

## Chapter III

The Inheritors

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

This is the epigraph, from H. G. Wells' An Outline of History, to William Golding's second novel, The Inheritors written in 1955. In the eighth and ninth chapters of An Outline of History, Wells gives an account of Neanderthal man and their replacement by Homo sapiens, a more intelligent and civilized species, the immediate ancestors of modern man. Wells' theory is fundamentally scientific. He trusts the scientist's record of the history of the human race - the record which is based on scientific hypotheses. Perhaps the figure of Neanderthal man is drawn from Charles Darwin's theory of evolution, the theory that man has gradually developed from the ape. But later scientists would not accept this theory; man is too proud, too egocentric to assent that he has evolved from the half-beast half-man breed. This prehistoric tribe was too ugly, too fierce, too cunning and cannibalistic to be our ancestor. According to the modern scientist, man as we know him was preceded by Homo sapiens whose intelligence and civilization filled the gap between modern man and Neanderthal man who were soon destroyed

because of their inferiority. Both modern scientists and Wells express their "faith in evolution and the virtues of an intelligence very like our own."<sup>89</sup>

This concept of mankind, based on scientific factors, was also appreciated and accepted by Golding but only in his childhood when he considered "An Outline of History" as "the rationalist gospel in excelsis."<sup>90</sup> But when he returned to it again as an adult the book created in him a new view of man which is directly opposed to that of Wells. In an interview he said,

"When I re-read it as an adult I came across his picture of Neanderthal man, our immediate predecessors, as being these gross brutal creatures who were possibly the basis of the mythological bad man, whatever he may be, the ogre. I thought to myself that this is just absurd. What we're doing is externalizing our own inside. We're saying, "Well, he must have been like that, because I don't want to be like that, although I know I am like it."<sup>91</sup>

This concept is expressed by Golding in "The Inheritors" which is referred to by critics as "most brilliant tour de force."<sup>92</sup> Whereas Wells saw Neanderthal man as animal-like both in feature and nature .. cruel, fierce, cunning and cannibalistic, Golding sees him as lacking intelligence, but innocent, religious, mild and peace-loving. Whereas Wells considered Neanderthal man as "the germ of the ogre in folklore,"

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Samuel Hynes, William Golding (New York & London: Columbia University Press, 1964), p. 17.

90

Ibid.

91

Ibid.

92

Ibid., p. 16.



Golding imagines him as a tiny white spot in the long black record of the human race.

The story of the book, the extermination of Neanderthal man by Homo sapiens, is derived from H. G. Wells' one sentence:

"Finally, between forty thousand and twenty-five thousand years ago, as the Fourth Glacial Age softened towards more temperate conditions ... a different human type came upon the scene, and, it would seem, exterminated Homo Neanderthalensis."<sup>93</sup>

Golding's protagonists are the beleaguered Neanderthals who call themselves "people!" They are the last remnants of a prehistoric tribe of mild-mannered peace-lovers who make the last migration to their summer place and are annihilated there by a group of more intelligent invaders whom they call "men!"

The "people" are eight in number; two old people (the parents), four grown-ups (Lok and Fa, Ha and Mil), one girl - Lika and an infant - Ca. Raised very little above the animals, feeble in mind, oppressed by circumstances, overshadowed inevitably by old age, disease and death, the "people" yet struggle very hard for survival. They are innocent without knowledge, incapable of thinking and reasoning. They act by instinct. Incapable of abstract thought, they have only picture in their mind. When they come to the edge of the river in order to cross to the mountain, they find that the log they used to use as the bridge has gone. Mai, the old leader of the group, tries to think, but he must think in pictures: "I have a picture," he says, then explains that he had once seen, when he was young, a man fell a tree and use it for a

bridge, but Ha, his son, answers, "I do not see this picture."<sup>94</sup>

Even though they have pictures in their minds, they are sometimes inarticulate. They do not know how to communicate their feelings verbally. They know and understand things through their senses of touch, hearing, smell, sight and taste. Not only the eyes can see, but every other part of the body can see and feel. "Lok's feet were clever. They saw. They threw him round the displayed roots of the beeches, leapt when a puddle of water lay across the trail."<sup>95</sup> The people feel and smell things. When Pa, Lok's wife, is told that the log has gone she "came straight to the water's edge, looked, smelt, then turned accusingly to Lok."<sup>96</sup> They can smell even terror, pain and death.

