rite of baptism in the ordure of the tarpaulin, a rite confirming that he is a "low, filthy fellow," a fallen human being, Colley is asked to kneel in an act of worship before Neptune. Colley's

terror of judgement recalls the numinous fears of his fellow-traveller, Coleridge's Ancient Mariner:

Our huge ship was motionless and her sails still hung down. On her right hand the red sun was setting and on her left the full moon was rising, the one directly across from the other. The two vast luminaries seemed to stare at each other and each to modify the other's light...Here plainly to be seen were the very scales of GOD...Yes, in that vast ship with her numberless souls I was alone in a place where on a sudden I feared the Justice of GOD unmitigated by HIS Mercy! (233-34)

Yet in spite of Colley's feelings of numinous terror, the action here is a farce; the sailors shout and laugh at Colley's "sanctified identity" and Colley's mind knows that the event is a kind of "foolery" (236).

Colley's sense that the judgement of God is imminent implies his unconscious fear that he, a representative of the church, might be found wanting. However, he sees the sailors' "sport" as a cruel indulgence of their "snarling, lustful, storming appetite" (238); they appear as devils intent on their bloodlust. Only later when he is returned to his hutch does he discover again that the sport, though cruel, has an element of jollity or hilarity about it: "Far off I could hear that the devils--no, no, I will not call them that--the people of the ship had resumed their sport with other victims. But the sounds of merriment were jovial rather than bestial. It was a bitter draught to swallow!" (239). Colley believes that they have insulted his office and he gets ready to act as a knight of Faith: "The true insult is to my cloth and through it to the Great Army of which I am the last and littlest

soldier. MY MASTER HIMSELF has been insulted and...I have a duty to deliver a rebuke rather than suffer that in silence!" (140-41). Even when the captain and his officers admit their responsibility for Colley's mistreatment during the equatorial entertainment and request him to consider the "whole thing as a jest that had got out of hand" (246), Colley continues to insist that he must visit the common people in the fo'castle to bring them to repentance and thus fulfil his God's mission.

Colley participates in the Bacchanalian orgy during the "make and mend" festivities of the sailors and the common people. Both the captain and Summers plead with him not to visit the fo'castle because he may have further mockery inflicted on him. Colley, however, confident that he is protected by the "ornaments of the Spiritual Man" (244) and cannot come to harm, crosses the white line to join them. What follows ironically confirms his own dictum: "What a man does defiles him, not what is done by others" (235). It is not Colley who is defiled but he who defiles himself. For he dishonors his cloth, the insignia of his vocation when he joins the revels. He emerges from the fo'castle, stripped of his ecclesiastical clothes. After he awakens from the forgetfulness of his drunken state, he is burdened by a sense of self-abasement and wills himself to death.

Perhaps he could have been saved if he had knowledge of himself; his "horrific" fate is a natural outcome of his denial of the Dionysiac pull of his unconscious and his self-deception when he insists on the spirituality of his mission to bring others to repentance and grace. Like Orpheus and Pentheus, he denies Dionysus and falls a victim to the

god's power; he participates in the rite of dismemberment which disintegrates his role as a priest and Spiritual Man. His tragedy enacts the ritual expulsion of the pharmakos figure, the being who makes the city impure (Adrados 290; Frye 148); in other terms, his fate means the ritual expulsion of Death and Winter. His fate recalls that of the Greek, Orpheus, who fell victim to the revenge of the Bacchic women and was dismembered for despising them and for refusing to worship Dionysus. After his loss of Eurydice in the underworld, he becomes a homosexual; once again the spirit of Dionysus seeks revenge through Orpheus's perverse affections for the youth of the boys (Ovid 246-47, 227-28). In Jungian terms, Orpheus's fate implies the revenge of the unconscious against the masculine intellect. In its denial of the Feminine, homosexuality is essentially Apollonian in character.

In the words of Racine which Talbot's godfather has perfectly translated into English, Colley's participation in the drunken orgy and its aftermath has meant an inevitable descent into the horror of hell: "Lo! where toils Virtue up th' Olympian steep-- / With like small steps doth Vice t'wards Hades creeps!" The question facing everyone on the ship after Colley's death is phrased appropriately by drunken Mr. Brocklebank: "Who killed cock Colley?" (248). His answer is suggestive too: "spirits and low fever" (178) led Colley to his death. Indeed, Colley was driven by the chthonic spirits and suffered from feverish lust.

The inquiry after Colley's death also answers Talbot's nagging suspicion that Colley was destroyed by the indifference of the captain and the others on the ship. Summers suggests that the word

"intemperance" (250) is a more appropriate description of Colley's behavior and subsequent death. Since Talbot has no knowledge of what exactly happened inside the fo'castle, he believes that Colley was ashamed of his drunkenness and died from humiliation. The captain protests against any direct or indirect accusation pointing to his indifference and cruelty toward Colley; he defends his conduct of the ship and his attitude to the passengers. He would rather have no concealment at the inquiry and let the facts speak for themselves; he wishes to clear his name from unjust accusations of irresponsibility and cruelty toward Colley. The Captain's desire to dissociate himself from any wrongdoing is an important lesson for Talbot who has held all along that the Captain's behavior may have directly caused Colley's death.

At the inquiry, Billy Rogers is brought in as a witness, and when he is pressed by the captain about the possibility of a criminal assault (buggery) on the parson, Billy implicates the other officers in the act. It is clear, however, that Colley has been a willing participant in the orgy. Moreover, Talbot learns from Mr. Prettiman, who makes a chivalric defense of Miss Granham's opinion about Colley's "vice" (271), that he had overheard Billy Rogers's words about getting a "chew off a parson." We are meant to realize that Colley had committed "fellatio" (277) by kneeling before his adored "king," Billy Rogers, and become involved in drunken orgy later. Colley's perverse act of communion and his drunken orgy suggest his incorporation into the community of the satyric sailors. Talbot's conclusion implies Colley's own responsibility for his death: "the fiery ichor brought him from the heights of complacent austerity to what his sobering mind must have felt

as the lowest hell of self-degradation." For Colley, after the "make and mend" revels, the difference between life and death becomes nominal, but that between a virtuous and shameful act an absolute one. Thus it is that Talbot concludes rightly: "Men can die of shame" (278).

What happened to Colley in the fo'castle and his consequent death imply the oldest ritual of purgation in which satyrs or Dionysiac revellers participated; in tarpaulin language, it is a "Roustabout," and reminds us of the rout of the Dionysiac revellers. Talbot realizes that literary forms such as comedy or tragedy do not explain Colley's farcical exhibition of himself and the tragic death that follows: "Life is a formless business, Summers. Literature is much amiss in forcing a form on it!" (265). Only a mythic perspective can adequately explain the archetypal pattern of initiation that lies behind the oldest Greek forms of drama such as comedy, tragedy and satyr-play. Colley's dismemberment and defeat recapitulate the fate of Orpheus, Pentheus and Polyphemous.

Talbot, Golding's narrator, does not fully comprehend how Colley has fallen below his archetypal role as a shaman of his community. Miss Granham indicates Golding's emphasis on the ancestral and primitive basis of sanctity and social status implicit in man's obligation to his archetypal role and virtuous conduct. Talbot's bewilderment is understandable since his outlook is still narrowly historical:

She does literally make no distinction between the uniform worn by our officers, the woad with which our unpolished ancestors were said to paint themselves and the tattooing rife in the South Seas and perhaps on the mainland of Australia! Worse--

from the point of view of society--she, daughter of a canon, makes no distinction between the Indian Medicine Man, the Siberian Shaman, and a Popish priest in his vestments! When I expostulated that she bid fair to include our own clergy she would only admit them to be less offensive because they made themselves less readily distinguishable from other gentlemen. I was so staggered by this conversation I could make no reply to her. (269-70)

Colley could not command respect for his priestly status because his orientation was historical and social and symptomatic of the fallen clergy; he insisted on his gentlemanly status, and demanded a privileged place in society because he was its ordained priest. He was, however, exposed for what he was: a peasant by origin who became a priest by greasy obsequiousness. He did not graduate to his "original" role as signified by his vestments.

