Introduction

The first five novels of William Golding, all written in the fifties and the sixties, are manifestations of the postimperial neurosis of the European colonialist psyche that suffered 'a crisis of self esteem' (Sinfield 153) in the aftermath of decolonization and the loss of empire. These novels are – *Lord of the Flies* (1954), *The Inheritors* (1955), *Pincher Martin* (1956), *Free Fall* (1959), and *The Spire* (1964). The first five novels of William Golding are thematically connected, and in a sense exhibit the return of the repressed. They are novels of a transition from the realm of innocence to the realm of experience – of darkness of human heart, and they become the novels of the unconscious. This thematic connection happens at two levels, first, the metaphysical level of being and becoming; and second, the level which is a matter of allegorical interpretation, is the historical sense of contemporary post-empire dilemmas, dislocations, mortification, trauma and a gradual coming to terms with reality. The novels are stories of disturbed consciousness, of discovery and revelation of the manifestations of the unconscious. Dislocated from the contemporary reality into some remote setting, the novels do represent dislocation as a metaphor for chaos and a consciousness of the end of innocence, suitably worked out in terms of the extended metaphor of the Fall. The metaphor of the Fall turns out to be very convenient for Golding, for it substitutes the fall of the empire. This is an ambiguous manouvre, one that is liable to produce mixed meanings. However, one meaning that becomes clearer in the broad spectrum is the fall into the state chaos and a frantic effort of survival in a grim situation of dislocation, unravelling the predicament of the British colonialist psyche. This is corroborated by the fact that Golding's novels, especially the first five ones, are hardly social novels. Instead of containing normal social setting, they are rather distinguished by a secluded and narrowed-down setting, loss of humanity, dehumanization and violence, encapsulating a frantic effort to control and order on the part of a central consciousness and an eventual disintegration and degeneration into chaos, resulting in utter unhappiness and neurosis. My thesis is that the postimperial neurosis is the mainstay of Golding's fiction.

In order to sustain the thesis, a quick glance at his oeuvre is necessary for it may hold the key to understand the commonness. It can be undoubtedly said that the

postimperial neurosis determines Golding's oeuvre, as it makes all his novels look similar, in fact, a glaring repetition of his first novel. Critics have unmistakably pointed out this important feature, namely, repetition – a feature that is presumably born out of the loss of empire and can be explained by taking recourse to the Freudian understanding of trauma which is manifested in his novels as a form of dreaming of the latent repressed desire of a lost empire. This assumption is based on the problematic of aggression and guilt which is continuous in his novels. The strange obsession and logic of holding man responsible and make him a party in evil is a displacement of the evil of European colonialism and a way of distributing this particular evil among mankind. As Alan Sinfield comments,

> The myth of universal savagery is the final, desperate throw of a humiliated and exhausted European humanism. It is informed by both an anxiety about and a continuing embroilment in imperialist ideology. It works like this: when it was just the natives who were brutal, the British were enlightened and necessary rulers. But if the British are (have been), that's human nature. (Sinfield 160)

Needless to say, this observation appears to be truely applicable to the novels of William Golding because they work out the theory of universal human nature by exploring the issues of irrationality, darkness of human heart, savagery and violence. However, this bias of manifest universalism barely hides the latent. These novels are concerned with the revelation of the repressed unconscious, but Golding refuses to acknowledge the influence of any literary or social theories, including psychoanalysis. Golding makes it clear that his novels do not conform to the social theories, and he holds the social theories as crude reductionism (Golding *A Moving Target* 187), and valorises his thesis of fallen human nature. As a retro-modern novelist, he seeks to uncover some generalised pattern of truth to explain the postimperial human condition, and he finds it in what may be called the religious unconscious. Although he is against all sorts of reductionism and takes Marx, Darwin and Freud to task for their gross reductionism (Golding *A Moving Target* 188), he seems to be quite comfortable with his own reductionism. So instead of writing overt political narratives he busied himself with the disintegration of man's rational intelligence, with what Virginia Tiger calls the dark fields of discovery, by

making the Christian myth of fall as the central metaphor of a violent spatio-temporal dislocation of man that permanently separated the physical world from the spiritual. He tries to vindicate his stand as a writer in his somewhat a manifesto called 'Fable' (Golding *The Hot Gates* 88). And since the establishment of this 'celebrated Golding image' as a fabulist and moralist in his first novel *Lord of the Flies*, writes Frank McGuinness, "there had been no radical shift in the author's preoccupation with mankind's sense of guilt and residual memory of an abandoned paradise" (McGuinness 84) so much so that "All Golding's novels have been little more than elaborately constructed parables illustrating the evil consequences of man's fall from innocence" (McGuinness 84). "Despite their great difference in setting and theme", writes Ralph Freedman, "all Golding's novels are variations of a similar idea – that of opposition between individual identity, obtained through reason and memory, and a dim, pre-historic consciousness. The eighteenth century contrast of civilization and primitivism is restated in twentieth century terms" (Freedman 127). Elizabeth Stevens also expresses a very similar view, "For all their imaginative power and originality, and for all their obvious differences, Golding's novels are recognisably like each other" (Stevens 8). According to Mark Kinkead-Weekes and Ian Gregor, Golding's novels "are unmistakably all of a piece. Among themselves they reveal a family resemblance, a unity even, that gives the phrase 'a Golding novel' a readily understood meaning" (Kinkead-Weekes and Gregor 15). However after going through the existing critical literature it becomes more and more clear that what is important is not the exaggeration and the simplification of the authorial intention that "man is a morally diseased creation" (Golding *The Hot Gates* 87), but the sheer ingenuity and gusto that Golding exhibits in detailing man's disintegration in the face of apparent political chaos. Frank Kermode calls the simplicity of the authorial intention "intellectual economy" (Kermode "Golding's Intellectual Economy" 50) and comments that this simplicity is due to his dealing with "primordial patterns of human experience" (Kermode "Golding's Intellectual Economy" 65). But on the simple bones of the parable like skeleton, writes Kermode, the flesh of narrative "can take extremely complex forms. This makes for difficulty, but of the most acceptable kind, the difficulty that attends the expression of what is profoundly simple" (Kermode "Golding's Intellectual Economy" 65). This 'intellectual economy' also accounts for the programme of his novels. "In all

my books I have suggested a shape in the universe that may", he says in an interview, "as it were, account for things. The greatest pleasure is not – say – sex or geometry. It is just understanding. And if you can get people to understand their own humanity – well, that's the job of the writer" (Golding to Owen Webster, quoted in Rahman 163). However, the strategy of allegorical double vision opens up the possibility of political or partisan engagement in order to grapple with the bewildering contemporary reality.