They lead their primitive lives of ease and contentment. Their lack of inventiveness prevents them from building shelters or growing crops. They move from place to place in different seasons during a year. In winter they move down to the island and in spring they come back to the mountain where everything becomes alive again and nature yields them fruits, honey, eggs, living grubs. When they are full up they feel that their lives are fulfilled. They are satisfied and want nothing else. They have never been worried about the future. The furthest future they will think of is the following day. After each meal, "the people were silent. Life was fulfilled, there was no need

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William Golding, The Inheritors (New York: Pocket Books Inc., 1963), p. 5.

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Ibid., p. 1.

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Ibid., p. 2.

to look for food; tomorrow was secure and the day after that so remote that no one would bother to think of it."<sup>97</sup> They never toil to gather and store provisions. They look for food only when they are hungry. They are content with the present.

Their language is another thing that indicates their innocence. The single-syllable names such as Mal, Lok, Fa, Ha, Nil, suggest their primitive way of life. The language they speak to each other is curt and simple; sometimes the words are not necessary at all because they prefer to use gestures and often their instinct and senses respond to one another without need of using words. Silence is more natural and usual among them than verbal intercourse: "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 ... Their ears as if endowed with separate life sorted the tangle of tiny sounds and accepted them, the sound of breathing, the sound of wet clay flaking and ashes falling in."<sup>98</sup> They share the same feelings and understand one another without speaking any words: "The three of them stood and looked at each other. Then, as so often happened with the People, there were feelings between them. Fa and Nil shared a picture of Ha thinking."<sup>99</sup> And in accordance with the primitive mentality of his "people" Golding uses rather strange narrative language which he thinks proper for them: "Even Mal was grinning at that.

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97

Ibid., pp. 49-50.

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Ibid., pp. 22-23.

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Ibid., p. 4.

Liku's laughter had reached the silent, breathless stage and the water was falling from her eyes,"<sup>100</sup> or "Lok knelt for a moment, scratching in the hair under his mouth."<sup>101</sup> Or again, "Astonished, Lok watched the water run out of her eyes."<sup>102</sup> Golding cleverly considers the words "cry" and "teard" too sophisticated in this context.

The story begins with the people's migration to their spring place on the mountain. They have to cross the river and when they come to the river bank and find that the log they use as the bridge has disappeared, they suddenly feel that something wrong has happened:

"Ha came along the trail, hurrying but not running, more thoughtful than Lok, the man for an emergency. When Fa began to call out to him he did not answer her immediately but looked at the empty water and then away to the left where he could see the river beyond the arch of beeches. Then he searched the forest with ear and nose for intruders and only when he was sure of safety did he put down his thorn bush and kneel by the water."<sup>103</sup>

Although they are incapable of reasoning, Ha, who seems to be the old man's eldest son and Lok's brother, notices the trace of new invaders. His instinct for self-protection makes him hold the thorn bush fast and not put it down until he feels sure of safety. Of all, Ha is the most intelligent; he knows that the newcomers have trespassed on their homeland for "One day. Perhaps two days. Not three."<sup>104</sup>

100

Ibid., p. 10.

101

Ibid., p.

102

Ibid., p. 56.

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Ibid., p. 3.

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Ibid.

They do not know what to do until the old man, Mal, tells them to find a fallen tree and use it instead of the old log. They finally succeed in crossing the water; only Mal himself falls in the water, because he is old and not quick enough. They go to their old dwelling near the waterfall where Mal suffers a fever caught after his fall in the water. They live near the falls; perhaps this means symbolically that they are drawing nearer and nearer to their Fall. They are going to fall from innocence and from the peacefulness they have had all their lives. Their innocent, simple lives without work within this fertile forest can be compared to those of Adam and Eve in the Garden of Eden before their Fall.

The 'people' have a simple code of ethics. They do not kill other animals. They eat fruits, fungi, honey, eggs and grubs. They will eat animals' flesh only when it is provided by other animals. Once they find a doe killed by hyenas; they chase the hyenas away and bring the carcass to their people. They can eat it because "a cat has sucked all her blood. There is no blame."<sup>105</sup> Still they feel guilty eating any animal's flesh. "This is bad. This is very bad," Lok keeps saying to himself, "This is very bad. Ga brought the doe out of her belly. This is bad. But a cat killed you so there is no blame."<sup>106</sup> Yet they have to eat because there are not enough fruits, grubs, eggs or honey for all and the sick old man needs some food; this is their excuse, which acquits them of shame and sin.

