GOLDING AND CAMUS

GOLDING AND CAMUS

A CRITICAL COMPARISON

By

SHELAGH HARRIS, B.A.

A Thesis

Submitted to the Faculty of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

October 1965

PREFACE

This study does not attempt to examine all the aspects in which these novelists are comparable. The main purpose here is to elicit those tendencies found in both novelists which seem to be of major importance in the development of modern fiction. Both novelists present separately a view that is both highly individual and at the same time representative of many of the main preoccupations of contemporary fiction. In isolation their themes will be seen to present a different approach and often a different conclusion, to similar problems. To some extent however, each, separately, pursuing his thought to its logical conclusion, reaches a certain impasse. Together, their contrasting and sometimes complementary views constitute some criticism of contemporary preoccupations and, in addition point the way towards some possible direction and constructive development in a novel form which in both thought and structure is tending to become increasingly self-limiting. In Golding's case particularly it seems of especial value in realising the importance of his themes to consider his novels as part of a much wider European background rather than of a specifically English one. Consequently this study will not attempt to be a comprehensive assessment of the work of either novelist, but rather to emphasise their affinities,

considered in terms of, first, the form itself of the modern novel, and secondly two of its most central themes.

I would like to thank Mrs. Murphy for her kind and generous help in the preparation of this study.

TABLE OF CONTENTS

I

THEORIES OF FORM AND STRUCTURE

The affinities between Golding and Camus are being increasingly recognised, particularly as far as the form of the novels is concerned. The similarities in the development of the two novelists are remarked in a comparatively early study,[1] while the most recent discussion of Golding's novels speaks of his work as belonging: "with the important symbolic novels of our century - with Camus's and Kafka's."[2] Two important points are linked here. First, both novelists are seen as part of a specifically European development. Secondly, this development is closely connected with the question of literary form.

Initially it seems important to stress something of the new exploratory nature of this form and its far-reaching implications regarding modern fiction. In his essay, The Future of the Novel, Henry James says:

> The more we consider it the more we feel that the prose picture can never be at the end of its tether until it loses the sense of what it can do. It can do simply everything.... Its plasticity, its elasticity are infinite; there is no colour, no extension it may

---

[1] A. Walters, "Two Fabulists: Golding and Camus", The Melbourne Critical Review, IV (1961), pp. 18-29.

[2] S. Hynes, "William Golding", Columbia Essays on Modern Writers (New York and London: Columbia University Press, 1964), p. 6.

> not take from the nature of its subject or the temper of its craftsman ....[3]

> There are many judges, doubtless, who hold that experiments - queer and uncanny things at best - are not necessary to it, that its face has been once for all, turned in one way, and that it has only to go straight before it. If that is what it is actually doing...the main thing to say about its future would appear to be that this future will in very truth more and more define itself as negligible ....[4]

> The form of a novel that is stupid on the general question of its freedom is the single form that may, a priori, be unhesitatingly pronounced wrong.
> The most interesting thing today therefore...is the degree in which we may count on seeing a sense of that freedom cultivated and bearing fruit.[5]

This constitutes an accurate forecast of the novel's subsequent development; what is especially significant is that it should be a novelist as strict in all questions of form as James who should so strongly advocate the overwhelming values of freedom and experiment. Yet his point is that the strictest discipline is a necessary corollary of this indispensable freedom.

This is, theoretically, the pattern that has emerged from Proust in 1913 to Robbe-Grillet in 1959; a constant

---

[3]H. James, The Future of the Novel, ed. Leon Edel (New York: Knopf, 1956), p. 39.

[4]Ibid., p. 37.

[5]Ibid., p. 38.

succession of experiments out of which some permanent forms have evolved, but which in every case has entailed some basic change in the structure itself of the novel. Robbe-Grillet takes the question to its ultimate limit when he says "Art has always been form and I would willingly assert that in my eyes, the content of a work of art is precisely its form."[6] His four novels, Les Gommes, Le Voyeur, La Jalousie and Dans Le Labyrinth are a practical illustration of his theory. Very similar is Hynes' phrase, noting a similar phenomenon in Golding's writing: "... the form itself ... carries meaning apart from the meanings implied by character or those stated more or less didactically by the author."[7] Whether entirely successful or not in practice, it can be seen that there is some attempt towards a much greater fusion between form and content. The discipline this involves seems one of the more hopeful and salutory aspects of modern fiction.

