
Golding's Sea Trilogy: Close Quarter- A Null Point

Dr. L.N. Seshagiri
GFGC, Jayanagar, Bangalore

Abstract :

After the publication of the **Paper Men** (1984), Golding thought of giving a direction and a dry land to the ship that is left lolling in the Atlantic in the first novel of the Sea-trilogy, **Rites of Passage**. To bring the ship and its characters safely to the shores from the Atlantic, he published his two volumes as an afterthought. He says that he did not foresee volume two and three while writing volume one, ie, **Rites of Passage**. He published **Close Quarters** in 1987 and **Fire Down Below** in 1989 and then the sea trilogy **To the Ends of the Earth** in 1992, comprising the three novels was published.

William Golding a writer to reckon with in the 20th Century Post war British fiction arena has 12 novels, non-fiction writings and screen plays to his credit. With the Booker as well as the Noble Prize in his credit, he was knighted in the year 1988. His first novel **Lord of the Flies** was published in the year 1954, which instantaneously brought him laurels and accolades. Golding also had a short stint with the Royal Navy.

It is generally perceived that Golding portrays life as a 'hopeless affair'. In all the novels, ie, right from **Lord of the Flies** produced in 1954 to **Darkness Visible** in 1979, Golding portrays his characters as incorrigible and beyond reformation. Golding seems to believe that 'man produces evil as a bee produces honey'. However in the post publication scenario after **Darkness Visible** (1979), there seems to be a contrasting metamorphosis in the perception of Golding towards human beings. Surprisingly he gets preoccupied with the essential virtue in man rather than the essential evil and mortal sin.

After the publication of the **Paper Men** (1984), Golding thought of giving a direction and a dry land to the ship that is left lolling in the Atlantic in the first novel of the Sea-trilogy, **Rites of Passage**. To bring the ship and its characters safely to the shores from the Atlantic, he published his two volumes as an afterthought. He says that he did not foresee volume two and three while writing volume one, ie, **Rites of Passage**. He published **Close Quarters** in 1987 and **Fire Down Below** in 1989 and then the sea trilogy **To the Ends of the Earth** in 1992, comprising the three novels was published.

Golding never wanted to portray life as a "hopeless affair" as he did in all his earlier novels till **Darkness Visible** (1979). But there is a shift in Golding's attitude to show that "both comedy and tragedy outside books as well as in them are subsumed in an ultimate dazzle". He wanted to show life as an affair where hope and salvation are not distant dreams. Besides depravity and fallen nature of his characters, his novels contain Christ-like characters as well. Simon and Piggy in **Lord of the Flies**, are endowed with intellectual and spiritual potentialities. Mal, in **The Inheritors**, Nathaniel in **Pincher Martin** offer some relief through their sacrificial attitude. Matty in **Darkness Visible** is an exceptional character, who is noble and pious. He offers a wholesome relief from the world of sin and crime. He seems to be the incarnation of sacrifice. Colley in **Rites of Passage** is one such character who dies;

out of shame, as he fails to make himself comfortable in the world of crime and sin. Almost all the novels of Golding contain characters with a streak of goodness in them. Golding tries to show that this streak of goodness and light can overtake the evil, if only man can strive and work out his own salvation. Thus Edmund Talbot's journey to the ends of the earth is a journey into his own heart, his ego and his will. As realisation dawns on him of his misdeeds, he adopts diligence, suffering and sacrifice and he gets the taste of immense of happiness which he is capable of.

After the death of James Colley because of shame and suffering, Talbot suffers his own rites of passage as he got a glimpse of the evil in himself and the world around. He becomes aware of the streak of humanity and goodness in people like Charles Summers. Thus his second volume of the journal would not be a mere continuation of the first, but altogether a new venture. Though it is incidental, his second journal starts with a reference to his birth day. Perhaps it is the new birth and the new beginning of Edmund Talbot after the death of his previous self- the Lord Talbot which results because of the death of James Colley. He starts looking at people from close quarters and it is Summers who appears to him not as an ordinary lieutenant of a ship but as a kind and noble man; and as the journey proceeds; he is all admiration, esteem and affection for Summers. He looks up to Charles Summers as the hero of his journal. Though he tells that the journal is continued to redeem him from his boredom, actually it is like a sea anchor which controls the attitude and movements of Edmund Talbot. He feels shy for carelessly displaying his lofty demeanour as he starts looking at the nobility and the goodness of the people.