The point is that however Golding tries to make a coherent sense of the fallen human nature, his novels show an incoherence, rupture, disintegration or chaos that points towards a predisposition in the form of his postimperial neurosis as an intellectual and writer. Historically, the fifties and sixties were the time of decolonization for the European colonialism that brought about the dismantling of the British empire and as a result new free nations came into existence in Asia and Africa. Decolonization was a momentous event not only for the colonized, but also for the colonizer. While it empowered the colonized margin, it disempowered the colonial centre. There was triumph and jubilation in one camp, whereas dismay and consternation in another. As if it was not only the colony that was decolonized but Europe itself. Sartre in his 'Preface' to Frantz Fanon's *The Wretched of the Earth* makes this stunning revelation of the European humanism's striptease of its double-standard morality and its "ideology of lies" (Sartre 21), so rudely exposed now as a consequence of decolonization. For Sartre, decolonization brought to the fore the duplicity of European humanism, which so far could only produce slaves and monsters of the Other in the due process of colonialism (Sartre 22). The crisis of European humanism was not 'a pretty sight' at all, for it rendered the European intellectuals "vulnerable to a particular inference about decolonization, namely that it called into question the value of European culture" (Sinfield 153). The trauma of decolonization affected the European profoundly and psychologically, leaving the psyche scarred with anger and guilt, as evident in the literature of 'the angry decade'(i.e., the fifties).

> The fifties had been the most inglorious decade in the history of Britain. The pride of the English as the master race, their imperial arrogance, and the elitism projected by their cultural moorings had to

> be compromised to the survival struggle of the youth. It was then that they were forced to reckon with their changed status in the international political arena and it was then that they had to make painful adjustments with the realities of a newly emerging world order. (Ayenger 105)

However, it is not only the geopolitical impact that decolonisation brought about, but the end of the Eurocentric world order created traumatic shockwaves and these were reflected in literature. The contemporary literature started absorbing the shockwaves in the form of new realities, new issues and new voices as evident in the literature of the fifties and sixties. The loss of the Empire resulted in an awakening and enlightenment in the colonizing mind which had to grapple with the uncertainty, fluidity and fragility of the state of being and the consequences of the rise of the margin. The experience was not only nightmarish, but also one of dismay and horror. As a sensitive thinker, Golding was not immune to the psychological impact of the loss of empire and his novels accordingly made a covert defensive response to the grim situation. Probably this defensive response was the only way for the colonizing mind to reconfigure and rearticulate itself in the face of disintegration and chaos. And this is the predicament that Golding's novels bring to the fore in the guise of extreme tales of human suffering and evil. And the strategy of the writer is a complexly motivated one, as it becomes obvious in the effort to disguise the fictional statement of the imperial self smarting under the new realities with the intricately wrought tales characterised by moral ambiguity. His moral allegories thus contain two parts, the conscious surface tales which he calls fables, and the unconscious psychologial monouvres which underlie the psychopathology, violence and trauma that characterise his fictional world. The rationale and purpose behind his anti-enlightenment and dystopian vision is to effect an reformulation of the master-slave narrative, to bring to balance the dominating self with the marginalized other, and which, in the process, brings out the uneasiness and discomfiture of the master. It can be discerned that his fiction is all about how the dominating or aggrandizing mind recoils upon itself in the form of the Other, producing an ambivalence which can best be termed as productive. This productive ambivalence drives Golding's vision to an acceptance or at least a recognition of the Other on

equal terms. This is the salvific side of the postimperial condition in Golding's fiction.

This salvific side also corresponds to the contemporary atmosphere of deconstruction in which Golding wrote. Decolonization can be seen as the historical twin of deconstruction, because the concept of decentring is the key to understand both the phenomena. And as a result, there is a movement away from the Manichean centre, a centrifugal movement, towards the postmodern/postcolonial liminality or hybridity. Derrida's concept of deconstruction helps to problematize the imperial self by the theory of decentring. "If deconstruction forms part of a more widespread attempt to decolonize the forms of European thought", writes Robert J. C. Young, "from this perspective Derrida's work can be understood as characteristically postmodern. Postmodernism can best be defined as European culture's awareness that it is no longer the unquestioned and dominant centre of the world" (Young *White Mythologies* 19). Writing against the backdrop of these postcolonial developments happening in contemporary history, Golding could easily align himself with the imperial and aggrandizing consciousness which he found displaced and dislocated in space and time. This thread of alignment makes Golding a postimperial writer who ideologically embraces the cause of the empire and even though melancholic about the loss of the empire, tries to strike a balance between the centre and the margin. This is because the rise of the margin was liable to problematize the ideology of the colonial centre to such an extent, and also to render the centre so precarious that the centre, now burdened with guilt and sin of having the colonies and now losing them, begins to realize and deal with the new realities psychologically and ontologically, producing what Kingsley Amis calls in a slightly different context, the "new maps of hell" (Amis 5). Kingsley Amis uses this description for the science fiction writing of the time, but this is a useful description for Golding's novels as well.

This postcolonial experience of the European intelligentsia like William Golding who felt the crisis of imperialist faith in the wake of the loss of the empire is hereby adjectivized as postimperial because it is used in relation to the European colonialist writers in the same way that Bill Schwarz in his "Introduction" to *End of Empire and the English Novel since 1945* call 'post-imperial" (Schwarz 26); and is

concerned mostly with exploring what Bianca Leggett calls "heart of whiteness" (Leggett 403). Thus, postimperial is the version of the postcolonial which continues the the colonialist mindset and the imperialist project of recolonization, rather than siding with the postcolonial ideology of decolonization of the mind. The point is made clear by Rachael Gilmour in her article "The Entropy of Englishness: Reading Empire's Absence in the Novels of William Golding":

> On one level, Golding's longing to return to the moment of encounter, to see afresh the single footprint in the sand, represents an yearning for an old imperial order which is forever lost. Yet, robbed of such consoling fictions, he is also able to dream of a way to experience this moment in all its 'terror and excitement', to face alterity without seeking to reduce it into sameness. (Gilmour 110)

The postimperial English novel like that of Golding is thus concerned with the nostalgia for a lost imperial order on the one hand – what Paul Gilroy calls "postimperial melancholia" (Gilroy 90) in a slightly different context, in Britain's desire, to quote Gilroy, "to allocate a large measure of blame for the empire to its victims and then seek to usurp their honored place of suffering, winning many immediate political and psychological benefits in the process" (Gilroy 95) and in its "unhealthy and destructive postimperial hungering for renewed greatness" (Gilroy 95); and on the other, it is concerned with a potentially realistic soul-searching by attaining self-knowledge and self-correction; by rendering apology and thus attaining an alleviation of guilt.

The framework of studying this postimperial neurosis in Golding's fiction is to be sought in the unconscious manifestations of a neurotic mind narcissistically obsessed with its own self, which is in need for incorporating the other, within a psychoanalytical framework.This is because, to borrow the observation made by Bianca Leggett on the postimperial British novel, "Like Freud's melancholic subject, the England depicted here [postimperial British novel] has isolated itself and grown introspective" (Leggett 410). And the mourning process in this kind of novel, again to borrow the words of Bianca Leggett, is "executed through the bringing to light of shadowy, suppressed emotions and the decoding of hidden traces of Empire in contemporary discourse" (Leggett 410), that is to say, bringing to light the entire

range of postimperial neurosis. According to Pelagia Goulimari, Freud in his "Mourning and Melancholia" "describes melancholia as mourning for a lost object of love that is without end or issue" (Goulimari 130). Goulimari continues,

> Freud defines the three preconditions of melancholia as "loss of the object", "ambivalence" – love and hate – towards the object, and conversion of the object into a part of the self. The melancholic, unable to accept the loss, keeps the lost object alive by incorporating him or her as part of the self. (Goulimari 130)

It is by way of this melancholia that the issue of identity gets connected with the issue of liminality or hybridity and it is clear that Golding's idea of consciousness has some affinity with Homi K. Bhabha's celebrated concept of 'ambivalence'. Bhabha's concept of ambivalence, according to Robert J. C. Young, is based on the psychoanalytical principle of simultaneos attraction and repulsion towards and from the object, which he uses to explain the very constitution of the colonial self in relation to the Other, that reformulates the centre and margin relationship on the basis of the 'indeterminate ambivalence' of the margin that "characterizes the centre" (Young *Colonial Desire* 161).