The works of Golding and Camus seem particularly representative of some of the best results and at the same time demonstrate some of the problems of these tendencies. They are especially interesting, too, in that although their

---

[6]Alain Robbe-Grillet, as quoted by B. F. Stoltzfus, Alain Robbe-Grillet and the New French Novel (Carbondale: Southern Illinois University Press, 1964), p. 47.

[7]S. Hynes, William Golding, p. 4.

aims and expressed theories are remarkably similar, their interpretation of them in their novels is often very different. A comparison of their respective theories and a closer examination of their treatment of some of the major technical forms exemplified in their works seems the best approach.

In a manner characteristic of their period, both stress this necessity for experiment. Camus says: "I used very different types of aesthetics and styles in my successive books. As an artist I feel cruelly limited by my gifts and faults, but I have never felt limited by aesthetics of any kind ..."[8] Hynes quotes a very similar statement of Golding's in which he explains the succession of fresh departures in the form of each of his novels: "It seems to me that there's really very little point in writing a novel unless you do something that either you suspected you couldn't do or which you are pretty certain that nobody else has tried before."[9] Or again, Golding speaks of the need "for the novel which tries to look at life anew, in a word, for intransigence."[10] While the advantages of this attitude are obvious, it might

---

[8]Albert Camus, as quoted by G. Bree, Camus, A Collection of Critical Essays, ed. G. Bree (Englewood Cliffs, N.J.: Prentice-Hall, 1962), p. 9.

[9]As quoted by S. Hynes, William Golding p. 23.

[10]On The Crest of the Wave, as quoted by S. Hynes, William Golding, p. 46.

be noticed that the statements of both novelists contain its perhaps inescapable, but basic, problem: a compulsive need for originality in itself. What both have to say is invariably said strikingly, but never simply. Consequently there is a certain fragmentation in their work. The form shows an ultimate lack of continuity or traditional establishment. It is symptomatic that both tend to avoid the term 'novel', Camus favouring the 'recit', Golding the 'fable' or 'myth'. These terms are no more satisfactory, but imply perhaps the difficulty they both appear to feel when confronted with the necessity of achieving some compromise with the tradition of the novel. They insist that their work be accepted uncompromisingly on their own terms. Nevertheless both Golding and Camus are somewhat exceptional in that they have attempted to establish a traditional basis of their own for the experimental forms that they develop.

It is a reversion to a specifically Classical approach to form that fulfills James's ideas of an established discipline within its own freedom. It gives a certain idealism to both novelists' whole conception of the problem of form although both develop quite different aspects of the tradition. In Golding's case particularly the extent of this influence seems to have been unobserved. The implications of one of his statements is especially significant: "For fifteen years after the war I read nothing but classical

Greek ... because this is where the meat is"[11] This is worth considering in relation to the most formal expression of his theories concerning the novelist in which he speaks of "the basic human condition where his true business lies. If he has a serious, or Aeschylean preoccupation with human tragedy, that is to say that he is committed to looking for the root of the disease ..."[12] He makes a similar point in the statement of his desire to look at man "sub specie aeternitatis"[13] Golding, in comparison with Camus, is relatively inarticulate and sparing as regards any committed statements outside his novels, so that the obvious bias towards a classical influence in these statements is the more striking. In practice it appears to consist in three things: Golding's insistence on the irrelevance of all but the most central issues, his use of drama and his personal adaptation of some classical conventions.

Golding's novels are differentiated from contemporary fiction by his simplification. It is a quality that enables him to dispense with side issues, a singlemindedness and

---

[11] As quoted by H. Green, "Distaste for the Contemporary", Nation, CXC (May 21 1960), p. 492.

[12] "The Writer in his Age", London Magazine, IV, No. 5 (May 1957), p. 45.

[13] Ibid., p. 45.

concentration of purpose that obviates in most cases the confusion that obscures the issue in, for instance, Iris Murdoch's novels. Golding's novels are remarkably free from the convenient, basically dishonest ambiguity that has become a virtue of modern fiction. In all five novels the issue between good and evil is clear enough and also the fact that this is what the book is about. The Spire is a particularly good example where Jocelin's ruthless concentration is itself the whole form of the novel. Similarly it is seen in the deliberate narrowing and concentration of experience and action to one single centre: in Lord of the Flies to the issue between Simon and the beast, in Pincher Martin, to the black lightening, Free Fall, to the cell. In The Inheritors, in terms of form, it is seen somewhat differently, but possibly even more effectively in the unfavourable comparison of diffusion and complexity with a selective and basic simplicity. Here is perhaps the nearest approach to the fusion of term and meaning which Hynes refers to,[14] and it is necessary to emphasise it as the most essential aspect of the form of the novels before dealing with the more external structural ones.