Contrasted with Colley, Talbot, however, realizes the responsibility that comes with the privileged status he has inherited. He burns with shame when he recalls the "jest" with which he had planned to victimize Colley in order to ward off his own responsibility for Zenobia's possible pregnancy. As well, he understands the reasons for the captain's detestation of clergy: a clergyman had acted in collusion with the captain's aristocratic father and married his mother in an arrangement from which both benefitted; the lord inherited the fortune and the priest made a living for himself and got a wife. Golding's narrative exposes the vices prevailing in the British class structure; both the aristocracy and the clergy have fallen from their archetypal or

original role in their community because they have abused their ancient privilege and hereditary obligations. Talbot, however, does show some growth in understanding the eternal and enduring values of justice, obligation, and duty as these are evoked through naval rituals and icons and collective yearnings for exemplary human conduct.

NOTES

¹See Cornford: "It is fair to suppose that the primitive drama combined both elements of tragedy and comedy, and it may well be that after all Aristotle is right in holding that the early drama was only slowly developed into the solemn tragedy which no doubt marks one side of the Attic drama" (68). The other side is comedy which, in Cornford's view, took shape in connection with Dionysiac or Phallic ritual that celebrated "the victory of the Spirit of life over the adverse influence of blight and death" (60). Further, Seaford notes: "the original Dionysiac themes of tragedy, though involving a death and rebirth (Dionysos), probably concluded with a joyful reunification of the thiasos [consisting of satyrs] with their god, in keeping with the mood of the festival. But as tragedy developed it adopted non-Dionysiac death and suffering" (31).

Chapter Ten

The Paper Men

William Golding's The Paper Men (1984), which deals with the relationship between creative writer and critic, was published only four months after he received the Nobel Prize in Literature. A majority of reviewers and critics accorded this novel a cool reception, and expressed their disappointment with its treatment of plot and character. The novelistically oriented critics have recorded their dissatisfaction even with some earlier novels of Golding, exasperating him and at times making him angry with their lack of comprehension of the mythic design in his art. That in The Paper Men he should subject both the writer, Wilfred Barclay, and the critic/biographer, Rick Tucker, to satire and expose these "paper men" for their sins and folly, indicates his frustration with the writers who ignore spiritual truth and the critics who fail to appreciate the serious element in his art. Bufkin has aptly hinted at Golding's aim in The Paper Men: "The prevailing failure of the majority of critics to recognize the serious and to accord it serious attention marks a crucial point in late twentieth century literary life. This situation Golding's new novel has clearly exposed" ("Nobel Prize" 60).

In Rites of Passage, Golding uses humor and farce to point to his serious purpose. His narrative combines farcical events on the ship with an exploration into Colley's psyche in order to show that Colley's failure to understand the numinal powers of the unconscious makes him the tragic victim of the sailors' activities, aimed at exposing his pretense and vice. Similarly, in The Paper Men, Golding employs farce

and low comedy not merely to expose the professional cannibalism of a critic's attitude to creative writer, an act that is mutually demeaning for both, but also to point to a writer's denial of the gods dwelling in the psyche. The narrative is a composite of elements of seriousness and humor, meaningfulness and absurdity; events in Barclay's life reveal his profound moral and psychological distress as well as confirm him as a clown. Barclay's god is made in the image of the satirist; as a writer in flight from his god-consciousness, he becomes the target of the merciless pursuit and black humor of his supernatural master. Golding also sees himself in the role of satirist, revealing through Barclay's personal account of the "various times the clown's trousers fell down" (189) a modern writer's intimations of sin, guilt and damnation and his anguished attempts to deal with the debilitating effects of farcical events that deprive him of his peace and dignity.

Bufkin has rightly observed that The Paper Men exhibits a loose-jointed narrative form appropriate to a satire:

Between beginning and ending, the events conform to pattern of satire. There is much moving from place to place (Barclay in fact goes round the world); and there is the 'deliberate rambling digressiveness' that Northrop Frye identifies as 'endemic in the narrative technique of satire.' Farcical confusion and disorder are the reigning forces. Barclay takes to drinking heavily, and the confusion comes to exist not only outside him but inside as well. Novelistic realism fades in and out of satirical grotesque. The events, while sometimes

farcical, are even more often satirically brutal; and nearly all the characters are insensitive. (63)

If a rambling narrative form and the disorderly events suggest conventions of a satire, however, we must recognize Golding's manipulation of the satiric convention--its mixture of fact and fantasy, laughter and horror, seriousness and absurdity--for his mythic purpose: farcical events in Barclay's life and his psychological distress evoke the workings of mysterious predestination, "the universal intolerance" (183), subjecting him to its deliberate and inescapable trap. For Barclay, the universe appears as a plot of God.

Further, Barclay is a limited narrator, one of the alazonic narrators of satirical works. As a naturally gifted writer, he has achieved success, fame and wealth, but he is contemptible and morally corrupt, a self-centered and a hollow man. He is a representative image of a contemporary writer who rejects any notion of the mystical or the transcendent. He lives in an age in which a writer's success depends upon the submersion of spiritual values or the repression of the unconscious, and thus he lacks any knowledge of himself. As the narrator and an ostensible author of The Paper Men, Barclay is not to be identified with Golding, for his denial of the unconscious makes him the subject of Golding's irony. Yet in some sense, Barclay's growing awareness of his ironic situation and his encounter with the archetypes following a series of crises and irrational terrors during his travels transform him into a mythic writer similar to Golding. Barclay's aim in writing his own narrative is to evoke, as Golding does, the symbols of

connection linking man and the divine and to confirm the healing function of the unconscious.

Barclay's development from an egocentric individual and hedonistic writer blind to spiritual truths into a psychically and spiritually mature individual and an artist committed to a larger reality, reflects what Jung calls the process of individuation. "Psychology...culminates ...in a developmental process which is peculiar to the psyche and consists in integrating the unconscious contents into the consciousness" (On the Nature of the Psyche 133-34). This developmental experience of wholeness or integration of consciousness and the unconscious, ego and psyche, entails a sacrifice of the ego and an encounter with the "Other"; an individual's consciousness recognizes a larger reality than just that of the ego. Consciousness is inevitably enriched by the wisdom and knowledge gained from an encounter with the gods in the unconscious; an individual's ego-personality is ousted from its central and dominating position. In Jung's words, an individual feels that the "afflux of unconscious contents has vitalized the personality...and created a figure that somehow dwarfs the ego in scope and intensity" (134). This new sense of wholeness Jung terms as the experience of the Self; in religious language, it means giving one's life to God, an act which heals man's sense of dividedness or separation, his alienation from the transpersonal and sacred images.

The Jungian notion of individuation which begins with the experience of alienation and involves the integration of ego and psyche is similar to Eliade's conception of initiatory death--sickness and ordeals, crises and suffering that signify the mythic descent to the

Underworld--and rebirth which implies a psychic and spiritual revival, a conscious retrieval of spiritual values and a commitment to the vocational call or role by the initiated. In other words, initiatory death is an archaic transition rite which signals the death of the profane ego and prepares the initiand for participation in the life of the spirit. For Jung and the archetypalists, the experience of the numinous power of the Self, the god-image in the psyche, is always a "defeat for the ego" (Edinger 49). Moreover as M. -L. von Franz has noted "The actual process of individuation--the conscious coming-to-terms with one's inner center (psychic nucleus) or the Self--generally begins with the wounding of the personality and the suffering that accompanies it...the ego feels hampered in its will or its desire and usually projects the obstruction onto something external" (Man and his Symbols 169).

Inevitably, the process of individuation begins during the second half of an individual's life or during his middle years with an experience of some wounding or shock or paralysis of will, which causes a great sense of alarm and helplessness. For Barclay, an established novelist in his fifties, this moment of psychic trauma occurs when he wakes at half-past three in the morning, full of discomfort and remorse over his reckless drinking during the previous night, only to discover that there is a "black hole" in his memory of events between his fifth (actually sixth) bottle and the time he went to bed after entertaining his prospective biographer and Professor of an American university, Rick Tucker. At first, the "black hole" appears to be merely a case of forgetfulness, "a part of the running of the mind, the universal

process" (8), and a natural consequence of the aging process and alcoholism. In his sobering moments, however, Barclay's "black hole," like Sophy's "dark tunnel" in Darkness Visible, is an opening into the depths of the unconscious and its dark monsters:

I moved into another gear, another symptom, perhaps, a feeling of dry, hard factuality that probed my situation from every side, an army of unutterable law which in time might produce unthinkable horrors, as in all accounts of drug addiction. It was not impossible to envisage this very dryness and bleakness as a monster itself that was not yet visible--and would not, I thought with a spurt of real desperation, would not ever be visible if I could help it! I would fight the black hole, fight it on the beaches, in pubs and restaurants, clubs, bars, in travel...hoping at least to find some pleasure...rather than this stare so dry and hard--I was frightened. (8-9)

Barclay declares war on the emerging monster of the "black hole," not willing to submit to its ghastly stare; his unease and helplessness reflect his sense of guilt and self-condemnation. This shocking encounter suggests to him the knowing, omniscient eye, "The Eye of Osiris" (17); nothing about his personal nature or his past actions is hidden from its purview.

