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## Evil in William Golding's *The Inheritors* and *Free Fall*

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### I

One of the significant themes recurrently dealt with by the novelists all over the world is the struggle of man throughout his life and how evil is deeply rooted within his personality. Among the well-known novelists who have given a lot of importance to the subject of evil being man's means to survive in this harsh world is the American novelist William Golding (1911-1993). The main concern of many novels written by this Nobel Prize winner is to make man face the bitter reality represented by his cruelty and blood lust.

One of the important novels written by William Golding that portrays such a dark image of the human being is *The Inheritors*. This novel published in 1955 makes a comparison between the behaviour of the pre-historic man, the Neanderthal, and the more sophisticated being, the Homo Sapiens.

Another important novel of Golding's which tackles the same idea but with a contemporary setting is *Free Fall* published in 1959. Unlike the Neanderthals of *The Inheritors*, the characters of this novel are the twentieth century people. Here, Golding tries to show the hard circumstances that frame the evil personalities of the modern people with their readiness to be corrupt and deviate.

Throughout these two works, Golding confirms an instilled belief that man is a falling being captured by his Original Sin; hence, his nature becomes vulnerable to evil and his position is highly hazardous because of his eating the taboo fruit which has been followed by killing and blood-shedding.

This paper is to go through *The Inheritors* and *Free Fall* to show man's tendency to evil from the ancient time up to the present day from the perspective of William Golding.

## II

In *The Inheritors*, William Golding tries to depict man's aptness for evil. This idea is conveyed by the story of the prehistoric man whose natural and peaceful life is deformed by the new aggressive man and the consequences of this intrusion.

The novel starts with a group of prehistoric people, a Neanderthal tribe, migrating to their summer camping in the mountains. There, three of them, Fa, Lok, and Liku go to search for food but they see a carcass of a doe surrounded by wild animals. Suddenly a strange face appears on the island shore and shoots Lok with a poisonous arrow which Lok has never seen before.

Later on, the new people, the Homo Sapiens, attack the camp, kill Nil and the old woman and take Liku and her new born baby as prisoners. Lok and Fa trace the new people to their camp. There, they see a man wearing a stag's head dancing. The new people are performing a ritual in which one of the new men chops a finger of another. They dance, drink and leave the place after awhile. Lok and Fa go to the empty camp, eat meat left by the new people as a sacrifice, and get drunk as well. They begin to parody the actions of the new people. At the end, the new people kill all the Neanderthals and become glad to get rid of the threat represented by these devils of the forest, as they call them.

Thus, the novel portrays two primarily different groups of people: the Neanderthals and the Homo Sapiens. Golding makes a comparison between the primitive man who is innocent and naïve and the new man who is complicated and aggressive.

The primitive people do not revert to savagery even at the critical moments despite the fact that they are primitive and naïve. Although they seem to be akin to animals in their behaviour, shape and dependence on the physical phenomena, they are cooperative and kind with each other.

Throughout the novel, the events are seen through the eyes of the Neanderthal man, Lok. Lok's view represents the angle of vision by which Golding manipulates to reveal both the Neanderthals and the new people; Virginia Tiger comments on this point:

In the first part events are viewed from the

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limited perspective of the Neanderthal mind, a mind that cannot reason beyond sense data. We participate as readers in a world in which ideas and communications are a series of images, not a function of speech and causality.<sup>(1)</sup>

Golding introduces many aspects of the simple life of the Neanderthals such as their code of ethics, cooperative society and common feelings. James Gindin describes these people as having " a deep and humble sense of their own limitation".<sup>(2)</sup> In addition, they enjoy a family life free from fighting, guilt and emotional crises.