Bhabha's ambivalence becomes Golding's 'melancholia'. As decolonisation ushered in the rise of the status of the colonised, there was a simultaneous downgrading of the status of the colonial self. This predicament of the post-empire colonial self can be understood as a state of melancholia, a psychological state of being that conveys a sense of realignment of the status of the centre and the margin, to a level of not reversing their roles, but a desperation and coming to terms with the new reality and a possible awakening to a self-discovery on the part of the colonialist self. Melancholia here signifies a state of being that is composed of both the sense of a centre and a margin in the same position, of both the sense of a master and a slave, of both the sense of the victimiser and the victim, or to be an oppressor and oppressed in the same position, and the vision of life is mostly a struggle to come to terms with it. This struggle of coming to terms with a psychological reality he was unaware of, and to be in a perpetual limbo, to be in a perpetual purgatory, to be in what is meant by the word – melancholia, a psychological state of being aptly

described by the title of Golding's 1959 novel, *Free Fall*, free fall is a state of being in which one is free and at the same time in a fall, like the dead parachutist in *Lord of the Flies* – an object which is taken for the beast by Simon at first but later on found to be a pitiable and foul-smelling corpse rising and subsiding with the wind with both heroic and sickening gesture (Golding *Lord of the Flies* 128), and which Simon disentangles from the tree and releases from ignominy. The entire experience is redolent with man's grandeur and insignificance at the same time, echoing perhaps Hamlet, "What a piece of work is man!...what is this quintessence of dust?" (*Hamlet* Act II Scene II). This inner asymmetry of human nature is a matter of investigation in Golding's novels, which is done in terms of original sin and which he uses in a colonialist sense. In spite of the heroic intelligence, man is sick with selfishness and lust, because sexuality is presented as a moral sickness in his novels. Sexuality is also a colonialist fantasy, to possess the body of the feminised other. Melancholia is thus a process of adhering to Golding's methodology of tracing the 'defects of society back to the defects of the individual' (Biles 41) and to shift the meaning of original sin from its religio-moral context to a politico-historical context of the loss of empire. Talking to James R. Baker, he interprets the manifestation of original sin in terms of colonialism,

> ...I've never been able to see how anybody can deny what stares us in the face –unless we control ourselves, we sin. Our nature is to want to grab something that belongs to somebody else, and we have either to be taught or teach ourselves that you've got to share, you can't grab the lot. And for God's sake, history is really no more than a chronicle of original sin, I would have thought. (Baker "An Interview with William Golding" 134)

Viewed from this perspective, Pincher Martin is Golding's epitome of a colonialist mind wholly possessed by the colonialist original sin of grabbing, "born with his mouth and his flies open and both hands out to grab. He's a cosmic case of a bugger who gets his penny and someone else's bun" (Golding "The Writer in His Age" 119). Golding makes Pincher a "fallen man –very much fallen – he's fallen more than most. In fact I went out of my way to damn Pincher as much as I could by making him the most unpleasant, nastiest type I could think of"" (Golding in an

interview with Frank Kermode, quoted in Stevens 9). Suffering a postmortem or rather a post-empire existence, Pincher becomes Golding's classic example of a colonial self who refuses to die or accept defeat, that even after the end of empire persists like an impulse of an exhausted claw. "Just to be Pincher is purgatory; to be Pincher for eternity is hell" (Golding in *Radio Times*, quoted in Surette 207). When asked by Baker whether the book "is about the purgatorial order" Golding reassures him by saying, "Yes" (Baker "An Interview with William Golding" 142). Thus Golding's post-empire life vision in the novel posits not only an existential crisis of the colonial self but also puts that self in a purgatorial psychological fermentation that necessitates a meaningful connection of forgiveness with the Other, and which Pincher the diehard colonialist repudiates again and again.

Thus Golding's deconstruction of the postimperial colonialist psychology follows a familiar meliorist path of the resolution, or rather an attempt towards resolution, of the antitheses of the conscious and the unconscious, culture and nature, centre and margin, the ego and the id, and the Apollonian and the Dionysian of human nature. One way to understand neurosis as an effect of the disharmonious relationship between the two functional parts of the psyche, namely, the conscious and the unconscious, as Jonathan Lear points out,

> Through a peculiar combination of nature and nurture, the psyche is divided into dintinct functioning parts which are largely at odds with each other. This is the account Freud gave of that particularly human form of misery which he called neurosis...the just life is the best life precisely because it is the only life in which the parts of the psyche are working together harmoniously. All the unjust lives are lives in which the parts of the psyche are at war with each other – and thus they are lives of unhappiness. This is what Freud would come to see as neurosis. (Lear 17-18)

The portrayal of utter unhappiness of man in the novels is mitigated by Golding's sense of justice, which is worked out through a broadening of the human image (Gallgher 204) by overcoming the Thanatos by means of the Eros, a symbolic reaching out to the Other – that his Christ figures demonstrate. Golding's novels

carry the same sense of justice and compassion for which Walt Whitman's poetry is so famous, and Whitman, like Golding, is also found to be imperialistic in his thoughts.

The internalisation of trauma of the loss of empire is quite evident in Golding's use of the allegorical form which prioritises the discovery of the innner meaning through the gaps of what is spoken – the surface tale, and this hidden inner truth becomes visible in the reading process. In an allegory the hidden meaning is more important than the surface tale, so a valorised reading is key to understand any allegorical writing. A valorised reading can unearth the continued allegory that runs parallel to the surface tale, and gets revealed through the symbolism, which may be local and topical, but which is used purposefully to guide the reading process to a particular kind of meaning. My thesis intends to study the postimperial neurosis in the first five novels of William Golding by analysing the various psychological, mythical and other tropes and motifs found in the novels. The pathological obsession with regression, evil, guilt, paranoia, responsibility, chaos, scatology, forgiveness in his novels is almost like descending into the morbidity of the madness of King Lear. In Shakespeare's famous tragedy *King Lear* the experience of trauma and loss leads the king to the morbidity of madness, that follows s pattern of moving from authority of the centre to the dissolution of that authority in the form of a perception of an unaccomodated man; raising the various issues of apology and forgiveness. Golding's fiction can also be seen as a narrative equivalent of an apology for the oppression done in the colonial time, and a way of unburdening the guilt in the colonial mind and therefore eventually it appears to be salvific. The historicity of Golding's novels thus can be analysed in psychoanalytic terms also – regression, repression, narcissism, trauma, death-wish – and these are partly explanatory and partly metaphorical in his fiction. And these psychological elements are borne out and at the same time constitute a yearning for a promised land that generates a sense of both a utopia and the wholeness of the healed psyche, however distant or unattainable. Viewed from this perspective, his novels open themselves up for a valorised reading. The psychoanalytical field that can be traversed in such an analysis is provided by both classical and structural psychoanalysis. The lack or loss of empire that underlies the colonial desire is expressed through the motives of the central consciousness or character who is placed in a setting of repressed

unconscious of the margin, and it is deftly worked out in terms of survival motif and the centre's grappling with the margin. There is a coalescing of the psychoanalytical elements of displacement, the metaphorical and the paradigmatic. This involves the author, the reader and the text, and brings out the corelation between psychoanalysis and literature. The methodology of unravelling the colonialist desire by tracing it back to the unconscious, that seems to underlie Golding's narrative strategy, is similar to that of psychoanalysis, as evident in the following observation on the relationship between literature and psychoanalysis. Literature as a powerful tool of culture is the dreamwork of the author and the manifestation of the dream of culture, and therefore parallels the dream of the neurotic, liable to be interpreted in terms of the case histories of the analysand.