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Ibid., p. 41.

106

Ibid., pp. 42-43.

They have great faith in their goddess of earth, Oa. They believe that they come from Oa's belly and will return there after their death. Also all kinds of animals or living things come from Oa's belly. That is why they do not kill other animals; they all come from the same place and will return to the same place; there is kinship between them and animals.

They believe in life after death; that is why they remain calm when death comes. Both the dying man and the people who view death simply accept it as a kind of natural phenomenon. They never mourn emotionally and hysterically for the dead. Even the dying person does not struggle for further living. In fact ultimately death is looked forward to since it takes them back to Oa, their creator. At his death hour, the old man, Mal, consciously realizes that death is drawing near and he serenely prepares himself for it. He tells the others where to bury his body; "Put me in the warm earth by the fire."<sup>107</sup> And they begin to dig a tomb for him before his eyes. When he dies they all remain calm and quiet, especially the old woman, his mate. "She stood up and they saw no expression in her face."<sup>108</sup> Yet despite the recognition of his life after death they cannot help being sad and lonely. But their sadness is inarticulate. Their love and yearning for him is shown by actions not by words. They want him to be happy in his next life and put all necessary things beside his body: food, water and utensils. When she puts meat near him the old woman addresses him as

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Ibid., p. 74.

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Ibid., p. 77.



though he is still alive, "Eat, Mal, when you are hungry," and when they pour water over his face, "Drink when you are thirsty."<sup>109</sup> In order to reduce their agony she tries to console herself and other people, saying, "Oa has taken Mal into her belly."<sup>110</sup>

The 'people' have a very strong respect for the value of family. They observe seniority and respect their elders. They obey the leader, Mal, also their father, and believe in his decision. There is order and distribution of duties: Ma and Mi are sent for wood while Lok and Fa and Liku, their little daughter, are sent for food. Each works for himself and for the others. "To-morrow we shall find food for all the people,"<sup>111</sup> says Lok. Their lives are based only on elementary needs: food, fire and sex. "We shall find food," says Lok to his mate, Fa, "and we shall make love."<sup>112</sup> Their family life is free from conflict, frustration, jealousy, guilt and fighting.

Having established the uncomplicated innocence of Neanderthal man by accumulation of details, Golding introduces Homo sapiens, the destroyers of Neanderthal men. The newcomers who belong to the "superior" generation are referred to by the 'people' as 'men'. The 'men' are superior in the sense that they are more intelligent, more cultured. But under the surface they are cruel, greedy, crude and lustful. Convinced of their superiority, they begin to take control of nature and,

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Ibid.

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Ibid., p. 78.

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Ibid., p. 21.

112

Ibid., p. 15.

not realizing that the strange beings are also human, they kill the 'people' one by one, until only Lok and Fa remain. At the end, only Lok survives. He is left alone in the dark forest, and it is certain that his death will complete the extermination of the 'people'. Man's advanced civilized state, instead of bringing light and progress, brings them destruction.

The 'men' land on the mountain the night the 'people' return to their cave near the waterfall. Because of their tiredness the 'people' all sleep like logs. Yet their instinct tries to warn them of the imminent danger;

"There came a noise from the foot of the fall, a noise that the thunder robbed of echo and resonance, the form of a noise. Lok's ears twitched in the moonlight so that the frost that lay along their upper edges shivered. Lok's ears spoke to Lok.  
 ' ? '   
 But Lok was asleep."<sup>113</sup>

The old man's instinct also gives him a premonition of disaster. It cautions him, despite his sickness, in the form of vision. "I have a picture. The fire is flying away into the forest and eating up the trees;" he relates his prediction to other 'people'. "It is burning. The forest is burning. The mountain is burning - "<sup>114</sup> Soon after the old man's vision, on the second day on the mountain Ha, the most sensible one, is the first one of the 'people' to be killed by the invaders when he goes in the wood with Mi, his mate, gathering wood. Mi does not know what happens to him but she feels the danger because Ha does not

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113 Ibid., p. 32.