Linked with this first point is Golding's use of

---

[14] "Golding so patterns his narrative actions as to make them the images of ideas, the imaginative forms of generalisations." S. Hynes, William Golding, p. 4.

drama. His speaking of an "Aeschylean preoccupation with human tragedy"[15] has already been noted, and this is consistent with the scale and scope of his dramatic technique. This is one of the most striking features of Golding's novels. As a natural consequence of his rigid concentration on fundamental issues, there is not the incongruity in the classical comparison that might be expected. His scenes stand out almost formally as in classical tragedy. He is not afraid, as so many of his contemporaries, of a heightened intensity, a quite deliberate over-colouring, again classical. There are innumerable examples: Simon's death in Lord of the Flies; the trial scenes on the rock in Pincher Martin or the death of Pangall's wife in The Spire. Where the tendency in modern fiction is for any drama to be reduced either to a certain intellectual abstraction as in Thomas Hinde's Mr. Nicholas or else to the comedy of Henry Green's Nothing or Muriel Spark's Memento Mori, Golding's in many ways histrionic approach is in complete contrast to their constant understatement. In every case Golding places the scene on the largest possible scale by using an elemental background, outside any human scope, again a recognisable classical similarity, as in Sammy Mountjoy's struggle with the darkness in Free Fall, Jocelyn's with the

---

[15] William Golding, "The Writer in his Age", London Magazine, IV, No. 5 (May 1957), p. 45.

storm in The Spire, or Pincher Martin's with the sea where too, Golding gives a particularly clear illustration of the scale he intends, making deliberate use of allusion and association when he quotes Lear's speech:

> "Rage, roar, spout!
> Let me have wind, hail, gouts of blood
> Storms and tornadoes ..."[16]

As in classical drama Golding's most intense scenes centre round basic and in a sense simple facts, birth, life, death and the elements. In these cases Golding will simplify into broad generalisations where most of his contemporaries will tend to dissipate their point into minute psychological ambiguities, so that the final effect is static and abstract. One of the most noticeable things about Golding's dramatic technique is its force and violence, its continual movement. In the last scene of Pincher Martin's supposed death, it can be seen that every verb and adjective is one of action, that the elements are intensified to the point of personification, that the form of the sentences themselves is simplified.[17] Possibly the only other contemporary novelist who attempts similar dramatic effects is Iris Murdoch in novels such as A Severed Head or The Unicorn. The effects in these two

---

[16] William Golding, Pincher Martin (Penguin Books, 1964), Chapter 13, p. 181.

[17] Pincher Martin, pp. 191-194.

novels never become anything but self-conscious and bizarre. They rely on their incongruity to gain any impact they do have. Golding never gives the same impression of eccentricity. Despite the real formality of his treatment, his original design, classical in its outline, is far more adaptable so that his dramatic expression follows as part of an integrated expression of his theme and is not a dissociated use of ambiguous symbols.

Golding's adaptation of some of the more external conventions of classical drama might be briefly noted here. First there is his tendency to economise with characters and situation. Even allowing for the superficial variation of Lord of the Flies, Golding never divides the action between more than four protagonists. This preference for a formalised arrangement, much like Camus's in this respect, is seen particularly clearly for instance in the four-cornered arrangement of the characters in The Spire, and in differing degrees in the other novels. He preserves, too, a certain unity of place in the deliberate isolation of his action: the island in Lord of the Flies, the rock in Pincher Martin, or the cathedral in The Spire. In this way he maintains a disciplined and stable centre to offset his experiments with time and memory and to provide a settled point of reference against which to measure them. Golding's use of the classical device of the chorus in the scene of Simon's death is apparent. Its developed and modified use in Pincher Martin and Free Fall

is evidence of the inherent possibilities of these conventions. Here the chorus becomes another side of the hero's consciousness. It comments on his behaviour and situation. Its presence is indicated, too, by a frequent use of repetition in different contexts as the lobster's claws or the sea boots in Pincher Martin; by the character's dialogues with themselves, and too, by the way in which, in these two novels particularly, the whole structure is a series of commentaries against that of the hero, whether in actual fact, as in Pincher Martin or by implication, as in Free Fall. In The Spire Golding's use of the device is similar to that in Lord of the Flies, in the scene in which Jocelin is interrogated to the accompaniment of the devils' howling, or again the 'army' of builders constitutes another kind of chorus; they are both a commentary and an alternative set of values, a dramatic, but controlled expression of the violence inherent in the whole situation. In every case, as is seen particularly clearly in this illustration of his use of the chorus, in Golding's development these classical conventions have invariably become both active and concrete.