He looks at everyone with a changed attitude. Jack Deverel appears to Talbot in **Rites of Passage** as an ornament to the service. He is gentleman like, with whom Talbot is eager to make an acquaintance. But Summers shows Talbot the broken mast and explains how Deverel is responsible for the crippled ship. Deverel leaves the charge of the ship for a drink and allows the ship to be "taken aback". Talbot realises that Deverel's carelessness has put the ship in doldrums. Then he is aware of the true nature of Deverel and decides to detach himself from Jack Deverel and refuses to take his representation to the Captain because he is simply not worth it. Later Deverel is shifted to Alcyone- a frigate which they meet in exchange for Mr. Benet.

Charles Summers, the lieutenant of the Ship comes so close to Talbot, that his relationship has a therapeutic effect on Lord Talbot. Talbot's arrogance, his aristocracy and his ego are put to severest tests in the presence of Summers. Summers, a man of virtue, nobility and friendship is a man dedicated to his duty and care of the ship. He is an able lieutenant who is not an overnight star like Talbot. He comes up in life by his merit, diligence and sheer dedication. Talbot's superficiality and hollowness are exposed when Summers says that the system of education has made the whole class of Talbot's society incapable of fair play extending concern for the suffering lot. His negligence of Colley is hinted at by Summers. He, as a real friend never hesitates to make bare the follies and foibles of Edmund Talbot. He keeps on exposing the unfair system and the meaninglessness of the so called aristocracy and rank.

Talbot, fails even to imagine himself hand in hand walking with a sea man in **Rites of Passage**. But in **Close Quarters** because of the transformation, he feels proud as Summers selects him always as his walking companion. The change in Talbot is dramatic and drastic. His speech, manners, dress, attitude all undergo a change. When Summers, offers him the naval rig, Talbot wears it and feels indebted to Summers as he feels that the naval rig is a gold armour. He is reminded of Glucus and Diomedes's exchange of armour as depicted in Homer's play and promises, Summers to repay his help an appropriate time.

It is Summers who makes Mr. Talbot abreast of the 'Sea affairs; the broken mast, the wrung sails, the danger, the weed, the dragrope, the make and mend, the toiling of the shipmen to keep the ship steady, all give him an opportunity to look at himself in relation to others. Looking at the services of the people he realises what he is. Suddenly his vision of the ship and its people becomes topsy-turvy, almost upside down as in a telescope. He decides to identify himself with the people and their suffering. That's what makes Talbot accept the post of an ordinary midshipman when it was offered to him. When Talbot goes to Summers as the representative of the Committee setup to request the Captain to change the direction of the ship in the face of the dangers, Summers asks Talbot not to tell the passengers, about the mortal danger in which they are placed. He tells: "This voyage will be the making of you, Mr. Talbot". Summers asks him to rise up to the situation like a grown up man as if he were dealing with a boy.

Throughout his journey during the second volume of his journal Talbot suffers from a sense of suspension, vacillation and pendulum movement. The moving lanterns, the shadows and sparks, the sudden shifts in the weather and the pendulum, all signify the internal conflict in him, between Edmund Talbot and Lord Talbot. During the process of change and transformation his ego and pride of aristocracy try to assert themselves. He is pious and benign at times, but when Summers asks him to pray to God to get them out of their trouble, Talbot says "As Colley did! I will not be bullied to my knees!" His ego asserts itself time and again and leaves him in doldrums. Pincher Martin, in another Golding's novel of the same title, rejects the noble forces and the apparition which offer him peace and rest. In the same way Talbot refuses to believe in noble and supernatural forces. With the complete knowledge of Rotten Borough, and its drunken electorate, Talbot supports, the system of representation and the people of Rotten Borough, as it is a matter of necessity for him. In his attitude towards the mode of representation, democracy, body-politic and women; he is selfish and hypocritical. Summers is contemptible of the system and asks Talbot, whether it is not against reason and equity that a handful of English people should govern all. Talbot's definition of democracy, reveals how rotten his ideas are, on political matters and people, particularly women.

"Democracy never and cannot be representation by everyone. What, Sir, are we to give the vote to children to men of no property. To the insane? To criminals in common goals? To women?"

Throughout the voyage he looks down upon women, till the real character of Mrs. Prettiman becomes clear to him, and changes his conception of women.

Talbot regrets that his first journal is a sea story with

“no shipwreck, no sinking, no rescue at sea, no sight nor sound of an enemy, no thundering broadsides, heroism, prizes gallant defences and heroic attacks!”