> Both psychoanalysis and literature are concerned with narrative, with telling stories. Psychoanalysis reads the past in order to make sense of the present. Like a detective story it starts with effects and traces these effects back to origins. In tracing back the history of his patients is in order to discover what caused the neurosis, Freud found that the narrative was bound up with a fictional element, even though he was dealing with an actual case-history. Because memory aroused feelings not present to consciousness at the time, meaning was conferred 'nachtraglich' (after the event), interpreting with the help of fiction. (Wright 150)

As there exists an effective link between literature and psychoanalysis, it can be useful to follow the above mentioned methodology of psychoanalysis in a general way to analyse the first five novels of William Golding in order to explore the postimperial neurosis latent in his fiction, behind the manifest tales of violence, disintegration and chaos. And by this way it can also be shown that postwar and postcolonial are coterminous in his fiction; whereas the postwar is manifest in his novels, the postimperial remains latent. And that Golding is a postwar novelist at the outside but in essence he is a postimperial novelist.

The first important trope that Golding uses in his novel and uses it dexterously is the narrowed-down, isolated and remote (both in terms of place and time) setting which acts like a crucible to test his human objects or consciousness

"under laboratory condition" (Josipovici 236). The unusual setting is designed to provide a laboratory condition within which the human mind is dismantled and analysed scientifically. Golding becomes a psychologist who attempts to produce scientific knowledge about human nature.The choice of setting helps him in his so called Aeschylean commitment to go beyond the symptoms of man's illness and go to the root cause (Golding "The Writer in His Age" 46) so that there can be enough clarity for a therapy or cure for the "terrible disease of being human" (Goding *The Hot Gates* 89). One stance that he takes in his fiction is that of the King Lear's Fool, that is to say, he takes upon himself the didactic role of telling the bitter truth about human nature, which ought to be inculcated again and again because "man suffers from an appalling ignorance of his own nature" (Golding "The Writer in His Age" 46). The mission that he undertakes as a postimperial writer is to test man's moral nature by dismantling it under pressure of extremity; and his human subjects do not exhibit, unlike Hemingway, 'grace under pressure' but they drown in the sea of their own ignorance and guilt. This vision of the drowning of man in a sea of ignorance is central to Golding's vision of man, but it is put forward in the metaphysical sense. What can also be interpolated here is the vision of man's drowning in a sea of their guilt feeling in the psychoanalytical sense. The setting thus provides a 'laboratory condition' which moves Golding's art closer to the elitist exercise like poetry – a genre which is characterised by its isolation from reality and semi-autonomy. Curiously enough, and as a matter of fact, Golding, before writing novels, wrote some poetry that foreshadowed his thematic concerns expressed in his novels, a point which is discussed by Cecil W. Davies in an article titled "The Novels Foreshadowed: Some Recurring Themes in Early Poems by William Golding" (Davies 86). Poetry is a way of universalizing the particular, and this is a way of achieving a neutral ground by avoiding crude reality. In similar manner, one important function of Golding's settings turns out to be displacement, of shifting and displacing the contemporary reality to some othertime and otherplace, and thereby distancing it from the burning topic of the day, but presenting it under the guise of universal human condition. When Bernard F. Dick "pointed out that there was a definite poetic strain in his fiction, a point where prose almost becomes poetry" (Dick "An Interview" 480), Golding "nodded vigorously. "Ah, you see you said *almost.* But not quite. And it's not poetry because I write prose. The novelist is a

displaced person, torn between two ways of expression"" (Dick "An Interview" 480).This technique makes Golding a chameleon of an artist, but not a foolproof one. Golding's universalisation of the particular can easily be contextualised, as Rachael Gilmour points out, "Although writing at an allegorical remove from many of his contemporaries, Golding's 'human condition' is very much an English condition, diagnosed amid the historical upheavals of the mid-twentieth century" (Gilmour 92).

As it has been already pointed out that the first five novels of William Golding are characterized by unusual settings. They are unusual because they do not have the usual novelistic settings of society, nor do they take into account the social mobility of the characters and the dynamic interplay of cultural aspects of social living. The social surrounding and the social mobility even when they exist in his novels, like in *Free Fall,* are limited and subordinated to the core issues of Golding's vision. As the setting is meant to create a laboratory condition, it becomes a self-sufficient world of three unities of varying degrees. While the entry of characters into such tight setting is marked by a suddenness of contingency, rupture, displacement, claustrophobia and entropy – and these are the elements of human uneasiness and suffering, the exit is marked by a predictable bigger awareness of appearance and reality– ironically obtained through the finesse of a trick ending, often called a gimmick, in some of the novels. At one level these novels are designed to undermine the cultural hegemony of human civilization that is made to turn out just an appearance or a veneer or a facade, and which gets peeled off at the crucible of this rude and alien setting so that the abjectness of nature comes out as an overriding reality of the abject naturalness of existence . However, it can be observed that the progress from the appearance of culture to the reality of nature does not follow a straight line but is achieved through its usual share of mystery and muddle, in the form of the failings and the trials and tribulations of grim human struggle and survival. Definitely it is by the means of such unusual setting that the central consciousness is dislocated from its own place and placed at the periphery, and even outside of culture, where this central consciousness has to undergo trials and tribulations of existence and has to devise and improvise means in order to organise things by patterning and ordering the surrounding chaos of the periphery. That is how and why this consciousness of an individual is shown as an active agent

of change, as an organiser or builder, or to put it aptly, an equivalent of a colonial agent of mastery. The prototype of such an agent is found in the epitome of all British virtues – in the character of Robinson Crusoe. And some of Golding's characters are modelled on this prototype of British virtues. The result of such portrayal is a sort of epigenesis which goes back to the past or to the archival or to the primordial as the root to connect with, and to understand the present manifestation, and then looks forward to some visionary future reality, by means of a process of atavistic discovery or revelation. It means that there is a going back from the post-imperial present to some pre-colonial past which was badly ravaged by the arrival of forces of colonialism. The island in *Lord of the Flies*, the habitat of the Neanderthals in *The Inheritors*, the rock in *Pincher Martin*, Beatrice Ifor as Eve in *Free Fall*, and the cathedral in *The Spire* can be seen such objects which carry the pre-colonial essence. A return from the differentiated existence to an undifferentiated state of being is also discernible in his fiction.