Here is the most basic difference from Camus whose novels have more obviously retained a more conventional classical formality and abstraction. He has taken an opposite line of development from Golding's. This classical influence does represent for him, as for Golding, a certain idealism

which he expresses at some length in his essay, Helen's Exile, and in The Fall, where the sterility and hopelessness of the Zuyder Zee is contrasted with the idealised clarity of Greece:

> ...With its flat shores, lost in the fog, there's no saying where it begins or ends. So we are steaming along without any landmark; we can't gauge our speed ...
> In the Greek archipelago I had the contrary feeling ... No confusion possible in the sharp light everything was a landmark....[18]

It is noticeable that it is the sense of order and precision which Camus admires and which becomes the nature of his ideal. This is seen similarly in Helen's Exile where he expresses what becomes his central philosophy, the Greek "middle way" or as he puts it there the value of limits:

> Greek thought always took refuge behind the conception of limits. It never carried anything to extremes ... It took everything into consideration, balancing shadow with light ... Our Europe, on the other hand, is the child of disproportion ....[19]

While Golding has developed his central classical idea of form towards action and expansion, Camus has turned towards restraint. This restraint is used as a technical

---

[18] Albert Camus, The Fall, transl. Justin O'Brien, (New York: Random House, Knopf, 1956), p. 97.

[19] Albert Camus, "Helen's Exile", in The Myth of Sisyphus and Other Essays, transl. Justin O'Brien (New York: Random House, Knopf, 1955), p. 134.

device of form in both The Outsider and The Plague, in a deliberate use of controlled understatement, an altogether more rigid approach than Golding's. Camus has made numerous statements about the form of the novel all echoing this same ideal, saying, for instance "the novel has its logic, its reasonings, its intuition and its postulates. It also has its requirements of clarity,"[20] or again he speaks of "this desire for unity, this longing to solve, this need for clarity and cohesion"[21] Camus's execution of these principles is obvious in the novels; the meticulous, economical construction of The Outsider or of The Fall, the careful contrasts and parallelisms of The Plague. While insisting far more than Golding on these formal aspects of classicism, theoretically for Camus they are only means towards two ends. The first is an idealism comparable to that which Golding struggles to express throughout his novels: "the affirmation of a limit, a dignity, and a beauty common to all men".[22] In the second he sees this control as imposing order on an external amorphous and confused mass.[23] Furthermore, some-

---

BELOW:[20]Albert Camus, The Rebel, transl. Anthony Bower, (New York: Random House, Knopf, 1956), p. 251.

[20]"Philosophy and Fiction", in The Myth of Sisyphus and Other Essays, p. 74.

[21] "Absurd Freedom", ibid., p. 38

[22]The Rebel, p. 251.

[23]"I believe in the necessity of a rule and an order". "The Artist and His Time", The Myth of Sisyphus and Other Essays, p. 148.

what paradoxically this aspiration towards order is, for Camus a kind of rebellion. Logically then, Camus's conception of form is as active a one as Golding's. His principles are for the most part equally logically and to a great extent successfully applied in The Fall and The Outsider, in his depiction of Clamence's mounting tension from his deliberately circumscribed life and of Meursault's own attempt to order life according to certain simplifying and coherent principles. Of the latter Adele King's comment is justified when she says "The form and style of the novel show the artist's protest against the existing world. The greater classicism and control, the more effective this process will be."[24] However, for the most part this 'activity' of form remains largely intellectual. Gaëtan Picon's statement is representative of the criticism that such a theory as Camus's inevitably attracts when he speaks of the novels' "austerity, haughty abstraction, willful reduction to bare essentials."[25]

These qualities are the outcome of the formal aspects of classicism carried to their limit. It seems true that Camus has been largely uncompromising in his application of

---

[24]Adele King, Camus (Edinburgh and London: Oliver and Boyd, 1964), p. 43.

[25]Gaëton Picon, "Exile and the Kingdom", in Camus: A Collection of Critical Essays, ed. C. Bree (Englewood Cliffs, N.J.: Prentice-Hall, 1962), p. 153.

his principles, so that this is, partially, the impression left by the novels. In one sense, as Adele King shows, Camus's use of classical form is highly successful. In another, the overwhelming value he sets on order, on lucidity and clarity, seems to have set more limits than he perhaps intended. There is often a sense of constriction in the novels, an argument that is supremely lucid and logical which lacks conviction because of a certain intellectualisation of character. In much the same way as Golding's novels, Camus's show a classical economy of character and place, yet where Golding's use of a similar principle leads to a constant sense of expansion, Camus's closes inwards on itself.