For Barclay, a writer skillful in the art of manipulating plots and characters, denouements and resolutions, events in the real world subject him to the ironic traps and manipulations of a farcical plot that exposes his guilty past--shameful secrets concealed from his wife and others but accessible through his personal papers. Barclay does not

remember that, fearful of his guest and would-be biographer, he had sorted out the incriminating documents in order to burn them nor that he had instead thrown them in the dustbin. Next morning, while attempting to reconstruct the events of the forgotten period from the evidence of the bottles and other items in the kitchen, he hears sounds from the dustbin which he interprets as those of a badger in the household trash. No longer repentant over his excessive drinking the night before, he grabs his airgun and approaches the presumptive badger, feeling rightfully enraged and ready to shoot it. What follows is a scene of farce, a "peripeteia to end all peripeteias" (13), when caught in fear of a dangerous animal and in shock at finding instead the large figure of Rick Tucker in the dustbin, he instinctively draws his knees together to hold his loose trousers from falling down and accidentally shoots Rick. Next, with his trousers fallen, Barclay is seen bending over Rick, pulling off Rick's gown to locate the wound. The comically absurd yet serious situation makes Barclay uneasy: "I recognized uneasily the hand of what I sometime thought to be my personal nemesis, the spirit of farce" (11). When he notices his old love letter from Lucinda in Tucker's hand, he is furious with his biographer for prying into his personal life, but as his wife appears at that very moment and picks up the sticky fragments of the letter, he knows he is the accused, facing the loss of his dignity and his wife. What appeared comic has become serious and ghastly: the love letter sticky with his guilt and shame suggests to him the carnivorous predator, the Venus Flytrap, and its unwary victim: "It was flypaper and I was the fly. It was the Venus Flytrap, the Sundew" (16).

The discovery of Lucinda's letter is an ominous warning to Barclay of a "pattern that was to prove itself universal" (17). Since he must escape his nemesis, the inevitable pattern of farce, however, he takes flight, unwilling to face further exposures of his guilty past through psychic and phenomenal events. He gets rid of his biographer and leaves home. The letter is sufficient to end his already dissonant marriage with Elizebeth. The irony is that his relationship with Lucinda predated his marriage, while currently he has been involved with another woman, a fact successfully concealed from his wife. Free at fifty-three, he finds that his head is "full of anticipated sex, and with imagined girls young enough to be my granddaughters" (19). Failing to achieve the "very young girl of the lustful imagination" (26), he begins to live with an Italian woman in Italy. The relationship comes to an end when she begins to detest his egotism. He fails to convince her that her belief in the miracle of Padre Pio's stigmata shown in a Church mass is mere suggestion. Barclay notes his "passionate need for there not to be a miracle" (20), but he is himself a suggestible creature, receptive to messages from the unconscious, for once under a hypnotist's spell he had seen his initials on the back of his hand, "flaming like scars, inflamed like burns" (21). He did not know that this experience was a prevision of hell and damnation. His voyage around the world and his increasingly excessive drinking are an "attempt to avoid everything" (28).

Barclay begins to cultivate a "universal indifference" (27) toward psychic and spiritual truths that a serious and mythic writer must explore and affirm. He observes that in some of his earlier books there

were "things, mantic moments, certainties, if you like, whole episodes that had blazed, hurt, been suffered for...and they were wasted" (24-25) on his readers. Now, since he is a guilt-ridden outcast and a wanderer in his self-imposed exile, however, he is not willing to "dive, suffer, endure that obscurely necessary anguish in the pursuit of the-- unreadable." He would produce lucidly written prose works to make his money. He quickly writes his next book, The Birds of Prey, basing it on the family history of his Italian ex-chum, "with no more than five per cent of myself" (25). Refusing to look within and indifferent to the inner necessity to engage his powers of imagination, he fails to "dive" into the unconscious depths, aware of the dark threats lurking therein. His writing is basically dishonest and exhibits a hedonism directed at the phenomenal world: "I wrote some travel articles and a few short stories which are exercises in how to cheat the public. The stories were for the glossies. They relied almost entirely on the exoticism of the places...They were descriptively brilliant, with the minimum of event and character, but all garnished, as the French would say, with national costume....I had reduced myself to what would think least and feel least. I was eyes and appetite. I flew as an answer to any question" (26-27).

Despite Barclay's flight from reality, his meeting with Tucker and Mary Lou at Schwillen in Switzerland is another of the many "predestined steps" (29) he has taken in his life. For a writer such as Barclay who has denied his unconscious, his return to Switzerland, the country well-known for Jungian depth psychology, suggests the beginnings of descent into the unconscious. His encounter with Tucker is not accidental, for

Tucker has obtained Barclay's address from his wife. Barclay's condition and behavior convince him that he is the clownish victim of an irrational and inescapable scheme of things denying him his dignity. He arrives at Schwillen, thinking that the mountains might cure him of his sickness and boredom which have interfered with his journal. Instead he experiences a "trancelike emptiness before Mother Nature" (39) and compulsively watches his feet, suffering from a pathological fear of height. In Mary Lou's presence he senses a trap: her transparent beauty triggers his libidinous fantasy, a symptom of his "near-senility" (36). Tucker too poses a danger with his persistent demands that Barclay should appoint him his biographer. So Barclay escapes them by fleeing to Weisswald, where they soon join him.

In Weisswald, faced with Tucker's demand that he be appointed his official biographer, Barclay begins to realize that a biography would reveal the hidden sordid and farcical events of his life. Tucker's remark that Barclay is a part of the Great Pageant of English Literature leaves him with a sense of his unworthiness and dishonesty. He is reminded of his wife's perceptive observation that he often posed as a genius or a great man: "That's what you always wanted, Wilf...the sacred monster outside the accepted rules, a national treasure" (55). As his memories begin to "sting, scald, burn" (47), however, he knows that he may not be able to hide behind his present distinction anymore. Feeling like an accused man before his judge, Barclay becomes oppressed by recollections of his many undiscovered and quasi-criminal deeds. He is deeply troubled by anxiety that Lucinda might choose to write her memoirs, illustrated with pictures of their sexual games which were

recorded by her camera; and he fears that his obscene letters to Margaret, whom he attempted to blackmail into sexual surrender, are "afloat in the world, the wrong world" (53) of pornography. He recalls with humiliation how as an adolescent he became the butt of a practical joke, took an aphrodisiac that mysteriously worked, leaving him with "an erection so gorged it was a steady pain and on which masturbation had no effect whatever" (48). These and other recollections about his contemptible activities and selfish sexuality suggest to him that he has been nature's clown: "It was the spirit of farce, of course. In one way I could describe my whole life as one movement of farce to another...nature's comic, her clown with a red nose, ginger hair and trousers always falling down at the wrong moment" (40). He reflects that Tucker's plans for his biography are no less farcical than the material it would contain.

For Barclay, Tucker's appearance on the scene has meant the beginnings of his awareness of sin and God's judgment: "Oh God, oh God, oh God, the process, link by link, we don't know what will come from this seed, what ghastly foliage and flowers...until the whole of now, the universal Now, is nothing but irremediable result" (57). Barclay's image of the ghastly plant--"the time plant with its clouds of seed...busily flourishing in the present" (59)--suggests its iconographic counterpart, the tree of knowledge of good and evil, an archetypal image which must irrupt from the unconscious during the process of individuation. Thus Barclay's memories swim to the surface from the depths of the unconscious, revealing the "adamantine chain that bound the lesser crime to the greater" (54). To his horror and

astonishment, the "time plant" means that there are other deeds to be resurrected in the future. This purgatorial moment is a timeless one: past, present and future are encompassed in the "universal Now," a moment also of descent into hell.