The setting is also an effective way of connecting the English condition geographically, especially the island setting. Geographically England is an island, and its expansion through colonialism is a part of its 'island complex' and claustrophobia. Now reduced to the same island by decolonization and the resultant loss of empire, England has to make painful adjustment at home, which is metaphorically explored in John Osborne's play *Look Back in Anger* through the Porters' one-room attic flat. There were signs in contemporary literature of this psychological disorientation and of getting stranded in a psychopathological limbo. Osborne's *Look Back in Anger* which was staged in 1955, and critically acclaimed as one of the masterpieces of the angry decade, is a case in point to describe the complex disgruntled and disoriented British psyche. Jimmy Porter, who is the central consciousness of the play through whose eyes reality is seen, lives in a one-room attic flat, a classic instance of getting insular and claustrophobic in the wake of the loss of the sprawling world-wide empire. Now forced to adjust to a hellish reality of his claustrophobic existence, he develops the psychopathology of an angry young man and indulges in either vituperation or plays on his trumpet as a mark of his imbecile protest against his restrictive reality. And finding no immediate relief from his condition, he falls back on remembering the good old days of the empire and finds 'There aren't any good, brave causes left' (*Look Back in Anger* Act III, Scene

I). More importantly, as a sensitive artist he feels himself to be both an oppressor and an oppressed, as evident from the bear and squirrel game that he plays with his wife, Alison. The most interesting revelation of his character is that he is himself the victim of a socio-political system that was produced by the postwar and postimperial reality.The deprivation and pathos he talks about of his early life, the war-mongering and political belligerence he faces and reads in newspapers, and his psychological disorientation point to the fact that he, and not his wife Alison – his victim, is grovelling in the mud. Deprived of an appropriate colonial feeling of the Other, he internalises violence to turn it against the women he has in his life, Alison and Helena, to become a private fascist and a sado-masochist. The bear and squirrel game between him and his wife with which the play ends, helps to place him in a purgatory of guilt where he acknowledges and reaches out to the Other in a sympathetic bond. N. S. R. Ayenger closely discusses the issue of anger in the literature of the fifties which he finds to be a result of the loss of empire, "My hunch is that it is this 'post-colonial hangover' that was partly responsible for the incredible upsurge of anger and protest both in British life and literature of the 1950s" (Ayenger 104-105). Golding's fiction attempts to capture the insular and claustrophobic mood of the time by deploying various psychopathological apparatus, especially in the first five novels.

The English condition is also manifested in Golding's use of the myth of Fall and original sin which he deploys in order to diagnose the present-day neurosis. The myth of Fall provides the master-slave narrative a new dimension, allowing Golding's novels to garb the colonial syndrome under the allegorical Fall and sinfulness of man on the one hand, and on the other effectively revealing the colonial desire at work. This colonial desire that lies behind the literal building of something, allegorically also points towards a rebuilding or recolonization. And this colonial desire lies at the core of his fiction which invariably showcases the Crusoe-like masculine energy in the midst of some activity of building or dominating, by featuring characters who find themselves reenacting different kinds of colonial imposition. In short, the mainstay of his fiction is the allegorical presentation of the post-empire colonial self and psyche, displaced or disoriented but all the time in the grip of a colonial desire. This psychological orientation of his novels is strengthened by the extrapolation that he makes of the myth of the Fall. According to Janet

Burroway, he uses the "ambiguity of the fall" (Burroway 55). This ambiguity of the myth of Fall helps him to direct and deepen his post-empire psychological investigation. Thus it is clear that Golding's fiction is founded on the loss and lack of empire, and the expression of such intent ranges from overt to covert. He seems to be fascinated by the lack resulting from loss of the empire, and this fascination with lack gets itself manifested in different forms of building in the way of sublimation or displacement, like building a civilisation in *Lord of the Flies* by a group of British boys, or building a habitat in *The Inheritors* by the new people, or building a colony-like habitat in *Pincher Martin* by an already dead British navy personnel, and erecting a spire in *The Spire* by a megalomaniac Dean of a cathedral. The extended metaphor of the Fall and fallen human nature minimizes the stark contemporary reality but increases and intensifies the level of sensation. The metaphor of the Fall is not a new idea, but the methodology of superimposing it over the contemporary history is certainly new, and it makes Golding an important writer of human condition and evil, making his novels new maps of hell. Understanding this difficulty of clearly demarcating and then collating the manifest and the latent in his fiction may occasionally result in some impediment in interpretation and this also requires a problematic valorised reading of his novels, which makes Golding one of the most challenging novelists. Obscurity, ambiguity and ambivalence mark his fiction, as the novels are found to be thematically spread along the line of an ironic discord that lies at the heart of human experience (Talon 299).

The presence of the colonial desire at the core of his fiction also makes it possible to view his fiction as illustration of Nietzsche's concept of master morality, with a limited extent. The flexibility of Nietzsche's revaluation of values regarding the master and slave moralities can illuminate the postimperial theme in Golding's fiction. The nostalgia for colonial power and a possible re-empowerment is apparent in Golding's juxtaposition of the Christian/democratic paradigm with Nietzschean master morality. This possible justaposition changes the image of Golding as a liberal thinker. The liberal image of a fabulist and moralist that he carefully develops is replaced by an unsavoury image of an immoral and illiberal thinker, in the same way that the image of Nietzsche is projected as an illiberal thinker in his *Beyond Good and Evil*. Nietzsche's book *Beyond Good and Evil* (1886) which he calls a "prelude to a philosophy of the future" is an attack on the Western morality which

he finds founded on the herd mentality and soft values of Christianity and which he considers signs of weakness and degeneration. His radical thinking on the "revaluation of values" (Nietzsche 91) leads him to formulate the concepts of 'master morality' and 'slave morality' (Nietzsche 155) based on the most fundamental human psychological drive which he calls 'will to power' (Nietzsche 22). And based on the manifestations of this will to power, humanity is divided into two groups, the strong-willed or the master, and the weak-willed or the slave. Master morality belongs to the strong-willed who create values which are 'good' for them only, as opposed to the slave morality which belongs to the weak-willed who similarly create values which are good for them only. Master morality makes the strong to dominate over the weak with their unchristian and illiberal values, whereas slave morality helps the weak to resist the strong with their liberal and Christian values of universal love and brotherhood. In the words of Alan Levine, Nietzsche "rejects the rationale of slave morality" (Levine 210) in order to argue convincingly that the defeat of the master morality of the Greeks and Romans in the hands of Christianity or slave morality is the most calamitous event in the Western history (Levine 210-211). The rise of Christianity, according to Nietzsche, enabled the rise of the slave morality that wreaked havoc in the realm of values.