For Camus the form is in the end only a lucid vehicle for an ultimately abstract argument. Golding seems to have an equally developed sense of order, but a far more creative one. The two authors have again made somewhat similar statements. Camus, in his essay, Rebellion and the Novel asks: "What, in fact, is a novel but a universe in which action is endowed with form?"[26] Golding says: "In all my books I have suggested a shape in the universe."[27] However, the slight difference of emphasis is significant. For Camus the form is something imposed from outside, in the end, artificial,

---

[26]"Rebellion and the Novel", The Rebel, p. 262.

[27]Quoted by S. Hynes, William Golding, p. 5.

but for Golding it is the expression of a belief in the ultimate point and meaning of life. As will be seen in the later discussion of some of the two novelist's common themes, Golding gives life a purposefulness to which Camus remains uncommitted, but the point is equally valid as regards the form.

Throughout his novels Golding is preoccupied with this question of shape or 'pattern'. In Pincher Martin there are statements such as: "It was something about a pattern that was emerging."[28] "I understand the pattern".[29] or in The Spire, "There's a pattern in it ... There's a pattern and its not complete."[30] The characters in Golding's other novels struggle constantly to understand and fulfil this sense of pattern. In Free Fall there are Sammy's words at the beginning: "My instant effort to fit that uninformed guess into a pattern. But then I remember that all patterns have broken one after another."[31] The whole novel is an attempt to fit together, coherently, the different pieces of his life into

---

[28] Pincher Martin, chapt. 2, p. 157.

[29] Ibid., chapt. 13, p. 180.

[30] William Golding, The Spire, (London: Faber and Faber, 1964), chapt. 10, p. 167.

[31] William Golding, Free Fall, (London: Faber and Faber, 1962), chapt. 1, p. 29.

some kind of meaning. The scenes and events are disposed in a deliberate, if unchronological, order, but their relationship not solved until the end. It is this sense of relationship with which Golding is particularly concerned. He believes that it is only as a result of this that any order ensues. A similar struggle is seen in The Inheritors where Golding is obviously preoccupied with the mechanics of the whole process. He says of Lok: "We wished he could ask Mal what it was that joined a picture to a picture so that the last of many came out of the first."[32] There is the same principle of connection and order behind all these instances expressed most fully, however, in Free Fall where he speaks of an innate "order of things and that the order depended on pillars,"[33] and finally, "Everything is related to everything else and all relationship is either discord or harmony. The power of gravity, dimension and space, the movement of the earth and sun.[34] It is a shape or pattern on this scale that Cams refuses to admit in his novels, so that there is no

---

[32] William Golding, The Inheritors, (London: Faber and Faber, 1963), chapt. 5, p. 94.

[33] Free Fall, chapt. 10, p. 187. Golding's expansion of this idea into a sustained metaphor in The Spire might be noticed.

[34] Ibid., chapt. 10, p. 187.

wider or alternate dimension as in Golding's. This form becomes claustrophobic. His sense of order is externally imposed and largely formulaic whereas Golding's comes from an attempted reference to some wider scheme, from the material itself. Moreover, it is the essence of any pattern that it should involve, as Golding says in the passage just quoted from Free Fall, an ultimate harmony and resolution. It is notable that Golding's novels have invariably a sense of climax which constitutes, in terms of form, a resolution that is more natural, integral and spontaneous than anything Camus achieves. While admitting that this final resolution in Pincher Martin, is in some ways incoherent and melodramatic, sentimental and emotional in Free Fall and The Spire, yet Golding has so shaped his novels that the incongruity and discrepancy that are there become somewhat irrelevant. In Camus's novels the form is so external and consequently obtrusive that flaws such as Golding makes would be disastrous. In every technical and logical sense Camus's use of form is impeccable but self-limiting. Golding's interpretation of very similar principles is ultimately far more ambitious and consequently in a technical sense less successful.