In Mary Lou's presence, he is aware of the temptation held out to his sinful will. Her glamour is comparable to that of Helen of Troy or of "Shakespearian mirages, Perdita, Miranda" (61). With dreadful panic he realizes how susceptible he is to her beauty and, when he falls into the trap, attempting to seduce her but withdrawing soon from her cold flesh, he is overcome with shame and rage over his loss of freedom: "It was there, the trap I had tried to avoid...the bitter sorrow of a love that is fruitless, pointless, hopeless, agonizing and ridiculous. Once more the clown's trousers had fallen down" (77). As a sinner he must appear pathetic and ludicrous since he repeatedly becomes the same old fool, subject to the same temptations. For the aging Barclay repeatedly drawn into "libidinous fantasy," the first step toward individuation, a spiritually and psychically mature and integrated personality, is to overcome his lust: "Think no more of her [Mary Lou], put that image out of the visualizing eye, for God's sake, don't be your age, that way madness lies" (78). His encounter with Mary Lou confirms Halliday's opinion that one of Barclay's characters in his fiction speaks for his author: "It is where you admit to liking sex but having no capacity for love" (65).

Barclay is angry with Tucker because he has used Mary Lou to secure a contract to write his biography. He vows to take revenge on Tucker by putting him in a book and presenting him as a "comically, loathesome

figure" (79). Once again he makes a fool of himself, however, when he falls from a railing on a mountain path and is carried back to the hotel by Tucker. His irrational fear of heights and his fall remind us of the Luciferian descent in Milton: "Into what depth thou seest, / From what height fallen." The Miltonic pattern is evident, for during his fall, "Terror was as much an element as space" (87), and before his fall he was reminded of a quotation, "silence and old night" (80), which is reminiscent of Milton's "Chaos and Old Night." Barclay's terror reflects the scourging of a fallen angel by the powers of an offended deity. However, at present Barclay is aware only of a painful reversal: instead of fulfilling his revenge on the deceitful Tucker, he finds himself compromised and weakened and has to confess to him, "it seems, I owe you my life" (92). The incident provides an "added link in some chain of farce" (90), for he discovers later that during his fall he was not suspended from the abyss but was lying flat on a meadow. The truth is that Barclay does not really owe his life to Tucker.

After he leaves Weisswald, Barclay is on the run again, travelling continuously around the world, filthily drunk in most places. As a guilt-driven outcast, he is haunted by Tucker and his patron Halliday, a man of great power and wealth. Not only is he running away from Tucker's determined search into his past, "raw with unforgiving memories" (94), but he is also haunted by nightmarish visions of Tucker's presence in the places he visits. Tucker reminds him of Halliday's "power" (102), the omnipotent enemy and pursuer present "everywhere" (103). In Sicily, Barclay realizes that his drinking and his pursuit by Halliday has unbalanced his judgement. His friend Johnny

warns him to do something about his condition before psychiatrists apprehend him for being a "dipso-schizo" (116). Barclay's collapse into partial madness and utter horror indicates his failure to integrate the transpersonal and superhuman figure (Halliday) in the unconscious. Jung notes that such powerful archetypal images may cause "schizophrenic fragmentations, or even dissolution of the ego...the ego proving incapable of assimilating the intruders" (On the Nature of the Psyche 134). Barclay finds a solitary island, Lesbos, to recuperate from his "arrest or arrests" (105), a condition of spiritual failure and sickness. In Greek myth, Lesbos is the place where Orpheus's prophesying head is washed ashore (Ovid 247); Barclay's condition in Lesbos recalls the purgatorial world of the dead. There he wills himself into a "state of nothingness, a deliberate catatonia," hardly moving or thinking or feeling so that he can shut out from his mind the agonizing awareness of his personal nature and the nature of the universe. Nevertheless, another memory of his theft of a good idea from Prescott's manuscript convinces him that it is the "work of the unconscious that Liz didn't believe [he] suffered from" (111). Barclay's irremediable misery and corruption are implied by his thoughts of "worms eating into his flesh" (113).

When his friend Johnny warns him about the "worm," Barclay is startled by Johnny's knowledge of his secret self. Johnny appears as a "St. John John" for, like St. John of the Cross who described a religious experience of total despair and alienation from God as the "dark night of the soul," he presents his diagnosis of Barclay's profound anguish: "You...have spent your life inventing a skeleton on

the outside. Like crabs and lobsters. That's terrible, you see, because the worms get inside...So my advice...is to get rid of the armour, exoskeleton, the carapace, before it is too late" (114). The corrupt Barclay has worms trapped inside a hard exterior; not until his carapace, the hard shell of the ego, is blasted by "One Above" (115) will he be able to keep the worms out and be cured of his sickness. The image here of Barclay--a sea creature protected by a hard shell festering with corruption inside and on the verge of being blasted--reminds us of Pincher Martin who is a supreme cannibal, a maggot inside a box, waiting to hear the dreadful knock of a spade that signals his imminent devouring. Johnny's poem mockingly compares man to a fish and underlines the suffering of a human being who is not ready to make a self-surrender: "For man is a funniful fish, a mere fish but a queer fish, a holy roly poly fish, very particular where his milt (the queerest part of the flesh) is spilt" (115).

In Sicily, Barclay becomes somewhat "creaky on the hinge," believing that Halliday is using the Mafia to keep an eye on his activities. Fearing the Mafia and experiencing the earth tremors from an exploding volcano on the island, he stays put in a hotel. In a dream, he sees that the "island consisted of powdered pumice with knives of black glass sticking up through it like a forest of steeples" (119). When he moves out of the hotel, he walks cautiously "hugging the walls," afraid of falling or being captured by Halliday's men. His terror over the volcanic eruptions outside suggest the Jungian irruption of the gods in the unconscious. As the island shakes once again following an eruption, Barclay feels that his nemesis is imminent, for he is being

pursued by all creation, trapped, mocked, and tortured by ghastly forces indifferent to his fate: "You can say what you like but the earth shaking is worse than the shakes. It destroys the last little bit of human security. I mean the feeling that in the last analysis your feet have something solid to stand on. But the earth shaking is a crazy ball flying through space which...is an enormity verging on, no surpassing outrage" (120). Weakened and unstable, Barclay enters an old church to find some relief from the strain building inside his chest. In the past, he had often visited the cathedrals not because he had any religious interest in them but because he had wanted either to recover from his hangovers by relaxing in their cool, dark atmosphere, or to collect fallen pieces of the age-old stained glass as part of his esthetic study of the art of blocking light from entering these buildings and his historical curiosity in dating the glass accurately.

The darkness of the Italian Church is not comforting, however; its peculiar atmosphere suggests to him "a complete absence of gentle Jesus meek and mild" (122). As he faces the statue of Christ in the north transept, he experiences universal wrath. The image of Christ does not suggest the Christ of Christian dogma--a merciful and forgiving Christ of Redemption--but an archaic deity of intolerance and damnation:

It was a solid silver statue of Christ but somehow the silver looked like steel...It was taller than I am, broad-shouldered and striding forward like an archaic Greek statue. It was crowned and its eyes were rubies or garnets or carbuncles or plain red glass that flared like the heat in my chest. Perhaps it was Christ. Perhaps they had inherited it in these parts and

just changed the name and it was Pluto, the god of the Underworld, Hades, striding forward. I stood there with my mouth open and the flesh crawling over my body. I knew in one destroying instant that all my adult life I had believed in God and this knowledge was a vision of God. Fright entered the very marrow of my bones. Surrounded, swamped, confounded, all but destroyed, adrift in the universal intolerance, mouth open, screaming, bepissed and beshitten, I knew my maker and I fell down. (123)

So far Barclay has been haunted by the memories of his farcical and quasi-criminal activities in the past and he has attempted to escape his pursuers, Tucker and his patron Halliday, fearing that they might disgrace him by exposing his absurd act and guilty secrets in a biography. Now, however, his former conviction that he is "nature's comic," often subjected to some merited punishment, gives way to a vision of universal wrath. His encounter with Hades recalls Orpheus's experience of the cruelty of the gods of the Underworld. Having collapsed before the statue of Christ as if he were in a fit or had experienced a stroke, he knows that drunks and criminals like him "get the horrors of one sort or another and now and then come across a real beauty, first prize, predestined and damned, the divine justice without mercy" (125).