But in the later journals, almost all these things happen, and perhaps Talbot wanted to make his journal, a perfect sea-story. After the shipwreck, they meet a supposedly enemy ship Alcyone – a frigate. They meet Alcyone’s captain Sir Henry and his Lady Somerset. They also meet the drowned Wheeler rescued by Alcyone. Their meeting of the Alcyone, marks a new beginning for Talbot. He meets Miss Chumley, a prodigy of Lady Somerset. She is a romantic and an imaginative person like her care-taker. She is young and beautiful, and her grace makes up for the defect, that she is an orphan. Captain Sir Henry, is an agile man who is realistic but Lady Somerset is a romantic at heart, supposedly engaged in a amour with Mr. Benet, the lieutenant of Alcyone. In the form of Chumley, Talbot gets his companion and beloved. He falls in love with Miss. Chumley as he is haunted by loneliness, and an urge to have a companion with whom he can share and care. He is much like a Shakespearean romantic hero, and his love for Chumley is genuine. Talking about his own status he says:

“What a fall, no what a climb – no, not either, but what a transition was there. I felt I should suffer, did suffer already ...”

Talbot realises that only through suffering he can achieve happiness and in turn his own salvation.

The images of pendulum and lanterns are used by Golding to externalise the dichotomy in Talbot. He goes to the low levels of the gun room and is awed by the movement of the three lanterns hung to the deckhead, performing strange dance. The balletic dance was enough to drive a man to his wits, as it occurs in the case of Talbot. The wavering bent of mind, his inclination towards transformation but his reasserting ego and pride are symbolised by the strange movements of the lanterns and Talbot says that he needs “Colley’s pen” to describe the movements of the lanterns. His love for Chumley forces him to decide to kick off his career and follow Chumley to India, but his desire for distinction and social status warns him of his career. He is afraid to enter the world of love, suffering and sacrifice. He is caught in the grip of fear – fear of trending in a new world for which his character and education was by no means suited. Again he is haunted by the movement of the pendulum and observes sudden shifts in the weather. In the light of self-awareness he realises that:

“There was my dirt, inside and out. There was the movement of the ship, the pendulum which if it did not still nauseate me was a wearisome trial, minute by minute.”

It is interesting to note that, Golding tries to relate the movement of the ship and the sea with the unfathomable human consciousness.

Summers explains their actual position and employs the term ‘null point’ and tells him that the

“...term is sometimes used of a line where two tides meet and so produce motionless water where a current might be expected.”

It actually explains the psychological status and the conflict that puts Talbot in dilemma or ‘null-point’. He is torn between the world of aristocracy, arrogance, rank, selfishness and the world of selfless love, sacrifice and suffering. Talbot finds himself standing at a null-point incapable of love, sacrifice and regeneration because of the increase in undergrowth caused by doldrums. Now that, in the light of realisation, Talbot tries to remove the undergrowth of hatred, indignation and pride. Summers’ definition of the null-point is symbolic of Talbot’s consciousness and dilemma. One can find the current of change overtaking Talbot, in the next novel in the sequel; **Fire Down Below**.

As Lord Talbot, he maintains some distance between himself and the inmates of the ship. But after the transformation, one may find the gap closing in on. Even Captain Anderson who is looked at as an autocrat, orders Philips to take care of Talbot when he was wounded; which makes Talbot rethink about his own attitude towards Captain Anderson. He is aware of his double standards, bigotry, recklessness and the null-point where he stands. He tries to come clean out of his edifice of hypocrisy and double standards. He prepares himself to marry Miss Chumley, an orphan with no fortune even at the cost of his career. He calls himself the scurvy politician, but later gives way to a poet, a writer and a lovelorn romantic fool. Like Pincher Martin the hero in Golding’s novel of the same title, who rejects the apparition by saying that he is a sane, thinking man, Talbot too calls himself “ A grown man, a sane, really rather calculating man, a political creature”, but the love and grace of Chumley makes him realise that he needs love and companionship. He realises that he needs purging and constancy. He gets self awareness by allowing the removal of the undergrowth of his ego.

Golding is a novelist of symbols and symbols transmit his ideas. An attentive reader cannot miss the intended meaning of the ‘undergrowth’ and the ‘dragrope’. Colley in Rites of Passage says, that his attempts were to

“...clear away the, as it were, undergrowth of my own feelings, my terror, my disgust, my indignation, clears a path by which I have come to exercise a proper judgement”.