William Golding's novels, *a la* Nietzsche, may open up a possibility of a philosophy of the future which posits the dominance of the strong-willed over the weak-willed, and a validation and vindication of the strong. In fact the master-slave narrative in the novels is worked out by pitting the weak against the strong, in the thematic line of domination, aggression, violence, savagery, suffering and cruelty. The pervasive presence of these illiberal thematic elements is often ascribed to the historical backdrop of the World War II, but they can more appropriately be ascribed to the postimperial neurosis of the British psyche that emerges as the most important historical and cultural background in the fifties and sixties when most of his novels were published. Alan Sinfield thinks that fifties and sixties were the time when the "Imperialist Ideology was readjusted" (Sinfield 160). He contends, "The European intelligentsia's crisis of self-esteem at the expulsion from empire – the repudiation of its claim to superior rationality and general culture – contributed to a specific inflection" (Sinfield 160). Sinfield locates this inflection in the use of the native in literature to reveal the worst truth about the European, "European atrocities are

understood through comparison with Third-World people, who are taken as the benchmark of savagery" (Sinfield 160). Sartre also points out the consistency of the European racist humanism which only contributed in creating slaves and monsters in the form of the Other (Sartre 22). However, as the British Empire came to an end in the wake of decolonization and the colonized was empowered, the master-slave narrative started to tilt in favour of a reversal of roles, and there was a need to adjust the perspective in favour of the native. The postcolonial project of writing back was directed at two things. First, a recovery of the image of the 'Orient' or 'Africa' that was badly constructed and misrepresented by the West, through alternative historiographies; and second, a recovery of the image of the 'native' that went into a steady decline with the commencement of colonialism, through an adaptation of master morality. Chinua Achebe's *Things Fall Apart* (1958) performs and achieves both these objectives of the postcolonial project, through a masterly portrayal of the ultra-masculinist Igbo society and its representative Okonkwo whose life is dominated by the one obsession of strength – an inflection of the will to power, and both the Igbo society and Okonkwo are shown to be destroyed by the arrival of Christianity. Achebe's novel laments the disintegration of the pagan Igbo culture at the hand of Christianity. By blaming Christianity for the falling apart of the Igbo society and Okonkwo, Achebe's novel turns out to be an anti-Christian novel. Although Golding's novels are not set against Christianity, and in fact invoke it to justify the reaching out to the marginalised Other, they nonetheless form a critique of the democratic and other softer aspects of current Western morality. The twin processes of the contemporary manifestations of the postimperial neurosis of the British psyche and the postcolonial invocation of the master morality may have prompted Golding to articulate and explore the possibilities of the master morality in the volatile time of decolonisation, with the objective of re-empowering the now disempowered European colonialist. As Stefan Hawlin in his article shows how Golding's *Lord of the Flies* is so defensive about the defeat of the colonial centre in the hands of the colonized margin that the novel eventually turns out to be, in Hawlin's view, "a defence of colonialism" (Hawlin 125). Thus the novel can be seen as engaged with the issue of reinstating the master morality of the pagan tribal culture which is pitted against the civilising mission of the Western culture in the form of children's play, before reverting to a restoration of normalcy with the arrival

of the white grown-up in the form of the adult naval officer in the end (Hawlin 133). Siding with the master morality enables Golding to renew and rejuvenate what Paul Gilroy calls 'a fantasy of omnipotence' (Gilroy 99), and of which *Pincher Martin* is a classic example.

Another trope in Golding's novels is the formation of consciousness, corresponding to the movement from innocence to experience. And this consciousness is a postimperial experience, which takes into account an ethical orientation of the self in regards to the other. The novels can be read as a rehabilitation project of the neurotic colonialist ego in which the survival narrative becomes not only the way of self-preservation but also the preservation of identity. This colonialist ego or the central consciousness is seen as pitiable, precarious entity, battered by the external world, scourged by the upbraiding of the superego, and plagued by the greedy, insatiable demands of the id; yet strives to remain a reasonably unified, coherent self under a colonialist ideology. The novels use a methodology of dislocation, a rupture or a point of crisis in life in order to have a new awakening to an irredeemable situation. That is to say, dislocation becomes a mode of consciousness. This methodology is often likened to the Greek tragic technique of reversal and discovery. The discovery acts like a revelation of truth, and results in self-knowledge. Thus Golding's novels take up different aspects of dislocation in the form of a series of events emanating out of human action that make the fall from innocence to experience possible. One important dimension of dislocation is that it ends up in the awareness of the self of the central consciousness who provides the perspective of the narrative. The awareness of the self is pivotal for self-other relationship. The process can be explained in other terms, as Ralph Freedman in his essay "The New Realism: The Fancy of William Golding" shows that in Golding's novels the conflict or tension is "between the undifferentiated basic human impulse (man's nature conceived in anthropological terms) and individuated man" (Freedman 124), so that ultimately man is torn by "the opposition between individual identity, obtained through reason and memory, and a dim, pre-historic consciousness" (Freedman 127). The novels are a dramatic externalization of this process of individuation from the 'undifferentiated basic human impulse' to 'individual identity' on the basis of self which either erases or dominates the other and then finally there is a movement towards a recognition of the other. *The*

Inheritors shows the process of individuation from the undifferentiated basic human impulse through reason and intelligence, and like *The Spire* shows a further movement towards the recognition of the other. The two-way traffic in the novel is marked by Lok who represents the Neanderthal consciousness but acquires and inherits a new human consciousness of the new people; and also by Tuami who represents the human consciousness but inherits the Neanderthal consciousness. Thus there are two inheritors in the novel whose mutual reciprocity at least on the level of consciousness is an important aspect of the novel. In their undifferentiated consciousness the Neanderthals are unable to see the other as 'Other', that's why they think that the new people do not pose any threat to them, and they approach the new people in the same manner they approach nature and each other. Only when they are so ruthlessly chased after and only when they suffer loss of their own people at the hand of the new people that they enter into a new reality of being, as illustrated in the transformation of the last remaining members of the group, Fa and Lok. On the other hand, the new people are a collective of differentiated individuals of new people to whom all other beings outside them are alien Other. The ending helps to see the process of individuation from the level of undifferentiated consciousness of the Neanderthals to the level of differentiated or divided consciousness of the new people, as portrayed through the central Neanderthal character Lok. In the words of Peter S. Alterman

> Lok, tracking a human with his nose, becomes a human. Not only is this a joining of telepathic and "super-animal" talents, it is a rejection of self in favor of the external world. When Lok begins to track "other", so that he is no longer Lok, but a new being, "Lok-other", and as such, for the only time in the novel, he snarls. (Alterman 6)

There is also an opposite movement in the ending where the reflection of the central character of the new people Tuami, brings out the understanding of the Neanderthal consciousness as an element of inheritance in the new people as signified by the title of the novel. Lok the first inheritor who inherits the differentiating consciousness of the new people and thereby almost loses the Neanderthal identity and gains an insight into the identity of the new people. In short, he becomes one of the new people. Tuami is the second inheritor who inherits the Neanderthal sensibility and in

this way keeps the possibilty of an undifferentiated consciousness alive in the evolution of the new people (Sugimura 289). This sense of 'human potentialities that have been repressed' is also evident in Golding's naming of his subsequent central consciousness, like Christopher Martin – who is Christopher on the one side and Pincher on the other, and Sammuel Mountjoy – who is similarly Sammuel on the one side and Mountjoy on the other. Thus Golding posits an internal dislocation that is based on a movement from innocence to experience, a movement from undifferentiated basic human impulse to individual identity, and from darkness to light, or in short, from otherness to selfhood. The progress is marked by chaos, disequilibrium, violence and self-aggrandisement and at the same time guilt-consciousness. There is a further movement towards a restoration of innocence by indicating a sense of acknowledgement of wrongdoing and justice. The central problematic in Golding's novel is that, according to Freedman, "The psychological notion of sensibility becomes the epistemological notion of cognition; the aesthetic problem of objectifying internal perception in art becomes the existential problem of identity" (Freedman 118). This internal dislocation is the ironic discord at the heart of man, that leads to moral chaos that man's much-vaunted reason and intelligence fail to prevent and, in most cases, aggravate.