Recovering from his "stroke" in the hospital, Barclay experiences a "dreadful luminescence" of truth about his personal nature and the nature of the numen, for he cannot close his eyes to the vision of hell in the church: "I saw I was one of the, or perhaps the only,

predestinate damned. I saw this hotly and clearly. In hell there are no eyelids." He recognizes that he "had been created by that ghastly intolerance in its own image," for he too has no capacity for tolerance and compassion toward others. Moreover, when a priest comes to comfort him, Barclay laughs at this messenger of the Church dogma that emphasizes a loving deity and other sentimental falsehoods: "The priest wasn't a priest at all because all the priests of intolerance had been dead for thousands of years and he was like someone in a stage set. He went away, perhaps to take off his make-up" (124). Barclay remembers the vision in the Church that at "half-past three in the morning" makes him "stonecold sober" with the contemplation of "universal reality." Lying in his bed, he thinks of the nature of "predestined insects"-- "lobsters and crabs, crusty chaps" like himself who suffer from worms inside their hard shells--and reflects on the "primordial moment of will." He concludes that "it is not what we do that will help, it is what we are that matters and what we are is not in our hands" (125). This notion of predestination may be translated, in Otto's words, as a feeling of "'creature-consciousness,' that self-abasement and annulment of personal strength and claims and achievements in the presence of the transcendent, as such. The numen, overpoweringly experienced, becomes all-in-all. The creature, with his being and doing, his 'willing' and 'running'...his schemes and resolves becomes nothing" (88-89). Thus Barclay's vision demonstrates the ineluctable necessity of sin and damnation, and confirms the omnipotence of the numen in spite of his free choice and action. In the words of Edward Edinger, Barclay's vision represents the "defeat of the ego."

For Barclay, however, the damned "have nothing to lose and therefore do not have to suck up in a pointless attempt at influencing divine intolerance, a steel Hades, striding forward" (125). Like Marlowe's Mephistopheles he knows that "this is hell nor am I out of it" (125-26). The terrible assault by old intolerance has made it difficult for him to speak, his tongue uttering words different from those his mind intends. He recognizes that this new speech is his "native tongue" and a trick played by old intolerance; for instance, he utters the word "sin" when his mind thinks of the word "end" (126). Such verbal transpositions make him laugh at himself lopsidedly, but he accepts the truth that he is a "fool" in the hands of a mysterious deity. Now he can say to himself: "Not. Sin. I. am. sin" (127). As he leaves Sicily, he experiences an oppressive strain on his body resulting from an awareness of old intolerance; he feels that there is a "violin string being wound tighter and tighter the note shriller and old nobodaddy there everywhere" (126), keeping an eye on his movements and behavior.

Physically and financially able to wander anywhere in the world, free from any familial and social responsibilities, Barclay knows he is in a "state of perfect freedom" though for him freedom is dangerous and should "carry a government health warning like cancer sticks" (128). Because the vision of "universal wrath" in the Sicilian church has meant that Barclay has undergone a "rite of passage" (147), things can never be the same again for him. In order to grow into a spiritually mature individual he must learn to commit himself: "Be your age, I said... Commit. That verb is to remain intransitive. Go forth old man and commit." The word "commit" reminds him of its "double-dyed" meaning;

its one meaning suggests to him that he should "kill Johnny's dog" (129), Tucker, who has devotedly followed him all these years. Barclay does not plan a literal murder but devises something "philosophically, or rather theologically, witty" (130). For he no longer wants to avoid Tucker and keep running away from his pursuer; instead he must reverse the situation and overcome the "old infirmity" (134) which had made him suffer many horrors and lose his dignity in several farcical happenings.

Returning to Weisswald, Barclay prepares for an interview with Tucker for which he has set up an appointment by his own initiative this time. Weisswald is the place where the old clown Barclay (Faust) had almost succumbed to the temptation when Tucker (Mephistopheles) had made him an offer of Mary Lou (Helen) in order to secure a contract for writing his biography. Barclay intends to defeat his tempter, refusing to sell his soul to his Mephistopheles. He controls his drinking, fearing that it may slacken the "steel string" (134), drown him in a state of forgetfulness and bring back his infirmity. The interview with Tucker must be "done at strength ten" (136), at a moment when he has fully recovered his self-control and inner strength. This moment must demonstrate that he is the master who has "come of age" (134). In Weisswald, he is once again painfully reminded of his repellent nature when he sees a photograph in the hotel's lobby that shows the famous writer grinning in lust at Mary Lou: "Yes of course, our sins shall find us out, there's One Above with a note book and a camera and he doesn't allow us to pose but simply snatches the pic at his own sweet will and at our disadvantage" (133). Like Gloucester in King Lear, he discovers that when he had gone for a walk with Tucker on the mountain

path he did not fall over a cliff but lay flat on the meadow. This fills him with humiliation and rage at having become the natural victim of a joke: "this after all had been no more than one of those ordained moments of low comedy like going over a horse's head into shit, or Lucinda fished out of the dustbin. Once every ten years or so the life of the natural clown met with a proper, natural circus act" (135). This discovery shows Barclay how Tucker had taken advantage of his farcical fall by falsely acting out the role of the rescuer in order to obtain the contract through his gratitude. Yet, Barclay is not oblivious to the truth that the situation had exposed his infirmity and inner corruption: "Of course the old insect lent a hand laying his eggs under my carapace" (139). In Johnny's words, Barclay has often succumbed to the vile insect, the worm "that flies in the night" (114).

Armed with self-knowledge and aware that old intolerance has robbed him of all dignity through a series of recurring and predestined events, Barclay devises a scheme to humiliate Tucker for cheating, tempting and persecuting him. He is prepared to treat Tucker in the same manner as old intolerance has treated him; he offers Tucker the contract, laying down a condition that would fulfill his revenge on both Tucker and the billionaire Halliday: "I shall give you a full and free account of the time you offered me Mary Lou and of the time you offered Halliday Mary Lou and had the offer accepted...we'll show the world what we are--paper men, you can call us. How about that for a title? Think Rick--all the people who get lice like you in their hair, all the people spied on, followed, lied about, all the people offered up to the great public--we'll be revenged" (152). As he begins his interview with Tucker, he

reminds him that he is on the side of God and asks Tucker to choose his master or patron: "It's like trying to serve me and him [Halliday] or it, it's like serving God and Mammon. Guess which is which" (144). Admitting that he cannot outface or confront the powerful Halliday, Barclay must debase Tucker, one of Mammon's several "ministers" (146). Consequently, he has Tucker bark like a dog and lap wine from a saucer to expose him to mockery and disgrace. Tucker accepts this shameful treatment for the sake of the contract but breaks down with tears in his eyes. Barclay is unmoved, reflecting old intolerance in his own attempt to torment and debase Tucker into submission: "the tears of a grown man...are one in the eye for old intolerance who thereby is getting its own back" (153). Momentarily, even he can insolently defy old intolerance if only to prove his own incorruptibility and defeat his tempters. Throughout this interview, Barclay has made Tucker go through a mock "rite of passage" (146) with the instruction that after a "rite nothing is ever the same again" (147-48), but since Tucker gains no insight into his nature, he continues to deteriorate.

Despite his success in deflating Tucker, Barclay feels the sharp pressure of the steel string cutting deeper into his chest, tightening all around him and leaving him bewildered about the secret design of old intolerance. He becomes a prey to haunting and terrifying dreams wherever he travels. In one dream, his victim Tucker waxes supreme, following him everywhere in a hearse. The interview with Tucker has revealed that not only did Tucker take pictures of Barclay in potentially disgraceful situations but that he also recorded everything during their meetings in the past and submitted these records to the

Barclay collection, owned and established by Halliday in America. This is another reversal that Barclay had not foreseen: it appears that Tucker, an agent of Halliday, has been acting like the "One Above with a note book and camera" (133), keeping a record of Barclay's sins. Moreover, so far seen as an enemy, a devil or a Mammon, Halliday now becomes a transcendental figure closely identified with old intolerance (see Crompton 170; Simon 237). Halliday's power is godlike: his omniscient eye, like the "Eye of Osiris," penetrates every concealment. In his essay, "Belief and Creativity," Golding notes that God works in a mysterious way and adds, "so, it seems does the devil...Sometimes the two seem to work hand in hand" (MT 198).