This means that these people live through their senses and they cannot deduce or reason depending on their experiences. They use pictures as a means of communication. These pictures reflect their primitiveness and incapability of understanding abstract ideas.<sup>(3)</sup>

From the first pages of the novel, Golding shows these people's simple way of life to highlight the horrible intrusion made by the new man upon their world. For instance, in their way to the spring home, they try to cross the water. But they notice that the log bridge they have used for many years has disappeared:

The log has gone away. [Lok] shut his eyes and frowned at the picture of the log. It had lain in the water from this side to that, grey and rotting . . . So sure was he of this log, the people always used that he opened his eyes again, beginning to smile as if he were walking out of a dream; but the log was gone.<sup>(4)</sup>

This log may symbolize the old way of life led by the Neanderthals which fails them because it cannot cope with the new era represented by the advent of the Homo Sapiens.

Besides, one of the primitive people, Mal, directs the family and puts a fallen tree in the same place of the old bridge that has been destroyed by the new people. During the crossing, Mal falls into the water and chills to death. This means that the new people's arrival is the cause of old Mal's death. This scene is utilized to show the communal unity of the primitive people when they gather around Mal to warm him after his fall:

The people gathered round in a tight little group.  
They crouched and rubbed their bodies

against him. They wound their arms into a lattice of protection and comfort. The water streamed off him and left his hair in points. Liku wormed her way into the group and pressed her belly against his calves. (P.21)

Mal's falling into the river can be considered a symbol of man's fall by a force which is irresistible. Like the river, the new people sweep away the trees, the logs, and even the Neanderthals.<sup>(5)</sup>

Golding reveals that the Neanderthals do not primarily have an aggressive spirit even at the time of need. Mal orders Lok and Fa to search for food for the people. Lok imagines himself carrying a deer which has been killed by a wild cat: " Now I have a picture in my head . . . [Lok] runs along the side of the mountain. He carries a deer. A cat has killed the deer and sucked its blood, so there is no blame". (P.37)

"There is no blame" means that these people have no animalistic tendencies to kill other animals and eat them. Thus, they feel that they are not to blame for eating the meat of the deer since they are not the killers. In other words, shedding blood for the sake of satiating their hunger is not used by them as an excuse; but it is used by the new people at the end of novel. This shows the difference between the primitive people whom the crises have not deformed yet and the new people who have already been evil.<sup>(6)</sup>

Mal orders Nil and Ha to bring wood for them but Nil comes back and says that Ha is missing. Nil cannot understand the reason behind this sudden absence. She simply tells them that Ha's scent has ended and "there is the scent of others". (P.68)

Although their existence is threatened, they cannot comprehend the reason of such a threat. Frequent absences dominate the place where the Neanderthals are living.

In fact, Nil is not the only one who notices the new smell but Lok who goes looking for the missing Ha becomes aware of the smell, too. He is fully occupied with this smell to the extent that he dreams of it following him: " Lok was running. The scent of the other was pursuing him and he could not get away. It was night and the scent had paws and a cat's teeth".(P.93) Thus, the new people's coming to the island is reflected as an incubus in Lok's sleep. They come to establish a new life and society based on killing and destruction.<sup>(7)</sup>

In his attempt to search for Ha, Lok notices some smoke rising from the middle of the island. He gets nearer and sees Liku and her infant who have been kidnapped by the new people. Lok hears Liku

screaming. "She was not screaming in anger or in fear or in pain, but screaming with that mindless and dreadful panic she might have shown at the slow advance of a snake"(P.105). Here, the snake is a reference to the first sin committed by man. This evil is emphasized by the appearance of man with a bony forehead, a long face and small eyes. He shoots an arrow at the tree where Lok is hiding. The evil following the appearance of the snake is symbolized by the arrow and is a feature of the modern species of man.