In **Rites of Passage**, a dragrope is used to remove the undergrowth and facilitate the movement of the ship. Even Talbot realises that he has developed the weed and tries to remove the undergrowth of hatred, indignation and pride. Thus weed signifies the qualities of hatred and pride. A point comes when he confesses his hypocrisy and bigotry, by saying that he speaks from the outside of his self. The removal of the weed by the dragrope is symbolic of the process of removal of the undergrowth of hatred, indignation and pride.

The sea and the ship continue throughout the sea-trilogy, as symbols to represent human life, the world and the bottomless human consciousness. The unfathomable sea represents the unfathomable human consciousness, whereas the movement of the ship symbolises the movement of life. The accumulation of weed and using of the dragrope to remove the weed symbolises the formation of undergrowth of hatred, indignation and pride and its removal.

Golding for the first time in the sea-trilogy has used the image of pendulum to show the vacillation and dilemma in his characters. Throughout the journey, Talbot suffers from the pendulum movement. The image of telescope is used to show the contrived vision that Talbot possesses. He looks at everyone and everything with his own biased attitude. The image of telescope is turned topsy-turvy with the change in the character and personality of Talbot and thus a real picture comes before Edmund Talbot. A reference to the null-point makes clear the attitude of Edmund Talbot to himself. He realises that he is at a null-point and realises the urgency of moving himself away from the null-point, towards the fire of love, and it is made possible through the removal of the weed and adding up speed to the ship towards the goal, and this is an objective-correlative for Talbot's goal of achieving love and the real objective of life. The white line is observed vanishing by Talbot, which separates the common with the elite. It signifies the change in Talbot and the removal of his feeling of distinction. The sudden shifts in the weather is symbolic of the sudden and drastic changes in the character of Talbot. Whenever Colley feels comfortable, he feels that the movement of the ship is easy. But in the turbulent mind frame he looks at the movement of the ship as hard and difficult.

As Colley relates the weather, the sea and the movement of the ship to his own psychological status, even Talbot relates the sea, the sky and the ship to his own psychological and spiritual transformation. The removal of the weed symbolically conveys the removal of nasty feelings from the personality of Edmund Talbot. After the removal of the weed with the dragrope, Talbot feels encouraged, and looks at the environment with a changed attitude:

“Greyness had gone. The sky was dense blue and the sea a deeper blue over which white horses dragged their varying humps and hummocks and walls of water. The sea was covered with them to the sharp horizon, and the sun blazed down from a sky carved here and there with white and rounded clouds”

He recognises the colours of life and the true colours of the personalities on board the ship. The imagery of lanterns, the balletic dances performed by the lanterns, the darkness and the criss-cross of light and darkness all signify the mental status of Talbot. He suffers from swinging movement because of the dilemma and the confusion that persists in his psyche throughout the journey.

If the death of Colley causes Talbot's rites of Passage, the suicide of Wheeler, 'the sly servant' comes as a rude shock to him. The treatment meted out to Wheeler by Talbot is unkind. Talbot is mysteriously attached to Wheeler. The death of Wheeler before his own

eyes, leaves him dumb struck and he is sunk in the philosophic reverie and becomes poetic at once in his description of life:

“Life should serve up its feast of experience in a series of courses. We should have time to assimilate, if not digest one before we attack another. We should have a pause, not so much for contemplation as for rest. However, life does not operate in such a reasonable fashion but huddles its courses together, sometimes two, three or what seems to be the whole meat on a single dish.”

He finds no time to recover himself from the shock of Colley’s suicide that he again becomes a living witness to the ghastly death of Wheeler. Wheeler gives Talbot an oilskin to protect himself from the sea weather in **Rites of Passage**. After the death of Wheeler, the protective cover given by Wheeler is found removed and symbolically, Talbot refers to the removal of the mysterious relation that he had with the philosophic man and he again experiences a long period of pendulum movement and becomes aware that his coat had been removed. Talbot’s process of transformation is hastened up by Wheeler’s death, which was initiated by the death of Colley. He is in a state of dilemma and confusion as he too is wounded by the blood of Wheeler splashed on his face as if the blunderbuss had wounded him in addition to killing Wheeler. Again and again the imagery of nakedness is exploited to show Talbot’s preparedness to purge himself, “the coat had been removed”, “stand naked but free” and such expressions show that Talbot is all set to keep himself in the process of transformation. He is a ‘leaky vessel’, shedding tears, confused by a medley of feelings and emotions. His guilty consciousness, pricks him as the mysterious voices murmur in his ears that he is responsible for the death of Colley and Wheeler. The pangs of separation, the revelation of his own corrupt being to himself, all make him a volatile being and his friendship with Charles Summers makes him confess his state:

“I am learning too much that is the fact of the matter. Men and women, - I beg you will not laugh but I had proposed myself a political and detached observation of the nature of both, yet in my association with you and her too and with poor Wheeler – these tears are involuntary and the result of my repeated blows to the head”

Talbot receives repeated injuries to his head which symbolically can be interpreted as blows to his own personality which give him time to contemplate.

His realisation makes him employ the phrase ‘late Revered James Colley’ at one juncture to refer to Colley instead of employing expressions like ‘poor devil’, ‘shrimp of a man’, and other such expressions that he uses in **Rites of Passage**. He also appreciates Colley’s abilities as a writer. S.J. Boyd notes that Colley’s skill as a writer testifies his ability to undergo suffering and pain, as only a suffering soul is capable of creative enthusiasm. Talbot realises Colley’s powers as an artist and thus accepts Colley’s humanism and nobility. His rendezvous with Chumley leaves him speechless and acknowledges Colley’s skill in writing of the epistle to his sister. Because of the pangs of separation and an inexplicable

feeling of guilt for Colley's death, he thinks of giving vent to his feelings, in the form of words:

“Words, words, words! I would give them all and live dumb for one moment of – no, I would not. I am absurd.

Only just now I was remembering Colley's long unfinished letter. I cannot think that he supposed himself adept in description and narration, yet this very innocence, his suffering and his need for a friend if only a piece of paper, gave his writing a force which I can admire but not imitate”

He is too well aware of the fact that, it is the innocence and the suffering, that has given such a vehemence and force to the writing of Colley. For him, the difference is striking in his contrived and biased journal. He is afraid of consulting his first journal as it was wrapped and sealed. Like Wilfred Barclay of **The Paper Men**, who feels that his past is obscene, absurd and unfit to be probed, Talbot acknowledges the irrelevance of his previous journal. Barclay refuses to give his life's details to Prof. Tucker, because, it is full of crime, sexual abuses, selfishness and desire for wine, women. He is a victim of alcoholism, a dead marriage and the incurable itches of middle aged lust.

Talbot too decides not to consult his journal, because it stands testimony to his pride, ego, selfishness, exploitation, sexual abuse and his role played in the death of Colley. He is ready to detach himself completely, if possible from his past. But later his love for Chumley and his realisation of his sins, makes him a poet capable of pain and emotions that move him to tears. And even Talbot thinks of publishing his journal and be a writer looking at pain and suffering. Talbot observes that everyone during the course of time and voyage, has changed and looks at people from close quarters. He observes the whiteness which separated the two worlds diminishing. Actually it is the line of distinction and hypocrisy that is diminished. Wheeler who is drowned in **Rites of Passage**, returns as he is rescued by Alcyone. His return obviously is a matter of surprise for Talbot. He believes that Wheeler is a ghost and is from the world of hallucination. Wheeler's suicide in Colley's hut is mystified by Golding and the reader is left to squander his time for the details of Wheeler's suicide. Wheeler commits suicide in Colley's hut in front of Mr. Talbot. Talbot is again haunted by the image of swinging pendulum and falls unconscious. All characters in Golding's novels fail to realise and recognise the 'dark centre' and the pattern that emerges. Talbot too fails to recognise the real personalities and the chances of regeneration. He recognises Wheeler as a sly servant, but fails to recognise the real attitude and motives of Wheeler. He himself praises Wheeler as a philosopher but fails to understand the philosophy behind the peaceful face. Even just before the suicide, Wheeler's face is found calm and peaceful by Talbot.

Captain Anderson's character is presented in a new light in **Close Quarters**. Instead of being an autocrat and merciless emperor of the nameless ship, he is shown as a responsible captain and an able administrator. He looks after every one according to the necessity but never allows anyone to interfere in the affairs of the ship which cannot be looked down as autocratic. Captain Anderson's character is presented as a heartless villain in **Rites of**

Passage, but that account seems to undergo a change in the eyes of Talbot in **Close Quarters**. One can see that far from being autocratic he is sympathetic towards Deverel for his foolishness and recklessness. He puts off the fire in his room- a luxury that is allowed to him, as he intends to save fuel for the sake of the passengers. In the face of the troubles on the high seas, he is composed and tactful in the management of the ship. But his character is not free from weakness and the dichotomy. The credit should go to him for steering the old sinking hulk, safe on to the shores, because of his excellent seamanship. When Wheeler comments that Captain Anderson is a good Captain and nobody denies it, it shows that except Talbot and Deverel no one looked at the Captain with contempt.