On the move once again, Barclay reaches Rome and has a dream of being in Marrakesh where he suffers great pain, walking on the burning sand of the desert. Strangely enough, his hands and feet begin to hurt, reminding him of the miracle of Padre Pio or of St. Francis but in reverse: "In fact I must draw your attention to another of those farcical incidents to which Wilf is subject, he had the stigmata like St Francis only in reverse as it were, for being a mother-fucking bastard as my best friend would say instead of getting them as a prize for being good" (158-59). Though he makes a joke of it, the experience is no fun. Unlike St. Francis, whose stigmata were a blessing from God and a sign of his election to the role of the shaman/priest, Barclay's stigmata indicate his sins and betrayal of his vocation as a mythic artist committed to the archetypes and symbols of connection. Also wandering in Rome, Barclay feels that he is in the same "mess" as are the "dropouts, hippies, junkies, drabs, punks, nancies and lesies and

students...wearing guitars or playing them very badly" (159). Barclay has become an exiled wanderer, an image of "old Filthy Rags wandering with the immediate awareness that old you-know-who has its eye on him no matter what" (128). He wants to discover the identity and address of his pursuer, Halliday, by consulting Who's Who in America, but fails to do so: "why had I not seen the dreadful significance? For the page that should have contained Halliday's entry was bare, bare, bare, just blank, white paper" (159). Barclay's painful stigmata and the significance of "white paper" indicate an inner need and commitment to write his autobiography.

In the hotel, Barclay has a dream of great psychological significance. Jung's definition of the archetype of the Self, which has all the attributes associated with the meaning of God in religion, enables us to understand the meaning of the figure of Halliday in Barclay's dream. The Self, in Jung's view, is the instigator and organizer of dream images, and as von Franz, Jung's disciple, further notes: "The Self can be defined as an inner guiding factor...These [dream images] show it to be the regulating center that brings about a constant extension and maturing of the personality" (Man and his Symbols 163). As said earlier, the ego perceives the Self as the "Other," even as a hostile "Other," an enemy or a devil. According to von Franz the Self "comes like a trapper" (170). The attributes of Halliday in Barclay's dream confirm the ensnaring power of this enemy who in reality is an inner friend, directing Barclay's helplessly struggling ego toward the path of individuation, the union of ego and psyche. Standing in the balcony of the hotel, Barclay sees Halliday on the top of the same

church where he had a vision of universal intolerance and he fights his way to the bed, "burning and trembling" with the fear that Halliday has come to "collect" him. He feels that he would be "unable to resist" (160) if Halliday were to step across from the roof of the church. Then he is himself standing on the roof where Halliday had stood and together they look at the scene of radiance and harmony:

I was looking down at the steps. There was sunlight everywhere ...a kind of radiance as if the sun was everywhere...the steps had the symmetrical curve of a musical instrument, guitar, cello, violin. But this harmonious shape was now embellished and interrupted everywhere by the people and the flowers and the glitter of the jewels strewn among them on the steps...I found that he [Halliday] was standing by me on the roof of his house after all and we went down together and stood among the people with the patterns of jewels and heaps of flowers all blazing inside and out with the radiance. Then they made music of the steps. They held hands and moved and the movement was music.

(160-61)

Then they journey to the dark calm sea where the creatures are singing. This coming together of Barclay and Halliday in a vision of universal harmony and radiance suggests the experience of wholeness. Barclay is guided by Halliday, a personification of the Self; the experience here is of acceptance and of being at one with his Maker. Self figures often appear in dreams to provide transpersonal support and healing for the alienated ego.

After this dream Barclay wakes up crying, but the strain of the steel string has vanished; the dream has had the effect of completely reversing the direction in which he was going: "Even so the boil had burst, the pain and the strain had gone because I knew where I was going myself, or rather the direction in which I was facing and that there was no more need to run. I could walk and the rest of the journey would be provided." He need not run away from Halliday, nor fear death and face indignation from his Maker, for he can move into the future, knowing that he has a trustworthy guide holding his hands. His stigmata, which appeared to be the blackest joke from old intolerance because he had refused to believe in the miracle of Padre Pio in Italy, are still with him, but his hands and feet "were not hurting unbearably. They were still hurting but as if a doctor had put some sort of salve on them that hurt because it would heal" (161).

Barclay's new sense of relatedness with the Self, the mysterious ordering principle in his life, comes as both bliss and burden. Now he can easily give up drinking for good and feels happy to "go quote home unquote" (164). Moreover, when he begins writing in the journal the same insincere "lucid prose" of his previous books, his writing hand hurts "like the devil": "It was then I began to see things coming together. I saw that intolerance hadn't done with me and there was still a book that I or someone had to write" (162). He is certain that his hands and feet will not stop hurting until he has fulfilled his task by writing his autobiography. To go "home" means to follow the disembodied voices or messages from within; the new awakening must translate into a mythic narrative that maps out his initiatory journey

from death to rebirth, an integration of ego with the Self. His mind broods on the mystery of connectedness in the dream which points to a reality he calls "asisness, Istigkeit" (161); the new word comes from the "seamy side of speech for the involuntary act of awareness" (163); it does not refer to some philosophical concept but to a non-conceptual and instinctive awareness felt in the body and mind.

When Barclay returns to his wife who is dying of cancer, she is shocked to find him healthy and happy; even her remark about the injustice of a world that made her sick and kept Barclay in good health--Barclay boozed, lied, exploited and cheated all his life whereas she covered up for him--cannot make him unhappy. He tries to explain to her the "dream that had made everything else a kind of mirage." When Liz remarks jokingly that he appears to be changed by "some kind of fancy religion" (172), he merely adds that his dream made him feel that he was a "part of the universe" (173). Clearly his sense of harmony with the cosmos has restored him to health. On his way to London to inform Tucker that he is writing his autobiography, Barclay finds that he is no longer haunted by ghastly terrors: "I had my dream and the solid pavement was insubstantial beside it. The violin string was either slack or snapped. Intolerance had drawn back and, though still there, was about as relevant to me as church furnishings...Face to face with the indescribable, inexplicable, the isness, which was where you come in" (176). With these words, he urges his readers to participate in his narrative and attempt to understand the inexplicable reality.

After his return from London, Barclay commits himself to the task he has to complete: "What really took me 'home' was this MS you're

reading" (184). At his wife's funeral, he engages in a conversation with the clergyman, and remarks about his miraculous stigmata, feeling proud that they have conferred on him a rare distinction: "You will find this difficult to believe but I suffer with the stigmata. Yes. Four of the five wounds of Christ. Four down and one to go" (187-88). The expected fifth wound will end his life. The clergyman's rebuttal, "There were three crosses," reminds him of his identity with the crucified thieves: "But I was left with so much cleared up! Three crosses--the whole spectrum--Not for me the responsibility of goodness, the abject terror of being holy! For me the peace and security of knowing myself a thief!" (188). He recognizes the dangerous pride in his statement to the clergyman. It is not uncommon for the ego to become inflated by identifying with the images of the Self, Christ and St. Francis. Since he has known himself primarily as a thief and a sinner, he cannot claim his identity with the paradigmatic figures of holiness and goodness. In his case, the experience of the Self means that the Self, to use Edinger's phrase, is an "organ of acceptance" (40). Barclay is a fallen man, a sinner who demonstrates an acceptance of the Self, and consequently, he has been granted acceptance and restored to strength, stability and health. Freed from his delusions, he experiences transpersonal support, confident that the hand of the deity would not damn him into ghastly depths. In Christian terms, he has been granted divine mercy.