This indicates that the new people legislate their evil law that the weaker is disposed by the stronger. These new people who have a snaky nature annihilate the meek species.<sup>(8)</sup>

The dangerous point about these new people is that they practice evil which is something new for the primitive people who might be negatively influenced after a span of time. The new people become like an infectious disease which any one maybe inflicted with. This is early hinted at by the novelist when Lok and Fa go to the empty camp of the new people and begin to parody their action and revelry. This is the first time in which they experience the strange behaviour of the new people and act like them after they have finished eating and drinking. "In their drunkenness, they discover excess, a reeling world, oblivion, ended by vomiting and a sick head and eyes".<sup>(9)</sup>

Even awareness of evil begins to be shown by the primitive people. Fa joins Lok in his search for Ha, Liku and the infant. After awhile, Fa and Lok become sure that their friends are kidnapped by the new people:

They followed the scent from the blood to the edge of the river. There was blood on the rock by the water too and a little milk. Fa pressed her hands on her head and gave her picture words. They killed Nil and threw her into the water. And the old woman. They have taken Liku and the new one.(P.114)

This passage reflects the ferocious evil of the new people because blood and milk are mixed together. Even milk which is a symbol of childhood, innocence and chastity is not immunized against the demolition of the new people. Neither the adult nor the infant can evade the new people's evil. Moreover, by killing the old woman who is a symbol of knowledge, reverence, compassion and peace, the new people try to erase these attributes which the Neanderthals have kept all through their life before the arrival of this plaguesome man.

With the killing of the old woman and the old Mal, the Neanderthals are exposed to obliteration because the two represent the guides for the life of the group. Following the death of these two old people, the new people exterminate the Neanderthals one by one.<sup>(10)</sup>

This peaceful leadership represented by the old Mal is countered by the aggressive Marlan who is the crude, selfish and fearful leader of the new people. His authority is followed since he uses magic to satisfy their needs.

Once, Marlan appears dancing and chanting and the rest bow their heads to the ground in homage. During this ritual, Tuami, the artist of the group, is asked by Marlan to paint the image of a stag and the rest begin an incantation. Then they make a lot to see who would provide the necessary sacrifice and who would shoot the stag. When one of them is chosen by the lot, he must give his finger to be cut off by Tuami as a sacrifice to the stag. Some others would shoot the stag in an act of power which they think magic has given them. Thus, even their "religious" ritual is based on fear, blood shedding and hatred.

The stag in the ritual represents the Neanderthals or the "ogres" as the new people call them. Their blood thirst can be shown by the passage about Liku's murder. What has happened to Liku can be guessed through the reflections on Fa's face who has been watching Liku in the camp of the new people. Fa's mouth opens and her breathing quickens when she has seen "the angle of her[Liku] jaw and her eyes, open, open, open for ever"(P.169).

This episode dramatizes the murder of Liku by the new people who are sadistic for what they think to be the survival needs.<sup>(11)</sup>

Not only do the new people kill Fa but eat her as well. This means that when the new people think that their survival on the island is conditioned by the removal of the Neanderthals, they revert to savagery and cannibalism which exceed and triumph over their humanity. Fredrick R. Karl confirms that this is a proof that man is the real source of evil which grows in hard situations as a protection of the self or the survival needs.<sup>(12)</sup>

Ironically, Marlan, the new people's leader, accuses the Neanderthals of being devils whereas he is the stimulant of all the bad actions; some of which are the killing of Liku, Nil, and the old woman, the cutting of logs, and the use of magic to deceive his followers.

Golding reveals the evil of the new people even in the situations that require warmth, affection and cordiality. This is shown by the sexual scene between Tuami and Vivani, the fat woman. They are described as if they are fighting in their sexual act. There is blood

on Vivani's face and Tuami's shoulder. It is a battle in which lust triumphs over feeling, evil over good, and debauchery over chastity:

There was blood on the woman's face and the man's shoulder . . . the fighting done and peace restored between them, or whatever state it was that it was restored . . . they hunted down pleasure as the wolves will follow and run down horses . . . as a fox will play with the fat bird she has caught, postponing the death because she has the will to put off and enjoy twice over the pleasure of eating.(PP. 176-177)

Thus, they hunt pleasure like a wolf and a fox running after their preys. They behave like animals in the case of violence when they kill the Neanderthals and in the case of satisfying their lust.