If in both cases their general approach to form has its basis in firmly established and traditional principles however differently interpreted, it will be useful to consider in more specific detail some of the experiments in form which both novelists have developed. As regards

these,both are fairly representative of their period but are the more profitably discussed in that they come midway between the extreme of the first revolutionary experiments and what appears to be the outcome of these when carried to their logical conclusion. Camus's novels for instance do not suffer from the gross over-emphasis and over-simplification of Sartre's La Nausée while still profiting from some of the techniques it introduced, nor yet from the complexities of the new French novel. Consequently both novelists have somewhat more stability and integration in their use of these new narrative devices whose merits and problems are the more fairly seen. Their most characteristic aspect is their new synthesis of the different narrative elements, plot, situation, metaphor and sequence of events. This inevitably involves the development of a new perspective on the part of both the author and the reader. In the first place this concerns the question of narrative sequence and arrangement.

By the narrative standards which Forster protested against so strongly but seemed to find no way out of,[35] the technique of Golding and Camus seems above all, fragmentary. The Plague, which is the nearest approach to a traditional narrative, yet makes use of the juxtaposition of certain

---

[35] E. M. Forster. Aspects of the Novel, (Penguin Books, 1963).
"The story can be defined, a narrative of events arranged in their time sequence"(p. 35)

significant events, as does Golding's last novel, The Spire. In Golding's case this technique is highly developed in a more complex way, especially in Pincher Martin and Free Fall. It becomes far more than a simple device of contrast. It gives an entirely new type of depth, a new approach to, and perspective of, space and time, to the novel. Both novelists' approach is through what might be called a retrospective technique, obviously not new in itself, after Proust, but an interesting development of the method. The tenth chapter of Pincher Martin is a particularly clear example of this, the different and contrasting episodes of his past superimposed, arranged more in the order of his present consciousness. The same technique is followed throughout the novel, and it is this use of memory that forms the main structure of Free Fall and much of The Spire. Camus has the same basic device in The Outsider and The Fall, and a perhaps more tentative use in The Plague in the reminiscences of Tarrou and Grand. The one thing they both have in common is that they stress the reality of the past within the immediacy of the present. The two are so closely superimposed that the old limited division of consciousness becomes irrelevant.

This technique allows for a far more truthful representation of time. Forster realised the problem when he said: "There seems something else in life besides time, which may conveniently be called 'value'. Something measured

not by minutes or hours but by intensity, so that when we look at our past it does not stretch back evenly, but piles up in a few notable pinnacles."[36] This is remarkably parallel to Golding's theory in the words he gives to Sammy in Free Fall:

> "For time is not to be laid out endlessly like a ton of bricks. That straight line from the first hiccup to the last gasp is a dead thing. Time is two modes. The one is an effortless perception native to us as water to the mackerel. The other is a memory, a sense of shuffle, fold and coil, of that day nearer than that because more important, of that event mirroring this, or those three set apart, exceptional and out of the straight line altogether."[37]

This is an important passage not only as regards Golding's own technique but as a particularly lucid expression of the approach of contemporary fiction towards this question.[38]

---

[36] Ibid., p. 36.

[37] Free Fall, chapt. 1, p. 6.

[38] In particular Laurence Durrell's experimental theory might be noticed here: "Modern literature offers us no unities, so I have turned to science and am trying to complete a four-decker novel whose form is based on the relativity proposition. Three sides of space and one of time constitute the sour-mix recipe of a continuum." Quoted in James Gindin, Postwar British Fiction, (Berkeley and Los Angeles: University of California Press, 1962), p. 216.

Much closer to Golding's method however is Alain Robbe-Grillet's one of 'specular time' described as "a circular sense of time which somehow cancels itself out after having led its men and its objects along an itinerary at the end of which they find themselves almost the same as when they started. Everything happens as if the whole story were reflected in a mirror." Roland Barthes, "Objective Literature: Alain Robbe-Grillet", in Introductory Essays, For Novels by Robbe-Grillet, transl. Richard Howard, (New York: Grove Press, 1965), p. 23.

Golding divides time into perception and memory, emphasising not their "pastness" or "presentness", but their contemporaneity. The execution of this theory is probably most thoroughly seen in Pincher Martin: "He examined the thoughtsof days. They were a recession like repeated rooms in mirrors hung face to face."[39] Again particularly noticeable is the emphasis on a retrospective angle which is yet reflected back upon itself. The Inheritors is interesting, too, as regards Golding's treatment of this. He achieves virtually a double dimension. From one point of view he is speaking in terms of a narrative present; the action is described in the present from the point of view of the people. From the reader's consciousness he is speaking of the past from the point of view of the present. Camus employs a technique more similar to that of Pincher Martin in the second part of The Outsider; at Meursault's trial, his past events are considered not only in the light of the present but as part of it.