Barclay must not deny the truth that his stigmata indicate that he is a fallen man; consequently, he states that his autobiography is a "fair record of the various times the clown's trousers fell down. At my

age there can't be many more. I do think the best of the lot, the real, theologically witty bit of his clowning, was surely the stigmata awarded for cowardice in the face of the enemy! But St. Francis and all the other creatures didn't just get it in the hands and feet, they got the wound in the side which finished off Christ or at least certified him dead. I'm missing that one" (189). His fifth and fatal wound is delivered by Tucker's gun. Ironically, this too is another of those black cosmic jokes that Barclay had not anticipated. Tucker had been spying on Barclay, intent on taking his revenge for all the indignities to which Barclay had subjected him. When it becomes clear to him that Barclay will not grant him the contract for a biography, Tucker kills him, hoping to lay his hands on the Barclay papers and run away with them. Before his death, Barclay had been preparing to hand over to Tucker the small sheaf of papers which contain his autobiography, a confessional account of his sins, "to set over against the lying stories, the partial journals and all the rest. It will be a kind of dying. Freedom forsooth, freedom quotha" (190). The act of writing has given him some sense of freedom and allowed him to make peace with the divine.

Barclay's autobiography is also a truthful account of the reality of divine judgment and mercy. Reflecting on his dream that is "like a jewel, exquisite, without words," he is happy that he has been forgiven, but he recalls the indignant, burning eyes of the statue in the Italian church and cannot quite believe that old intolerance has completely withdrawn: "Either I have broken away from intolerance which is impossible or it has let me go, which is also impossible" (190). While

recognizing this insoluble situation, he feels that at the very least he has gained some sense of freedom and happiness. The terrible vision in the church and the blissful dream imply the manifestation of the mystery in the numen with its elements of wrath and mercy. Irene Simon expresses the same view: "the supernatural design encompasses both the damnation and restoration of concord through the destruction of sin, as the jacket design suggests through the crown of thorns" (244). Before he dies, Barclay is ready for another "rite of passage," an act of ritual purgation of sins as he builds a bonfire to set fire to the "detritus, the nail clippings, cut hair, the worn-away time, unnecessary correspondence, reviews...the paperweight of a whole life!" (190). He knows that his version of his life will survive; and since a sinner such as he has experienced mercy, he is now inclined to offer mercy to Tucker by handing over his autobiography to him: "With intolerance backed right out of the light there is room for an uncovenanted mercy like the one that drives me to give these papers: a mercy by which those unsatisfactory phenomena, Wilfred Townsend Barclay and Richard Linbergh Tucker may be eternally destroyed. Is that what keeps me happy?" (190-91). Barclay's gesture of mercy extended from one sinner to another is of no avail; Tucker, who has become intolerant and malevolent toward his victimizer, is not aware of "uncovenanted" surprise and therefore kills Barclay, making him his prey. Is this final act of revenge another of those series of horrible practical jokes played by old intolerance? The answer is not easy to find in the narrator's consciousness, for Barclay cannot resolve the problem of God's wrath and mercy. Tucker's malevolent act reverses Barclay's experience of Halliday's support and

acceptance. As a personification of the Self, Halliday reflects the old intolerance. In Jungian terms, this reversal suggests the tendency of the archetype to change into its opposite, suddenly to become that which is its antithesis. Jung notes that Heraclitus discovered this marvellous psychological law, called enantiodromia (Jacobi, Psychology 54). The psychological process involved in the archetype may contain a cyclic rhythm of positive and negative, gain and loss, light and dark. Perhaps Golding is suggesting that Barclay has been delivered the harsh justice of old intolerance. These paper men, Barclay and Tucker, writer and critic, are men corrupt through their sins and, therefore, "unsatisfactory phenomena." Since each becomes alternately a victim and victimizer, since both are locked in a struggle that destroys each other, and since each hounds the other in merciless pursuit, it is clear that, in Golding's view, they demonstrate the dreadful consequences of the fall and the wrathful gods.

CONCLUSION

In the preceding pages, I have attempted to demonstrate Golding's enduring concern with the fateful significance of archetypes in man's life and history. His narratives revivify the archetypes which are manifested in complexes of symbols, both destructive and creative, and are a part of our mythic heritage. Critics who emphasize man's relationship to society and to things in time cannot do justice to Golding's mythic vision; similarly, a narrowly moralistic criticism has unfairly characterized Golding as a rigid Christian moralist, a writer of allegories and fables, artificially contrived for moral lessons. Golding's art is neither novelistic nor moralistic; instead, the appeal and power of his art derives from an essence beyond history, from the constants in our psyches which we share with humans of all times and places. His art demonstrates the validity of the archetypal truth that psychic realities are not limited by time and place.

Each of Golding's narratives involves the emergence of an archetype or archetypes through the characters' psychic development, setting and narrative structure. The Jungian notion that the emergence of an archetype is like an irruption, an upward movement into consciousness of a hidden, though eternally present, psychic content is useful in describing a character's experience in Golding's narratives. The emergence of an archetype begins with the stirrings of a character's feelings of supernatural fear, the mysterium tremendum; it is a condition implying the descent into hell and the terror of judgement of the gods in the unconscious. A character's encounter with the incomprehensible menace of darkness and the demonic monsters within

results in his regression into sin, madness and perversion--states that transport him back to the primordial chaos of the beginnings. The evidence that most characters in Golding's novels are seized by the demonic archetypes and are recalled to chaos suggests contemporary man's inability to achieve salvation. It also demonstrates modern man's distance from the salvific paradigms of sacred history.

According to Jung, an archetype is bipolar, embodying the dark side as well as the light (Jacobi 42). In Golding's narratives, the Jungian bipolarity is witnessed in the emergence of malefic archetypes and in the compensatory presence of the benefic ones. The bipolar pattern corresponds to the myth of the Fall and Redemption and to the Eliadean notion of the recurring cycle of chaos and cosmos. Thus, in Golding's works, while the presence of the demonic archetypes reveals the pathology of the characters' psychic process of engagement and capitulation to the malefic powers of darkness and the resulting chaos, there are benefic paradigms and archetypes which are either reactualized by some characters in their acts or at least hold for others the promise of psychic wholeness and the redemptive commitment to creativity and order.

In the first two novels, the Jungian bipolarity is represented through the conflict of two distinct groups. In Lord of the Flies, the boys surrender to their predisposition toward chaos and self-destruction and become worshippers of the demon archetype of Beelzebub; Simon's behavior, on the other hand, reenacts the primordial sacrifice by a god revealed in illo tempore which suggests the paradigmatic creative act of transformation of chaos into order. The boys, however,

are so deeply immersed in their destructive worship of the Beast that the annihilation of chaos seems impossible. Only Simon recognizes the disease afflicting the boys and attempts to free his community from the fateful presence of the malefic deity. In The Inheritors, Golding contrasts the Neanderthals' innocence and harmony, and their reverence for the Great Mother in her positive, elementary phase with the new people's blood-lust and eccentric individuality. The encounter between the two tribes results in the emergence of the devouring feminine and the incursion of primordial darkness. The Neanderthals' innocence and inability to protect themselves from the demons of lust and chaos leads to their annihilation. Once again, Golding's narrative implies the failure of the new people to overcome the regressive powers of the unconscious which have repressed the positive numen of the creative Good Mother. The conflict between the two tribes reflects the periodic or cyclical conflict between order and chaos. At the end of the narrative, the power of the demonic archetype wanes and the new people seek to express the redemptive qualities of the Good Mother figure through their love for the Neanderthal child. Taumi's figure in the caves and the carving on the knife's handle reflect an attempt to exorcise the compelling power of the demonic archetype and to express his tribe's longing for the creative force of life represented by the Archetypal Feminine in her positive phase.

Pincher Martin's experience during the "moment out of time" is an extreme instance of man's refusal to surrender to the transcendent symbols of connection. As a contemporary antitype of Prometheus--and Ajax, Atlas and Satan--he receives fitting punishment for rebellion

against the gods and represents the dark half of the Jungian archetype of the Self. The lighted center of his psyche is signified by the projected anima, Mary, and by a Christ figure, Nathaniel. He insulates himself so completely in the bone globe of a world that he denies his transformative urge toward wholeness. All three of his narratives--Pincher Martin, Free Fall and The Spire--have in common a masculine resistance to the archetype of the Feminine in its transformative aspect as the anima. Pincher frustrates his unconscious striving for wholeness by his cannibalistic lust and greed, and Sammy denies his unconscious yearning for syzygy by sexual seduction and possessive lust; both remain tortured and fragmented, suffering the consequences of their egotistical and polluting sexual consciousnesses. Jocelin exhibits the hubris of masculine intellect that seeks personal immortality and sacrifices the natural in favor of the supernatural; in denying Goody's numinous power as a Good Mother figure and as the transformative anima, he becomes a victim of the revenge of the terrible destructive feminine in his psyche.