This aggressive image of lust-satisfying is countered by the love scene of Lok and Fa. When they are separated, Lok begins to understand the meaning of suffering because he is away from Fa. This separation causes grief and misery for Lok. But when they meet again, the scene is full of warm love and an intensity of shared feelings and pictures.

Even the names of the Neanderthals are suggestive because they are abbreviated: Mal, Ha, Lok, Fa, Nil, and Liku. These simple names indicate the simple life of the people themselves before the arrival of the Homo Sapiens. They do not have boats, knives, arrows, or any weapon whereas the new people's life is full of conflict, enmity, hatred, and evil.

### III

Golding's *Free Fall* is written in the first person because it can be considered a self-examination done by an English painter, Samuel (or Sammy) Mountjoy, held in a German camp for prisoners of war during World War Two. Thus, the novel is like a completing episode for *The Inheritors* because the setting of *Free Fall* is the twentieth century with

its sophisticated atmosphere.<sup>13</sup>

The story begins with the protagonist, Sammy, who is a bastard son of a drunken woman living in a rural slum called Rotten Row. He is a talented painter but a depressed man for he is a prisoner of war in Germany during WWII. Some of his inmates have recently escaped from the camp. A Gestapo officer, Dr. Halde, interviews Sammy in an attempt to find out the plan of the escape. When Sammy denies knowing anything, Halde has him locked in a small store-room awaiting possible torture. Under the pressure of the darkness, isolation and horrifying anticipation, Sammy gradually breaks down into a series of flashbacks in which he recalls what has brought him to his current state and how he has lost his freedom.

He recalls his childhood in the rural slum, Rotten Row. The name is suggestive for it indicates that the place is not suitable because it is rotten. It expectedly contains guilty people who tend to violate authorities whether social or religious. The place represents the milieu that has a great influence on Sammy. Initially, Sammy is the outcome of an illicit relationship between a drunken mother and an unknown father. Thus, he keeps on asking his mother and himself about the identity of his father:

I never knew my father and I think my mother never knew him either. I cannot be sure, of course, but I incline to believe she never knew him.. not socially at any rate unless we restrict the word out of all useful meaning. Half my immediate ancestry is so inscrutable that I seldom find it worth bothering about.<sup>14</sup>

Sammy recalls the two boys, Johnny Spragg and Phillip Arnold, who have influenced his childhood. They represent the environment that leads him to violate certain authorities. Johnny Spragg leads Sammy to two night adventures: one to the airport and the second to the estate of a general. They sneak into the forbidden place, the airfield, to see the results of a plane crash. At the beginning, Sammy has been hesitant so he tells Johnny, "We better go back Johnny . . . I was tired of this game, hungry, wet and rather frightened. But Johnny wanted to wait"(p.40). At the end, Sammy yields to what is socially forbidden. This is similar to the second adventure when they try to enter the general's garden. These adventures indicate their psychological tendency to violate certain authorities in life.

Sammy goes on recalling his relationship with Philip Arnold, a sly



boy who knows about the people enough to use their weakness to his own advantage. Thus, Philip encourages Sammy to waylay the younger boys in the school lavatory to steal their collection of pictures. With the encouragement of Philip, Sammy is ready to fight for the sake of worthless things as the pictures and to defy the school's regulations. The second more evil adventure is when Philip persuades Sammy to desecrate the altar of the local church. Philip asks Sammy to urinate on the altar; to which Sammy responds, "All right then. I can't pee. But I can spit"(p.61). Here, Sammy is weak enough to lead the road of wickedness and evil through listening to Philip's teaching.<sup>15</sup> Sammy is caught by the vergers of the church who hits him in front of the parson to know the name of the person who urges Sammy to spit on the altar. Sammy ends up in bed with a sore ear which has to be surgically operated. This means that Sammy's evil brings nothing but pain, sorrow and risk. It is true that evil comes from the outside environment represented by Sammy's relationship with Philip, yet Sammy's readiness and obedience to Philip is obvious in this event.