It is this that constitutes the second aspect of this new technique: a concentration, in these terms, on the present. The advantages of increased intensity and immediacy of impact are obvious. In addition, however, it

---

[39] Pincher Martin, chapt. 9, p. 125.

means that the reader is inevitably implicated in the action to a far greater degree than previously. By this retrospective technique it is possible to give the illusion that 'the present moment' as conceived within the novel coincides with 'the present moment' as it is conceived by the reader. Stoltzfus, although speaking of the later development of this phenomenon in the new French novel and of Robbe-Grillet in particular, has a useful description equally applicable to the effect of Golding's and Camus's techniques:

> "Flashbacks ... have the same function and are described in the same way that a flashback occurs on the screen: it is seen in the present and the viewer or reader reacts to the film on the screen or to the 'inner film' of the protagonist's memory (when it is being described) as though it were happening now rather than in the past or in an imaginary future."[40]

He goes on to point out that this technique requires:

> " ... unprecedented reader participation because the dislocation of narrative sequence in time-space (memory, present reality, future fantasy or projected reality) in terms of a continuous present is not always easy to follow or anticipate. The reader must contribute actively to the elaboration and metamorphosis of thought and emotion."[41]

This participation of the reader is one of the major and far-reaching developments of modern fiction. It is singularly important in that it reconsiders and attacks what is in a way the very basis of fiction, the whole problem of communication between the author and the reader.

---

[40] B. F. Stoltzfus, Alain Robbe-Grillet and the New French Novel, p. 13.

[41] Ibid., p. 13.

In the nineteenth century tradition it was possible for the reader to maintain a somewhat superior detachment. This new deliberate involvement lays on him,however,a new responsibility of interpretation. Furthermore,this responsibility is no longer hopefully left to the readers' identification with the hero. It is specifically and unmistakeably pointed out. It will be valuable here to quote the whole of a long, but singularly appropriate and significant passage at the beginning of Free Fall. Golding is discussing initially both his projected attempt to reveal some of the essential reality of his character during the novel and the technical difficulties of this attempt:

> "It is the unnameable, unfathomable and invisible darkness that sits at the centre of him, always awake, always different from what you believe it to be, always thinking and feeling what you can never know it thinks and feels, that hopes hopelessly to understand and to be understood. Our loneliness is the loneliness not of the cell or of the castaway; it is the loneliness of that dark thing that sees as at the atom furnace by reflection, feels by remote control and hears only words phoned to it in a foreign tongue. To communicate is our passion and our despair.
> With whom then?
> You?
> My darkness reaches out and fumbles at a typewriter with its tongs. Your darkness reaches out with your tongs and grasps a book. There are twenty modes of change, filter and translation between us. What an extravagant coincidence it would be if the exact quality, the translucent sweetness of her cheek, the very living curve of bone between the eyebrow and hair should survive the passage! How can you share the quality of my terror in the blacked-out cell when I can only remember it and not re-create it for myself? No. Not with you. Or only with you, in part.
> For you were not there.
> And who are you anyway? Are you on the inside, have you a proof-copy? Am I a job to do? Do I exasperate

> you by translating incoherence into incoherence? Perhaps you found this book on a stall fifty years hence which is another now ...
>
> There is this hope. I may communicate in part ... As for communication, to understand all, they say, is to pardon all. Yet who but the injured can forgive an injury? And how if the lines at that particular exchange are dead?"[42]

Golding's diffuseness here is maybe unfortunate but he is attempting, in the use of scientific imagery, to force the reader into an awareness of some new kind of contemporary communication although not artistically successful. His preoccupation with the whole problem is not itself new, but what is important is his concern with the character's and incidentally, the author's relationship with the reader. There is an acute awareness of the problems involved, and, a more or less new phenomenon, a realisation that if the reader is to be drawn into an active part in the novel, the author must have a clear concern for and understanding of, the reader's point of view. His implication is almost agressive, emphasised stylistically almost visually: "With whom then? You?"[43]

It is noticeable, too, that the reader's responsibility is already assumed right at the beginning of the novel since his judgement is invited at the end of the passage.

The obvious parallel that Golding's sentence "A is for

---

[42] *Free Fall*, chapt. 1, p. 8-9.