Mr. Benet, the lieutenant of Alcyone is shifted to Captain Anderson's ship in exchange for Deverel. It comes to light later that both Anderson and Sir Henry, the Captain of Alcyone, wanted to get rid of their respective lieutenants. Captain Anderson, shifts Deverel to Alcyone, as a sort of punishment for Deverel's negligence and carelessness in his duty. Deverel makes the captain a laughing stock before the passengers in the chasing episode, in a drunken state. Instead of being harsh or punish him, Anderson shifts Deverel to Alcyone. Through various characters and references, the reader becomes aware of a dubious relationship between Benet and Lady Somerset. Even Chumley confesses a sort of affinity between Benet and her caretaker. To avoid the amour between his wife and Mr. Benet, Sir Henry shifts Benet to Anderson's ship.

Mr. Benet is a romantic at heart. He is poetic and imaginative. He is a passionate lover of beauty and a flirt in general. Within a short span of time, he impresses the Captain by his excellent seamanship. He is an able and capable lieutenant well versed in all sea-affairs. He proposes the removal of the weed by using dragrope much against the wishes of Charles Summers who fears that it would remove the keel. He becomes a favourite of Captain Anderson, that Charles Summers feels jealous of Benet. According to Mr. Benet, Chumley is a school girl, not matured enough to have any impression. He is competitive in spirit and is a zealous lieutenant.

Talbot ends his journal abruptly and he himself is perplexed by such an ending. He promises a plain narrative in his third volume. As a considerable length of time separates the conclusion of the journal he attaches a post-scriptum and feels that his journal is not complete yet as the voyage is for the making up of Talbot and the voyage is a single thing, with a beginning, a middle and an end. Talbot concludes his first journal in awe and horror, as he is perplexed by the experiences when he comes close to all that is monstrous under the Sun and the Moon. But in **Close Quarters**, he is no more at sea and in trouble. The actual and close view of the people gives him a real picture of people and their attitude. His vision of the people is not horrifying and makes him crazy. But viewing them from close quarters, Talbot presents all characters in a new vein. The reader, already acquainted with the biased outlook of Talbot, can feel that the actual change has taken place in Talbot rather than in the remaining characters.

His ideas on Government, democracy, his class consciousness, attitude towards women, all undergo change in his next journal **Fire Down Below**. His transformation makes him feel proud of his friendship with Summers. He compares himself with Summers and feels

so small a creature before the gigantic and enlightened personality of Summers. He demands respect from Mr. Bates and others when they accost him by his first name, not as an aristocrat, nor even as a man proud of his class and rank, but as an elderly man. He feels that he should be respected for his age. He threatens, Captain Anderson by making a mention of his journal addressed to his godfather, but later he identifies himself with the ship-mates. He goes to the low levels of the gun room to meet people and the remarkable change is, his observation of the diminishing whiteness, referring to the diminishing consciousness and pride, for his status.

Both Talbot, and Chumley intend to meet again for union and they employ the objective correlative of the ship and the harbour. They expect that the two ships would put their anchors in the same harbour, metaphorically conveying their union.

Though the last two novels of the sea-trilogy lack much of the symbolic and allegorical density that can be found in **Rites of Passage**, Golding's style of mystifying things, depriving the readers of some details, the symbolism of weed and its removal, references to 'doldrums', and 'null-point' make his sea-trilogy a complex work of art. Nothing is known about the reasons for Wheeler's suicide. Talbot's love sickness and too much melodramatic disposition make the narrative somewhat non-serious. Golding's employment of the imagery of lanterns has given poetic excellence to his narration. The next novel **Fire Down Below**, further portrays the attempts of Edmund Talbot to reach the ends of the earth.

Selected Bibliography

Novels

Lord of the Flies, London: Faber and Faber, 1954

The Inheritors, London: Faber and Faber, 1955

Pincher Martin, London: Faber and Faber, 1956

Free Fall, London: Faber and Faber, 1959.

The Spire, London: Faber and Faber, 1964.