Ironically, after Sammy's mother's death, he is adopted by the same priest who has been in charge of the church Sammy has attempted to desecrate. The priest is called "Watts-Watt"; a name which gives a sense of bewilderment.<sup>16</sup> This priest is paranoid and most importantly torn by homosexual desires. These desires are assigned to the priest by Golding to show that even those who are supposed to be religious are liable to the clothes of evil.<sup>17</sup>

Then, Sammy recalls one of the significant love relationships in his life that is his love affair with Beatrice. Sammy, now nineteen years old, is an art student who is in love with Beatrice. She is studying in a college to be a teacher. Her name is suggestive because she resembles Dante's Beatrice mentioned in his *Divine Comedy*. She is a symbol of perfect beauty and chastity.<sup>18</sup> She is the girl of Sammy's dreams who is lovely and inaccessible but he is obsessed with her love to the extent that he wants to be unified with her:

I want you, I want all of you, not just cold kisses  
and walks – I want to be with you and in you and  
on you and round you – I want fusion and identity  
– I want to understand and be understood – oh,  
God, Beatrice, Beatrice, I love you – I want to be  
you. (p.105)

In this quotation, Sammy's intensive love to Beatrice is revealed

because he wants to be part of her own identity. As an adolescent boy, however, he becomes aware of his sexual desires towards her and tries to rationalize these desires. But he does not realize that this rationality can be an evil deed urged by the devil.<sup>19</sup>

Thus, with the passage of time, Beatrice yields under the insistence of Sammy. In so doing, she herself neglects many authorities the most important of which is the religious sense inside her. She tries to satisfy Sammy, " she took her secret back to the training college and endured the faces that might guess, then came back . . . and went to bed with me again" (P.118).

Throughout Sammy's relationship with Beatrice, Golding wants to show that animality is stronger than the social and religious obligations. Sammy has a weakness to lust and sex because he is looking at Beatrice erotically. But once he gets his desires satisfied, he neglects her and cannot help feeling bored," But poor Beatrice bored me. . . I no longer desired to understand her, no longer believed that she had some secret. I was sorry for her"(p.127). Sammy's relentless pursuit and seduction of the virginal Beatrice indicate his attempt to enjoy whatever his desires find attainable regardless of the moral barriers he might violate and the evil he might cause to others.<sup>20</sup> Sammy turns into a fallen creature in the sense that he ravishes Beatrice's virginity and leaves her for the sake another girl called Taffy.

At the beginning of their relationship, Sammy has considered Beatrice a symbol of chastity and virtuousness but now she becomes an "instrument of lust"<sup>21</sup>. Sammy neglects Beatrice when she writes to him and goes to his friends asking for his address. Abandoned by Sammy, she loses her sanity after losing virginity.

In fact, Beatrice is Golding's instrument to indicate Sammy's evil as a fallen being. This means that man is savage at heart, always ultimately reverting back to an evil primitive nature. In other words, Sammy's victory over Beatrice is a manifestation of the triumph of evil over good due to the weakness inside him.<sup>22</sup>

Sammy then gets married to his new girl Taffy and enters the service as a war artist. Because he is immersed in guilt, Sammy reveals his welcome to the war:

I welcome the destruction that war entails, the deaths and terror. Let the world fall. There was anarchy in the mind where I lived and anarchy in the world at large. Two states so similar that the one might have produced the other. (pp. 131-2)

The internal corruption inside Sammy's personality is reflected by the external corruption brought by the war and its aftermath. When Sammy becomes a prisoner of war, he is brought before a psychologist, Dr. Halde, who wants some information. Declaring that he knows nothing, Sammy is taken out blindfolded to a dark cell waiting for torture. On his first sight of Dr. Halde, Sammy thinks him civilized but even civilization is just a mask for the evil inside. Dr. Halde has utilized his professional skills for the Gestapo service so he becomes a ruthless mental torturer.