Although Golding's novels can be seen as catering to Nietzsche's master morality, this does not mean that he is an adherent to Nietzsche's one-sided philosophy; rather he tries to strike a balance between the master morality and the slave morality, between the centre and the margin. The result is a loss of the ego of the central character and a re-alignment with the Other. This alignment with the Other or coming to terms with the alterity is one thematic feature of the literature of the fifties, as the above mentioned case study of *Look Back in Anger* shows. Although not as loud as *Look Back in Anger*, Golding's novels deal with the same kind of moral dilemma of belonging to two opposites at once. Osborne's trope of anger becomes the trope of a loss of freedom. This trope unifies his oeuvre. As it is mentioned earlier that critics have pointed out the feature of sameness which characterises all his novels. They are basically a thematic variation of his first novel *Lord of the Flies* which depicts a group of British boys carrying the British colonial baggage but splitting into two groups like the conscious and the unconscious. Golding has an uncanny predilection for showing the conflict of the conscious with

the undifferentiated unconscious as happens in *The Inheritors*, or the individual with the collective as happens in *The Spire.* Although it is the individual 'man' that is the proper study in his novels, but there is, as Michael P. Gallagher points out, a broadening of human image (Gallagher 204) in *Free Fall* and *The Spire*, this broadening of human image results in an acceptance and achieving a sympathetic bond with the Other as part of the reality of the self, and also as part of the process of melioristic self-discovery as found in the positivistic novels like *Middlemarch*, which can be called 'egotists' progress' and in which the characters move from destructive egotism to meaningful altruism, a movement away from the animal order and towards the human order. The ego is substantially moderated through suffering and resulting enlightenment. To illustratre the point, what Golding says to James Baker in an interview, can be cited. In his conversation with the interviewer Golding expresses his concern about the two most glaring aspects of human nature, namely, man's intelligence and his selfishness – the deadly combination that contributes to the colonialist impulse of grabbing, and also the necessity to control these two human qualities, otherwise eventually they would destroy man (Baker "An Interview with William Golding" 135).The first five novels of Golding are thus like the five Acts of a colonial drama unfolded in the context of decolonisation. *Lord of the Flies* is the exposition of his postimperial thesis of recolonization; *The Inheritors* is the rising action where the colonizers make advancement towards subjugating the colonized as happened in the golden time of colonialism; *Pincher Martin* is the climax where the diehard colonialist is thrown into a purgatory; *Free Fall* is the falling action where the colonialist mind gets engulfed with guilt because of the oppression done to the other; and *The Spire* is the resolution where a lesson of forgiveness and apology is deftly underlined. One important realisation comes from *Free Fall* which is less allegorical and more novelistic of the first five novels, and it depicts Sammy's quest for self-knowledge and he discovers that the belief-systems he followed in his life did not prevent his loss of freedom, so that he comes to the conclusion that "cold, logical formulas for existence cannot solve the problems of our time; truth and meaning...can be found only in an understanding of the self and its relation to the world" (Axthelm 98). This 'world' connotes 'others', a collective world of sympathy and forgiveness. It is only in this broadening of the human image

that Golding makes the tormented colonialist self of his characters to come to term with the post-empire reality, which is fully explored in *The Spire.*

Thus Golding's extensive use of the allegorical subtext for developing a commentary on the postimperial British psychology and for internalisation of the loss of colonies makes his art dubious and turns his seemingly fair-minded fables of evil and fallen human nature into profoundly ambivalent political statements of the contemporary reality. This internalisation results in driving violence inward and homeward, as illustrated in the example of Jimmy Porter who as a representative British young man of the fifties, and suffering his metaphorical one-room existence, turns a sado-masochist and fascist to torture and oppress the weak people around him. Similarly, with the internalisation of self-aggradisement, Golding's weak characters – the subaltern scapegoats and the women characters bear the brunt of this inward/homeward violence as they are trampled and sacrificed. They are Golding's example of what Julia Kristeva calls the abject. As Kristeva shows in her *Powers of Horror*, comments Pelagia Goulimari, ""abjection" is the opposite of melancholic incorporation: it is the projection of the unacceptable parts of the self onto others, who functions as scapegoats, phobic objects, objects of horror" (Goulimari 131). In *Free Fall*, it is Beatrice Ifor, in *Pincher Martin*, it is Mary Lovell and in *The Spire*, it is Goody Pangall who are sacrificed for the expansion of the ego. Simon in *Lord of the Flies*, Nathaniel in *Pincher Martin*, and Pangall in *The Spire* are the figures to raise the feeble voice of the subaltern protest only to be overwhelmed by the tyranical forces. In *The Spire*, the internalisation also takes the form of embodiment of vision, and the erection of the spire not only seen as tantamount to a phallic erection, but also seen in terms of spine. Thus ostentatiously the body of woman becomes the territory for subjugation, even if vicariously, and the lustfulness becomes the power of domination, all rendered in architectural cum physical terms of phallic creation of the spire. The subjugation of the female body is not only an expression of masculinity, but also the expression of a colonial desire, as the postcolonial theorists like Edward Said point out.*The Spire*, written in the difficult time of the mid-twentieth century British history, goes back to the medieval Christendom of churches and spires, for an illustration of the way that colonial desire of the female body works. The point that Golding wants to drive home in this novel is that, like Osborne's play, having retreated from the colonies and thus

deprived of external manifestation, the British colonialist psyche has to internalise the whole colonial process of subjugation and fall back on its own subalterns, the people of lower ranks, to treat them as expendable others, thus exemplifying the return of the repressed. Jocelin's monomaniacal vision turns out to be a manifestation of his repressed sexuality and sublimation. The upward/vertical expansion of the cathedral is in fact a displaced colonial ambition, diverted from the usual horizontal expansion in the wake of decolonization and loss of the empire. The 'bible in stone' (Golding *The Spire* 51) that he intends to build (write), turns out to be an erection of a phallic structure, a 'stone hammer' (Golding *The Spire* 222) and corresponds to his domination and subjugation of both nature and man. Jocelin's building of the spire does not only symbolise a domination over earth and air, but also over human lives, which he does by means of manipulation and exploitation. The magical power of control over nature and human lives turns Jocelin the master into an artist who deftly and diplomatically gets his work done by coercing or cajoling people to submission. The novel brings into question the boundary between the sacred and the profane, and most often leads to an understanding of the postcontaminated world, by grappling with the unconscious – both sexual and colonial. The erection of the spire, which parallels a phallic erection, makes Jocelin aware of his unconscious sexuality and will-to-power, which finally illuminates the psychology of a colonialist mind at work. The allegory of erection is further complicated by the fact that the spire is erected over a (sexual) pit, over no (colonial) foundation, and therefore seethes with sexual turmoil and contamination, and sways in a precarious condition. Jocelin is seen busying himself securing the spire by nailing it against the heavens, and learns the lesson of humility, fellow-feeling, forgiveness, pain and renunciation/withdrawal from the world. Like Shakespeare's Prospero in *The Tempest*, Golding's version of Prospero, Jocelin the colonial master, finally learns the pain of loss and renunciation as a postimperial being. And like Prospero who salvages his image as a colonial master by renunciation, Jocelin salvages his image by begging forgiveness from the people he oppressed but remains a neurotic to the last.