114 Ibid., p. 34.

come back and when she follows him she also smells a stranger. In her agony she tells the other 'people' the story, "There is a smell on the cliff. Two. Ha and another. Not Lok. Not Fa. Not Iiku. Not Mal. Not her (the old woman). Not Nil. There is another smell of a nobody. Going up the cliff and coming back. But the smell of Ha stops. ... There is the end of the Ha scent. ... There is no Ha. The Ha scent has ended."<sup>115</sup> First the others would not accept that there are strangers then finally they come to the conclusion that "There is the scent of others and that "Ha is gone."<sup>116</sup>

The acknowledgement of Ha's death makes their innocence ache. The idea of the existence of other people in the world has never entered their minds before. Up to this point they had thought of themselves as the only living beings besides the animals; and their world is composed of only the island and the mountain. This opinion is so strong in Lok's head that he obstinately clings to his old belief. "I have a picture of Ha," he tells his fellows, "I will find him. How could Ha meet another? There is no other in the world - "<sup>117</sup> But the facts, the disappearance of Ha and the smell of the other, are so obvious that Lok has to accept that there are other people in the world:

"Lok called again and waited while the picture of Ha became dim and disappeared so that he understood that Ha had gone. Then there came a cry from the island. Lok shouted again and jumped up and down. But as he jumped he began to feel that Ha's voice had not called. This was a different voice; not

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*Ibid.*, p. 55.

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*Ibid.*, p. 56.

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*Ibid.*, p. 57.

the voice of the people. It was the voices of other."<sup>118</sup>

The picture and realization of the other people horrifies Lok so much that he feels that he cannot bear to be alone. He then follows Fa to the sanctuary where men are not allowed to enter. He confesses to Fa, "I was afraid."<sup>119</sup> And finally he tells the 'people' that "Ha is gone. There are other people in the world."<sup>120</sup> Soon after Ha's death, the old man dies of exposure. Now there is only one man left, Lok, with three women and two children. It is inevitable that Lok must become the leader. The smell of new man tells Lok that "he is dark. He changes shape like a bear in a cave."<sup>121</sup> This signifies the 'men's inner darkness - their cruelty and wickedness. The smoke from the island tells the 'people' where 'new people' are. On the opposite bank Lok shouts hysterically at them, claiming his Ha back. The 'new people' come to the mountain and rob the 'people' of their children, Liku and the new-born child. In his efforts, for the children's rescue, to cross the water on a small branch, Lok falls in the water in which he views the old woman's dead body, severely wounded.

Lok hurries back to his shelter and an arrow shoots towards him, missing his hand by a few inches; he tells Fa, "The bone-face man gave it me. I am up the slope. Liku screamed across the river."<sup>122</sup>

118

Ibid., p. 63.

119

Ibid., p. 72.

120

Ibid., p. 73.

121

Ibid., p. 82.

122

Ibid., p. 98.

In his innocence he takes the arrow as a gift given to him by the 'new people'. Fa tells him that they have killed the old woman and Nil and taken the children away. Now the two are the only 'people' surviving on the mountain. They decide to cross to the island in order to get their children back. With great difficulty, they finally succeed in landing on the island.

There now follows the final and the most crucial passage in the book, the one in which Lok and Fa, puzzled and shocked, observe the behaviour of the men at close quarters. They find a natural peephole of foliage and, hidden from the men, they witness a scene of appalling greed, drunkenness and lust. Through the eyes of the innocent we witness the sinful antics of fallen creatures. Lok and Fa have already noticed some of the fruits of man's superior intelligence. The appearance of the canoe for instance, puzzles Lok and he asks: "Where does such a log grow?"<sup>123</sup> While the people are protected from exposure by their own hairy skin, men make clothes of hide. This prompts the people to observe that the men change their shapes like bears. The people use stones, animals' bones and thorn bushes as weapons, while men use bows and arrows and spears. All these things, provided they are used for right ends, are good in themselves. The fact that the men have already used their superior weapons to kill the people is not necessarily evil, for we can presume their motives to have been fear and self preservation. But the purpose of the passage to be examined now in some detail is to show 'men' have been corrupted by their superior intelligence.

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*Ibid.*, p. 101.