When Sammy is imprisoned in a small dark cell, he is made by Dr. Halde to feel that there is some terrible object hung in the middle of the ceiling. As he touches it, he feels a slimy lump so he fancies that it is a lump of human flesh. He wonders if there is a corpse hanging from the ceiling, "I should have touched his sharp nose and been armoured . . . They had laid there this fragment of human flesh, collapsed in its own cold blood" (p.182).

Such a psychological torture is made by the evil Dr. Halde to have a terrible impact on Sammy's mind. Although there is no body hanging from the ceiling, Sammy "realizes" imaginatively the ugliness of the supposed corpse which reflects the ugliness of himself and the world outside the cell.<sup>23</sup>

Sammy asks for help from the outside world and starts crying but without any response, "My cry for help was the cry of the rat when the terrier shakes it, a hopeless sound"(p.184). Then, Sammy stretches out his hand and touches something wet so he thinks of what it might be: a snake, poison, acid, coffin or a dead slug. All these things are associated with evil or death. In fact, Golding's intention is to associate the evil Sammy with vicious and evil things.<sup>24</sup> These things also indicate that Sammy's diseased mind produces a diseased world. Again, Golding's mentioning of the snake is deliberate for it may hint at the Original Sin of man.

Before the end of the novel, Sammy recalls his life in the secondary school and how he has been influenced by two teachers: Miss Pringle who teaches religion and Nick Shales who teaches science. Due to their philosophies, Sammy loses all faith and becomes a freethinker:

Truth seems unattainable. I know myself to be irrational because a rationalist belief dawned in me and I had no basis for it in logic or calm thought . . . My deductions from Nick's illogically adopted

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system were logical. There is no spirit, no absolute.(P. 226)

Moreover, Sammy remembers his headmaster's encouragement for a kind of ruling passion. Thus, Sammy's response for this encouragement is "his lust for Beatrice ultimately changed into the need for her abjection".<sup>25</sup>

After the war, Sammy visits Beatrice in a sanatorium which is the general's house once explored by Sammy. Her only response to his presence is to urinate on the floor. The doctor in charge, who is in love with Taffy- Sammy's wife, berates Sammy for his evil doings throughout his life: "You used everyone. You used that woman. You used Taffy" (P.246). Now, Sammy admits the truth, "We are the guilty. We fall down. We crawl on hands and knees. We weep and tear each other"(P. 251). Golding's intention is that Sammy deserves nothing but urine, humiliation and disregard because he is the cause behind Beatrice's insanity. She is in the asylum due to the deep frustration in her love experience with him. Seeing Beatrice urinating in front of him, Sammy realizes the atrocity of his crime represented by exploiting others. Clearly enough, Sammy becomes the mouthpiece of the human beings when he talks with the pronoun "We" considering man a falling being.

## IV

In *The Inheritors*, William Golding tries to prove his philosophical concept that man is basically evil. The novel is an emphasis on evil as a predominant factor which leads man to chaos and death. This sinister evil which is present instinctively in man has led to the Original Sin committed by Adam and Eve.

Even the title of the novel, *The Inheritors*, is indicative because it refers to the hereditary quality of man that is evil. Golding confirms that evil is natural and basic in the human being and the harsh environment functions as a stimulus to reveal this evil and intensify it.

At the beginning of the novel, only the Homo Sapiens

appear to be savage and aggressive although they live in a rather developed environment. Because of their basic evil, they behave violently and cruelly with the Neanderthals and kill them. They set up the rule of the forest that the stronger is to live and there is no place for rationality, cordiality, and spirituality.