The relationship between the centre and margin is an important political issue in Golding, expressed not in a direct political statement, but in the guise of a fable mode. In *Pincher Martin*, Golding creates a diehard colonialist centre who

refuses to bow down to the margin of death and oblivion, and tries to the last to stick to his identity, in a unique tale of postmortem colonisation of a rock-island in the mid-Atlantic, *a la* Robinson Crusoe. The allegory becomes exploratory of colonial impulse in his third novel *Pincher Martin* where the human image becomes grim "in the refusal of grief and growth and of the possibility of accepting forgiveness and mercy" (Gallagher 205). In *Lord of the Flies* Ralph is shown crying for mercy and forgiveness, in *The Inheritors* Tuami the artist man rejects the idea of violence, and in *The Spire* Jocelin asks for forgiveness from the people he oppressed, but in *Pincher Martin* there is no time for grief and cry for mercy, only blatant defiance. The centre which is symbolical of life refuses to be integrated and reconciled with the margin of death and extinction of identity. Can it be taken as the survival of colonialism in a postcolonial setting? Can it be taken as an elaboration of a maxim, 'colonialism is dead, long live colonialism'? If it is so, then it is not presented as a direct statement but in geographical terms. Golding takes us inside the mind of a dead man, presumably the mind of a dead colonialist by means of the geography of the mind. Golding's story has close resemblance with Ambrose Bierce's short story "An Occurrence at Owl Creek Bridge". Paul Crawford finds Golding's Pincher Martin as the "Biercean colonization of the afterlife or, rather, the last flicker of personal consciousness during which he literally invents hell for himself" (Crawford 88). Pincher the centre refuses the compassion of the margin, "I shit on your heaven" (Golding *Pincher Martin* 200), thus he refuses an appropriate response/communication with the margin in a changed time. The time-past and time-present are valorised by Pincher at the expense of time-future. Time-future is the time for a revitalization of the relationship between the centre and the margin which Pincher as centre refuses to submit to. Pincher refuses to admit the margin and lives up to the reality of the centre to the last. Thus the novel "moves from the peripheral reality to the inner reality. Its movement is centripetal" (Lakshmi 35). Paul Crawford finds in Pincher a proto-fascist 'soldier-male' Nazi-like totalitarian personality(Crawford 92) and comments,

> As Christopher has eaten others, he too becomes edible – a lobster – subject to the annihilation of 'black lightning'. The tables are turned and he is consumed. Maybe, Golding hopes that totalitarian individuals like Christopher get some of their own medicine before

> oblivion. All the better that it is self-generated, as history has shown totalitarian regimes to be imaginative torturers. (Crawford 94-95)

This is an important observation, because it shows how far the colonialist mind is indoctrinated by the colonialist ethics of grabbing and the extent to which it is able to internalise violence and subjugation. And as Robert Young in *White Mythologies* shows, citing Aime Cesaire and Franz Fanon, that fascism is the inward movement of colonialism, that fascism "can be explained quite simply as European colonialism brought home to Europe by a country [Germany] that had been deprived of its overseas empire after World War I" (Young *White Mythologies* 8). The life of Pincher Martin traverses both fascism, as happens in his past life, and colonialism as happens in his afterlife.

A definite movement from colonial egotism to a postcolonial ethical condition is visible in Golding's fiction. There is a journey from Manichaeism to liminality, from centre to margin. In each novel, there is mutual transformation of the self and the other and often the self becomes a moral fugitive in a contingent and fluid world. The uneasiness of the master also points towards a question of ethics, or towards a possibility of an ethical relationship with the other. Golding's novels thus show the symptoms of his time, the emerging issues that formed the intellectual debate of his time. *Lord of the Flies* is overtly 'colonialist' and shows implications of the rise of the other. *The Inheritors* is an anthropological dimension of colonialism and shows implications of what it is to be the other across the great divide of self and the other. If Golding is colonial in *Lord of the Flies*, he is postcolonial in *The Inheritors. Pincher Martin* is the study of a die-hard imperialist mind that thrives on the impulse of colonization and acts like an organizing centre. *Free Fall* depicts the free-wheeling mind on the margin of existence, searching for the moment to localise his guilt. If *Pincher Martin* shows the heroism of life's empty signifier in search for a stable signified, *Free Fall* depicts the pessimism of life's empty signifier in search of a stable signified. The ethical side in the conception of the other is unmistakable in Golding's other novels as well.

This problematic determines Golding's narrative art; the working out of this theme of otherness in the fictional format results in several curious positions for Golding as a novelist. The narrative focus is placed on the dramatic and its tropes,

from dramatic confrontation to the useful tragic tropes like peripetia and anagnorisis. The reversal results in discovery and this happens to be of great importance in Golding's novels. The mimetic portrayal of reality gives way to a universalistic projection of self-discovery and the diachronic is syncopated into synchronic. It is because of this that Golding calls himself a 'fabulist' and defines art as 'discovery'. The epistemological dimension of his novels emphasizes the progress of the self vis-à-vis the other. The strategic shift from temporal to timeless is the methodology with which Golding balances the political and the ethical. It is also how the contemporaneity is never lost sight of. It is worthwhile to investigate how as a creative writer Golding engages himself with the issues of otherness in his novels and bring out the ramifications and to show how they are relevant for today's world and humanity in general. The chapterisation focuses on this aspect of his postcolonial engagement as a postimperial writer. The 'Introduction' discusses the theoretical framework and the objective of this study. The first chapter 'Culture and the Irrational' discusses how Golding's novels attempts a critique of the European concept of civilisation to expose the fundamental instability or irony that lies at the core of it; a civilisation whose foundation is rationality, and which suffers problematically because of its inability to cope with and accomodate the irrational. This chapter also discusses Golding's repudiation of what he calls the Wellsian scientific humanism. The second chapter 'Nature and the Elemental Return' discusses Golding's attempt to trace the defect of human civilisation back to nature. The antithesis of reason and unreason turns into an antithesis of culture and nature, and culture's inability to resist the elemental return. Man's symbiotic relationship with nature is the natural state of innocence, which is also a precolonial state, and which is like what Julia Kristeva calls the 'semiotic'; whereas his artificial relationship with culture is the state of experience, a state of colonialism, and which is like what Lacan calls the 'symbolic'. The third chapter 'Justice and the Implications of the Off-Campus History' discusses the role of justice in Golding's postcolonial journey from Manicheanism to liminality. It also discusses the role of the off-campus history in creating nationalistic and racial prejudice when the emphasis of the campus or mainstream history is on internationalism and universalism. This chapter also discusses how and why should his novels can be taken as an apology for all the wrongs and atrocities done to the non-European

colonised subjects. The fourth chapter ‘The Christ-figure as a Symbol of Self-Sacrifice’ discusses Golding’s use of Christ-figures in his novels in order to reveal the humanising process or project after all the dehumanisation done during colonialism. The ‘Conclusion’ discusses all the novels as a repetitious monouvre on the part of the novelist to chart out the phenomena of the return of the repressed.