Lok and Fa now begin to observe many new characteristics of the strange beings. Their names are composed of more than two syllables, such as Tanakil, Vivani, and Tuami. Their language is richer than the 'people's', and to the letters' ears it sounds like music. They have many kinds of entertainment including dancing and simple games. Yet they are not free from primitive irrational fear. They kill a stag and sacrifice its head to the unknown spiritual being and perform a ritual ceremony. This follows the pattern of totemic religion; they identify themselves with the totemic animal in the ritualistic dance in which the dancer dresses like the animal. They seem to realize that civilization is not strong enough to protect them from evil. Under the mask of civilization they lead nasty lives; they drink too much and commit adultery. They are all frustrated; jealous; they fight and distrust one another.

In the ritualistic dance the 'men' imitate stag killing. The 'people' see their child, Liku, treated like an animal. (The men have not killed the people's children, presumably in the hope that their own advanced way of life will tame them.) Liku tries in vain to escape and is chained to a tree: "She fell on all fours, and leapt. He saw that there was long piece of skin that led from her neck and as she leapt the woman fell on this and grabbed it. ... The woman who had opened the bag led the long skin round the tree and twisted it together."<sup>124</sup> While the friendship between Liku and Tanakil, one of the men's little girl, rapidly advances, the grown-ups begin to drink the spirit from a

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Ibid., p. 136.

hide bag. This kind of bag is never known to the 'people' so they describe it like this; "The people brought hollow pieces of wood and held them under the animal which immediately made water in them."<sup>125</sup> So the sight of these men drinking an animal's water' makes the 'people' retch and feel disgusted.

The 'men' make louder and louder noise. Then they fight, shout and scream. The old man eats the meat intended for Liku and is caught by men who are furious at him. They drink again the water made by the animal. Its smell tells Lok and Fa that it is "sweeter and fiercer than the other water; it was like the fire and the fall. It was a bee-water, smelling of honey and wax and decay; it drew toward and repelled, it frightened and excited like the people themselves."<sup>126</sup> Stupefied by alcoholic liquor, the new people act as if they are seized by frenzy: "A man and a woman were fighting and kissing and screeching ..."<sup>127</sup> The love-making scene between Tuami and Vivani, the old man's wife, is so noisy, cruel and bestial that it shocks the 'people':

"In particular the fat woman had begun to hoot like an owl and Lok could hear Tuami gasping like a man who fights with an animal and does not think he will win. He looked down at them and saw that Tuami was not only lying with the fat woman but eating her as well for there was black blood running from the lobe of her ear."<sup>128</sup>

The 'people' cannot think of any animal that will act like 'men'. Their malicious hunters make Lok call them "a famished wolf in

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125

Ibid., p. 142.

126

Ibid., p. 155.

127

Ibid.

128

Ibid., p. 158.

the hollow of a tree." When he thinks of the fat woman and her laughter, of men working, "people are like honey trickling from a crevice in the rock." And when he thinks of the young ones, "the people are like honey in the round stones, the new honey that smells of dead things and fire. ... They are like the river and the fall, they are a people of the fall; nothing stands against them."<sup>129</sup> The 'people' attempt unsuccessfully to take back their children and are hunted by 'men'. Fa is hit by a stone and runs into the water. To the 'people' "the water is a terrible thing," but it "is better than the new people."<sup>130</sup> "They are like winter"<sup>131</sup> because they destroy the 'people', one by one, in cold blood.

The 'people' go back again to the 'men's' place and find it deserted. Only the beast's head, their totem, which symbolizes men's evil, stands there glaring at Lok and Fa. A pot of spirit is left near "the staring head."<sup>132</sup> They eat the stag's flesh and drink the sweet liquor. The first taste of it causes their Fall since it is like "the fire and the fall." Their virtues are tainted; they themselves are corrupted. The first taste of it makes them crave for more and they fight for the liquor bag. This is the first time that there is conflict between them: "Then they were pulling and shouting at each other."<sup>133</sup> Like the 'men' they are also seized by madness: "Fa was shrieking with laughter.

129

Ibid., p. 176.

130

Ibid., p. 178.

131

Ibid., p. 179.

132

Ibid., p. 181.

133

Ibid., p. 182.