The Pyramid, London: Faber and Faber, 1967.

Darkness Visible, London: Faber and Faber, 1979.

Rites of Passage, London: Faber and Faber, 1980.

The Paper Men, London: Faber and Faber, 1984.

Close Quarters, London: Faber and Faber, 1987.

Fire Down Below, London: Faber and Faber, 1989.

To the Ends of the Earth – A Sea Trilogy (Comprising Rites of Passage, Close Quarters and Fire Down Below) London: Faber and Faber, 1992.

SHORT STORIES

The Scorpion God, London: Faber and Faber, 1971.

PLAYS

The Brass Butterfly, London: Faber and Faber, 1958.

OTHER WORKS

The Hot Gates and Other Occasional Pieces, London: Faber and Faber, 1965.

A Moving Target, London: Faber and Faber, 1982.

ARTICLES

“Pincher Martin” Radio Times, CXXXVIII (March 21, 1958)

“Man of God” The Spectator, CCV (October 7, 1960)

“All or Nothing: The Spectator, CCVI (March 24, 1961)

“The Condition of the Novel” New Life Review (January-February, 1965).

“The Sum of the Sea” The Guardian (December 9, 1972).

WORKS ON WILLIAM GOLDING

Bobb, Howard, The Novels of William Golding. Columbus: The Ohio State University Press, 1970.

Boyd, Stephen, J. The Novels of William Golding, 2nd edition, New York: Harvester Press, 1988.

Cammarota, Richard Stephen “Like the Apple Tree: Symbolism and the Fable in the prose works of William Golding” DAI 33 (1972): 5715A (University of Pennsylvania)

Carey, John (Ed.). William Golding: The Man and his Books. London: Faber and Faber, 1986.

Gindin, James. William Golding. New York: St. Martin's Press, 1988.

Johnston, William Arnold "The Novels of William Golding". **DAI** 32 (1970): 1515A
University of Delaware.

Kinthead-Weeks, Mark and Ian Gregor. **William Golding: A Critical Study**. Revised edn.
London: Faber and Faber, 1984.

Medcalf, Stephen. **William Golding**: London: Longman, 1975.

Page, Norman (Ed.). **William Golding Novels: A Case Book 1954-1967**. London:
Macmillan, 1985.

Popkin, David S. "Flake of Fire: Peak – Experiences in the Fiction of William Golding" **DAI**
35 (1973): 468A University of Pennsylvania.

Ramakrishna, N. "Alienation and the Absolute Vision and Design in Sir William Golding's
Novels". Diss. Andhra University, 1994.

Rebecca Kelly Coppinger. "The Tragic Mode: William Golding and Humour". **DAI** 39
(1978), Georgia State University.

Tiger, Virginia Maria. "An Analysis of William Golding's Fiction". **DAI** 32 (1971): 2711A,
University of British Columbia.

Subba Rao, V.V. **William Golding: A Study**. New Delhi: Sterling Publishers, 1987.

Others

Ableman, Paul "Ignoble Ruin". **Spectator**, 13 October, 1979.

Anon. "Bending over Backwards". **The Times Literary Supplement**, October 23, 1959.

Anon. "Down to Earth". **The Times Literary Supplement**, 1971.

Anon. "The Satirical Mood" **The Times Literary Supplement**, August 1, 1958.

Bailey, Paul. "A Tract for the Times". **London Magazine**, 19 March, 1980.

Binyon, T.J. "Speaking the Tarry Language". **The Times Literary Supplement**, 17 October,
1980.

Blake, Morrison. "In Death as in Life". **The Times Literary Supplement**, 2nd March, 1984.

Boyd, William. "Mariner and Albatross". **London Magazine**, 20 Feb./March, 1981.

Burroway, Janet. "Resurrected Metaphors in **The Inheritors** by William Golding". **Critical
Quarterly**, 23 (Spring, 1981).