What is worse is what happens in the second part of the novel when the bad effect and the evil of the Homo Sapiens begin to reveal in the behaviour of the once peaceful people, the Neanderthals.

In the scene of the empty camp, Lok and Fa behave similarly to the Homo Sapiens in their savagery and revelry. This is to reveal the effect of the environment on man who is apt for evil because the seeds of evil are hidden inside and just need the environment to water them to flare up.

In brief, by this apparently simple story of the Homo Sapiens, Golding wants to reflect the condition of the modern man whose developed but frightful environment may trigger the gunpowder inside him that is evil.<sup>(26)</sup>

*Free Fall* can be regarded as a completion of what has already started in *The Inheritors*. In *Free Fall*, Golding's contemporary setting hints that civilization changes man but to the worse. This is clear because man just utilizes the modern devices to saturate his same primitive desires.

From the beginning of the novel, the darkness in which Sammy is imprisoned can have several symbols. It represents the darkness of the war brought to the whole world specially in Golding's time. The darkness is also an obvious symbol of chaos and impending evil. It may represent the deep darkness of Sammy's internal nature.

Evil is obviously shown throughout the novel beginning with the illicit relationship of Sammy's drunken mother and his unknown father. This ill affair results in Sammy's relationship with Beatrice that produces evil and debauchery. Evil is further depicted in the mischievous and disgraceful act of Sammy when he spits on the altar.

To conclude, immoral relationships, bastardy, and blasphemy are manifestations of evil inside man camouflaged by his civilized and modern clothes.

### Notes

1. Virginia Tiger, *William Golding: The Dark Fields of Discovery* (London: Marian Boyars, 1979), P. 73.
2. James Gindin, *Postwar British Fiction: New Accents and Attitudes* (California: California Press, 1963), P. 198.
3. Mark Kinkeed and Ian Gregor, *William Golding: A Critical Study* (London: Faber and Faber, 1967), P. 73.
4. William Golding, *The Inheritors* (London: Faber and Faber, 1955), P.12. All the subsequent references to the novel are taken from this edition and the pages will parenthetically be referred to.
5. Gabriel Josipovici, "Golding: The Hidden Source", in *The World and the Book: A Study of Modern Fiction* (London: The Macmillan Press Ltd., 1979), P. 241.

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6. Irving Malin, "The Element of William Golding", in *Contemporary British Novelists*, ed. Charles Shapiro (London: Southern Illinois Press, 1971), P. 40.

7. Josipovici, P.239.

8. Arnold Johnson, *Of Earth and Darkness: The Novels of William Golding* (London: University of Missouri Press, 1980), P. 26.

9. Kinkead, P. 106.

10. Gindin, P.199.

11. William S. Bunnell, *William Golding: Notes on "The inheritors" and "Pincher Martin"*, (London: Methuen Ltd., 1979), PP.10-12.

12. Fredrick R. Karl, *A Reader's Guide to the Contemporary English Novel*, (London: London Press, 1972), P.259.

13. Agnes Garrett and Helga P. Mc Cue, eds., *Authors and Artists for Young Adults* (London: Gale Research Inc., 1990), P.104.

14. William Golding, *Free Fall*, (New York: Brace and World, Inc., 1959), P. 9. All the subsequent references to the novel are taken from this edition and the pages will parenthetically be referred to.

15. Simon Schuster, *Notes on William Golding* (New York: Coward-McCann, Inc., 1964), P. 72.

16. Ibid., P.70.

17. John Carey ed., *William Golding: The Man and his Books* (London: Faber and Faber Ltd., 1986), P. 184.

18. Johnson, P. 87.

19. Bernard F. Dick, *William Golding* (Boston: Twayne Publishers Inc., 1967), PP. 72-73.

20. Garrett, P. 104.

21. Schuster, P.72.

22. Tiger, P.157.

23. Dick, P. 71.

24. Carey, P. 131.

25. Ibid., P. 121.

26. Schuster, P. 7.

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