Sammy's descent into the hell of his unconscious when he is confined to the darkness of the broom closet enables him to discover the urgency of human relatedness through acts of vital mortality and commitment to the survival of his community--his fellow-prisoners. Free Fall contains both the emerging demonic archetype that possesses Sammy with a perverse exercise of power over other human beings and the transcendent anima that holds for him the promise of psychic development. To the extent that he refuses to surrender his individuality and fails to overcome the regressive lure of darkness,

however, he remains a man torn apart by the irrational, incomprehensible wrath of the gods, seeking through confession and forgiveness a way out of his situation.

In The Pyramid, Golding explores how the impulse toward regeneration and the timeless fact of the Incarnation is suppressed by the materialistic and social consciousness on the one hand and by idealistic attitudes on the other. Stilbourne, an English town, is afflicted with various forms of corruption: madness, incest, cruelty, physical crippling, failure in love and art, etc. Stilbourne is oppressed by the death-dealing power of the negative animus and the negative anima. Bounce is the singular instance of struggle against these archetypes and, in her madness, she becomes incarnate as the Lady of the Beasts. Finding herself deeply unfulfilled as a woman, however, she commits suicide. Golding suggests that, like ancient ritual, art offers the possibility of renewal through participation or reenactment of the mythic impulse toward regeneration. In the absence of any truly spiritual values, the Stilbourne society turns to the worship of the machine--an inhuman principle that becomes a life-denying substitute for Godhead.

The Scorpion God recalls Golding's preoccupation with the mythic notion of history as decline in The Inheritors and exposes the dangers and limitations of modern scientific humanism and the belief in rationalism and progress. The Head Man in "The Scorpion God" and Phanocles in "Envoy Extraordinary" articulate the rational man's defense of reason and denial of mystery. In the first two stories, Golding suggests the primitive man's sense of cosmic connection and communal

regeneration through participation in the ritual of cosmic renewal: sacrificial death and resurrection of the god Horus and hierogamy in "The Scorpion God," and the healing connection with the Good Mother's transformative figure in "Clonk Clonk." The last story, "Envoy Extraordinary," reveals both the Promethean, dark side of human nature and the wise king's successful attempts to check the chaotic elements of the universe. Whereas archaic man exhibits reverence toward images of Godhead and regains entrance into the archetypal Garden, the modern man experiences periodic return to chaos. Several of Golding's narratives outline the inadequacy of the historical orientation of the modern man and the consequent failure of his unconscious yearning for wholeness. Quite frequently, one or more characters' attitudes reveal the flaws of modern rational belief: Piggy's denial of the Beast; Pincher Martin's Cartesian view; Nick Shale's and Sammy's belief in a mechanistic universe; Sim Goodchild's liberalism. Golding's symbolic method also contrasts the historical and rational orientation of the narrators with the non-historical, archetypal perspective in Free Fall, The Pyramid, Rites of Passage and Paper Men.

In Darkness Visible, the bipolar archetype resurfaces again as the Whore of the Apocalypse (the destructive Feminine) and the Christ of Incarnation and Redemption. This narrative contains the most emphatic demonstration of the cyclical myth of the eternal return. Far from subscribing to the linear and eschatological perspective that promises final salvation in the future, Golding suggests that not only the cycles of fallen history forever repeat themselves, but also those of Apocalypse and Judgement. Golding confirms the validity of the mythic

notion that the end is a beginning in that it returns to us a state of eternity and beatitude. Though he is Christlike, Matty is not the Christ of Apocalypse, for he is not wrathful himself but takes upon himself the wrathfulness of the fallen world and its apocalyptic destruction. A new element in the narrative is Matty's enquiry into his vocation and archetypal role and his shamanistic initiation which recapitulates the archetype of descent and ascent and endows him with the power and vision that saves his community from disaster. Simon's role in Lord of the Flies makes him Matty's precursor as a savior.

As the title suggests, Rites of Passage contains the archaic rites of initiation whose purpose is to deliver instruction in the primordial gestures of the ancestors and the sanctity of tribal duties and customs. In Talbot's case, the sea journey becomes a rite of passage or transition from adolescence to adulthood and maturity. While his perspective remains necessarily limited, he displays some growth into maturity and responsibility, moral, intellectual and social. Golding's perspective evokes the icons of the shaman, the human leader and nobleman, not only to show the decline in values in early eighteenth-century English society but also to reinforce the appeal of the ancient symbols of topocosmic vitality. In the case of Colley, there is another rite of passage, an initiation involving purgation and renewal: Colley becomes the subject of this rite which purges his impurity or evil influence on the ship. The crossing-the-line and make-and-mend activities of the sailors constitute an archaic rite of purgation and renewal of the ship's corporate vitality. His fate recalls the fate of Pentheus, Polyphemous and Orpheus.

Colley's participation in the sailors' activities reenacts the Dionysiac ritual which was celebrated in Greek festivals and developed into divergent forms of tragedy, comedy and satyr-play. Colley's fall and death are alternately tragic, comic and farcical. The sailors' actions exhibit the parody, obscenity and mocking laughter, elements common to the satyr-play, the dionysiac ritual and saturnalia. Instead of the bipolarity of the dark and light sides of the archetype, Colley's narrative contains another polarity, namely the Apollonian and the Dionysiac. In Colley, two Dionysiac traits--the frenzied intoxication or eroticism and the denial of Apollonian self-knowledge--overwhelm him and destroy his artificially restrained identity as an Apollonian priest. His fate recalls that of Orpheus, who fell victim to the Bacchic fury of women and was dismembered for despising them. At last, Colley reveals himself as a homosexual like Orpheus; his fate implies the revenge of Dionysus whose votaries (the sailors) enact the sacrificial ritual of expulsion of the pharmakos figure. Though Colley does not understand what elemental forces have overwhelmed him, his journal records the emergence of Dionysus in his psyche.

Both Rites of Passage and Paper Men employ mock-heroic and farcical elements to suggest how men become comic fools, subjected to the inevitable and inescapable powers of the psyche. In Paper Men, Golding manipulates the satiric conventions for his mythic purpose. The archetype of the Self, with its dark and light aspects, emerges as a trapper, making Barclay feel that he is a predestinate fool, an instrument in the hands of the wrathful deity. This autobiographical narrative contains Barclay's reflection upon the events in the internal

and external worlds that ultimately overwhelm him, making it impossible for him to escape from the divine figure in his unconscious. Barclay's encounter with the image of Christ in the Italian church does not suggest the Christ of Christian dogma--a merciful and forgiving Christ of Redemption--but rather an archaic deity of universal intolerance and damnation. The encounter results in a positive reversal in Barclay, allowing him to recover from his sickness and fright. His sense of shamanistic commitment to art wins him his freedom, allowing him to make his peace with his God. The Jungian theory of individuation enables us to understand Barclay's transition from a fragmented, sinful individual to a man who achieves a sense of wholeness.

Golding's narratives demonstrate a mythic artist's concern for modern man's salvation. Although the evidence from most of his works suggests that contemporary man is haunted and damned by the irrupting demonic archetypes--Beelzebub, Prometheus, Artemis, Whore of the Apocalypse, Kali, etc.--Golding's perspective is not pessimistic. He notes the theological implication about the nature of man and the nature of the universe in his books: "God works in mysterious ways, says the hymn; and so it seems does the devil--or since that word is unfashionable I had better be democratic and call him the leader of the opposition. Sometimes the two seem to work hand in hand" (MT 198). Golding's God is the God beyond theism, encompassing the light and the dark, good and evil, wrath and allure. The powers of darkness, as Don Crompton notes, are not in complete control (187), because, as Golding himself has observed, there is another imprint on the human soul, a "sign that beyond the transient horrors and beauties of our hell there

is a Good which is ultimate and absolute" (MT 201). Golding suggests that the possibility of redemption is never closed; it may be that the demonic archetypes awaken in us a deeply felt need to surrender ourselves to the redemptive archetypes and allow us to regain our freedom from the powers of darkness. As an artist, Golding has attempted to come to terms with the demonic archetypes by freeing himself from their compelling power and ritually controlling them through the medium of his art.

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