She fell over, rolled, and lay back kicking her legs in the air."<sup>134</sup> The taste of evil, symbolized by the stag's flesh and the taste of spirit make them fall from grace. They fall from innocence like Adam and Eve after tasting the fruit of knowledge of good and evil. They become as wicked, as evil as "men". Realizing this Lok says, "I am one of the new people."<sup>135</sup>

The 'people' try once more to get their children back before 'men' leave the island and consequently spoil the ritualistic ceremony which 'men' held in order to chase evil from Tanakil who, they thought, has caught evil from Liku. Again they fail and Fa is the last of the 'people' who is killed by 'men'. Lok is left alone roaming around the mountain with great but inarticulate melancholy. Our point of view of the 'people' from the beginning is suddenly changed by the author's description at the end. Lok is degraded to the status of animal:

"The creature stopped between the ashes of the fire and the forest. It shut its eyes, and breathed in quickly. It began to scramble in the earth, its nose always searching. Out of the churned-up earth the right forepaw picked a small, white bone. ... The legs and thighs were bent and there was a whole thatch of curls on the outside of the legs and the arms. The back was high, and covered over the shoulders with curly hair. Its feet and hands were broad, and flat, the great toe projecting inwards to grip. ... There was no bridge to the nose and the moon-shadow of the jutting brow lay just above the tip. The shadows lay most darkly in the caverns above its cheeks and the eyes were invisible in them. Above this again, the brow was a straight line fledge with hair; and above that there was nothing."<sup>136</sup>

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134

Ibid., p. 183.

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Ibid., p. 185.

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Ibid., p. 199.

At the end, the 'men' flee hurriedly, in their canoes, from the dark forest which they consider is haunted by evil. In their flight they have "hope for the light, as for a return to sanity and the manhood that seemed to have left them; but here... they are what they had been in the gap, haunted, bedevilled, full of strange irrational grief."<sup>137</sup> In fact they are mistaken because what they are afraid of is in themselves and they can never escape from themselves. Noticing their fear Fa says, "But there is no danger in the forest. They are frightened of the air where there is nothing."<sup>138</sup> The men are drawn to the dark forest in order to exorcise their inner darkness, their own evil. Ironically they call the people "devils" who "live in the darkness under the trees."<sup>139</sup>

In fact the devils who live under the dark trees are 'men' themselves; all their evil and wicked deeds are committed under the trees from which the 'people' look down through the spy-hole. Although the 'people' are ape-like and unintelligent, their innocence keeps them far from sin. The 'men' are intelligent, civilized, therefore capable of committing sins. With all their virtues the 'people' can never be "the ogre in folklore"; it is 'men' who are brutal, greedy, bloodthirsty and lustful; they are "the germ of the ogre" in the history of <sup>the</sup> human race. And these men, believe the scientists, were our ancestors. So we ourselves are the inheritors of their evil. At the end Tuami, in his

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137

Ibid., p. 204.

138

Ibid., p. 187.

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Ibid., p. 213.

came, "could not see if the line of darkness had an ending."<sup>140</sup> This seems to suggest the hopelessness of the human condition.

As in his other books, Golding's "main emphasis is on the presence of evil as concomitant with the nature of man, in other words, on a state of being."<sup>141</sup> According to one critic, the moral of the book suggests "an anthropological analogue of the Fall, which distinguishes between prelapsarian and postlapsarian man in terms of knowledge of evil and capacity for thought."<sup>142</sup> And Mr. Kermode in his discussion on "The Inheritors" suggests:

"It seems to me that "The Inheritors" develops a theme which is extremely original and for which you can scarcely have any kind of literary support in the past... which is the idea ... that the man who meditates is a guilty man, that the power of meditation, in the sense in which we understand meditation, is an aspect of human guilt, and that human guilt is inseparable from a particular kind of human development."<sup>143</sup>

So, in his first two novels, Golding has examined the workings of evil in two different groups of people, the original "creators" of sin and a bunch of small boys on a desert island, direct descendants of Golding's corrupted "men" and inheritors of their evil. Mr. Golding's moral attitude is, up to this point, emphasizing that we are all involved,

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Ibid., p. 213

141

Ian Gregor and Mark Kinkead-Neekes, "The Strange Case of Mr. Golding and His Critics," The Twentieth Century CLXVII (February, 1960), p. 116.

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Samuel Hynes, op.cit., p. 22.

143

John Bowen Kermode, "Bending over Backward," Times Literary Supplement (October 23, 1959), p. 608.

that all men of every period of history are implicated in the fact of sin. Having established this, he goes on in his next two books, to examine the fallen individual. This change of emphasis marks a new stage in his development as a novelist.