-
- Cox, C.B. “On Darkness Visible”. Critical Quarterly, 21 (Winter, 1979)
- Hynes, Samuel. “Novels of a Religious Man”. Commonwealth, LXXI (March 18, 1960)
- Josipovici, Gabriel. “A Pragmatist and his Public”. The Times Literary Supplement, 23 July 1982.
- Medcalf, Stephen. “In to the Southern Seas”. The Times Literary Supplement, March 17-23, 1989.
- Mitgand, Herbert. “William Golding’s World”. New York Times Review, Nov. 2, 1980.
- Morrison, Blake. “In Death as in the Life”. The Times Literary Supplement, 2nd March, 1984.
- Nagarajan, M.S. “He reported the fall of Man”. The Hindu, 1 August, 1993.
- Nokes, David. “Metaphysical Voyagers”. The Times Literary Supplement, June, 1987.
- Plevier, Theodor. “Living with Death”. The Times Literary Supplement, October 26, 1956.
- Tuohy, Frank. “Baptism by Fire”. The Times Literary Supplement, 23 November, 1979.
- Whitehead, John. “A conducted toru to the Pyramid”. London Magazine, 7 June, 1967.
- Allen, Walter. Reading a Novel. Denver: Allan Swallow, 1949.
- Allen, Walter, The English Novel: A Short Critical History. London: The Phoenix House, 1954.
- Allen, Walter, Tradition and Dream. Great Britain: Penguin Books, 1964.
- Austen, Jane. Pride and Prejudice, ed. Tony Tanner. Harmondsworth: Penguin, 1972.
- Beach, Joseph Warren. The Twentieth Century Novel. London: Macmillan Press, 1979.
- Bergonzi, Bernard. The Situation of the Novel. London: Macmillan Press, 1979.
- Booth, C. Wayne. The Rhetoric of Fiction. University of Chicago Press, 1960.
- Burges, Anthony. The Novel Today. London: Longmans, Green & Co., 1963.
- Burges, Anthony. The Novel Now: A Students’ Guide to Contemporary Fiction. London: Faber and Faber, 1971.
- Collins, A.S. The English Literature of the Twentieth Century. London: University Tutorial Press Ltd., 1969.
-

-
- Conrad, Joseph. **Heart of Darkness**. Harmondsworth: Penguin, 1973.
- Daiches, David. **The Novel and the Modern World**. Chicago: University of Chicago Press, 1960.
- Faulkner, Peter. **Humanism in The English Novel**. Great Britain: Elek Books, 1976.
- Ford, Boris (ed.). **The Modern Age: The Pelican Guide to English Literature**, Vol. 7, 3rd edn., Harmondsworth: Penguin Books Ltd., 1974.
- Forster, E.M. **Aspects of the Novel**. London: Edward Arnold, 1958.
- Fraser, G.S. **The Modern Writer and His World**. England: Penguin Books, 1972.
- Ghent, Dorothea Van. **The English Novel**. London: Harper Torch Books, 1961.
- Hazell, Stephen (ed.) **The English Novel: Developments in Criticism since Henry James**: London: Macmillan, 1978.
- Karl, F.R., **The Contemporary English Novel**. New York: Farrar, Stratus, 1962.
- Kettle, Arnold. **An Introduction to the English Novel**. Vol.I, 1951, Vol.II, 1953, London: Hutchinsons University Library.
- Kilvert, Iam Scott (ed.) **British Writers**. New York: Charles Scribner's Sons, 1987.
- Lodge, David (Ed.) **Twentieth Century Literary Criticism: A Reader**. London: Longman, 1977.
- Lubbock, Percy. **The Craft of Fiction**. London: Jonathan Cape, 1921.
- Marlowe, Christopher. **Doctor Faustus**. London: Ernest Benn Ltd., 1965.
- Muir, Edwin. **The Structure of the Novel**. Madras: Allied Publishers Pvt. Ltd., 1966.
- Newby, P.H. **The Novel 1945-50**. London: Longmans Green & Co., 1951.
- Pope, Alexander. "Epistle on Man-II" **Selected Longer Poems** Ed. Guy N. Pocock: New York: E.P. Dutton and Co., 1932.
- Shakespeare, William. **Hamlet**, Ed. Harold Jenkins, Arden edition (Methuen London, 1982).
- Shakespeare, William. **King Lear**. Ed. Kenneth Muir, Arden edition, London: Methuen, 1972.
- Swatridge, Colin. **British Fiction**, A Student's A to Z London: Macmillan Publishers Ltd., 1985.
-

Vinson, James (Ed.) **Contemporary Novelists**. London: St. James Press, 1976.

Vinson, James (Ed.) **Novelists and Prose Writers**. London: Macmillan Press, 1979.

Ward, A.C. **The Nineteen Twenties Literature and Ideas in the Post-War Decade**.
London: Methuen & Co., 1930.

West, Paul. **The Modern Novel**, Vols. 1&2, London: Hutchinson University Press, 1967.