[43] *Ibid.*, p. 18.

communication, to understand all they say is to pardon all,"[44] has with Camus's The Fall will be discussed later, but it is interesting to notice that Camus too in this novel particularly deals with the whole problem. Golding in Free Fall has appeared to consider his initial explanatory statement of the problems sufficient and for the rest of the novel assumes that the reader has been satisfactorily involved. While it reverts to more traditional narrative, the whole structure and meaning of Camus's The Fall depends on the involvement of the reader, in the thinly disguised figure of the lawyer, in the entire action. The treatment is altogether more complex and integrated than Golding's and from the readers' point of view, far more ruthless. He is threatened, "I'll agree with you, despite your polite silence, that the adventure is not very pretty. But just think of your life, mon cher compatriote! Search your memory and perhaps you will find some similar story that you'll tell me later on."[45] or: "... having judged you at your face value."[46] Sometimes he is flattered, satirised and insulted, "Yes, you are a difficult client; I saw that at once. But you'll come to it inevitably ... With the intelligent ones it takes time. It

---

[44] Ibid., p. 13.

[45] The Fall, p. 65.

[46] Ibid., p. 123.

is enough to explain the method fully to them. They don't forget it, they reflect. Sooner or later ... they give up and tell all. You are not only intelligent, you look polished by use. Admit, however, that today you feel less pleased with yourself than you felt five days ago."[47] Finally the 'you' becomes 'we'[48] and the reader's implication is complete. His participation is forced and his defences irrevocably broken down. This direct attack on the whole position of the reader could be said to be mainly responsible for many of the individual technical experiments in narrative that both writers have developed. Both have exploited the freedom that this new active role of the readers' allows them. The methods they have developed are entirely characteristic of the best of each writer but their originality has in common a desire to compel the reader's attention.

Like Camus, Golding has been concerned to shock the reader into a new awareness of ordinary events by presenting them through some unfamiliar or abnormal state of consciousness. In The Outsider, Camus's approach, while using this technique and basically attacking the assumptions of the reader in much the same way as in The Fall, is more indirect. He develops an exaggeratedly dispassionate

---

[47] Ibid., p. 141.

[48] Ibid., p. 147.

detachment of tone, paradorically to implicate the reader, using a supremely logical and disciplined irony. Quite different but equally characteristic is the technique Golding has developed in Pincher Martin and, with some variation in The Inheritors. Golding's approach is less intellectual, more strictly visual than Camus's. In The Inheritors, through the people's different, though not necessarily undeveloped consciousness, he forces the reader to see basic, almost elemental objects on a different level of reality. They assume some identity of their own, as in the episode of the log, if the water had taken the log or if the log had crawled off on business of its own[49] or again, "The stone is a good stone, ... it has not gone away."[50] Some of the

---

[49] The Inheritors, chapt. 2, p. 31.

[50] The Inheritors, chapt, 2, p. 31. It might be noticed that the technique Golding employs here has certain affinities with Robbe-Grillets' descriptive technique of the use of the object. There is a similar visual and topographical emphasis, the same multiplication of precise details and particularly in Pincher Martin a very similar presentation of time and space as a result of this technique. The following description of Robbe-Grillets' technique shows these similarities: "His multiplication of details, his obsession with topography, his entire demonstrative apparatus actually tend to destroy the object's unity by giving it an exaggeratedly precise location in space, by drowning it in a deluge of outlines, coordinates, and orientations, by the eventual abuse of perspective ... by exploding the traditional notion of space and substituting for it a new space, provided ... with a new depth and dimension in time." Roland Barthes, "Objective Literature: Alain Robbe-Grillet," p. 19.

The similarities of Robbe-Grillet with Golding in this respect seem to qualify to some extent Robbe-Grillet's criticism of Camus's anthropomorphic metaphors in his article "Litterature, Humanisme, Tragedie," N.N.R.F. (October 1958).

accepted distinction between the conception of living and dead is lost, and Golding has obviously been fully aware of the possibilities of this device in Pincher Martin. There, particularly in some of the first and some of the final scenes, there is the same concentration on basic objects, the sea, the rock, the lobster and the lightning. Things are seen in terms of each other. There is a constant process of metamorphosis, the hands into lobster claws, the rock into the Dwarf. This is the more effective since it involves a kind of spurious reality in the minute and scrupulously detailed physical description of objects:

> "The pebbles were close to his face, pressing against his cheek and jaw. They were white quartz, dulled and rounded, a miscellany of potato-shapes. Their whiteness was qualified by yellow stains and flecks of darker material. There was a whiter thing beyond them. He examined it without curiosity, noting the bleached wrinkles, the blue roots of nails, the corrugations at the finger-tips .... Sometimes a pebble would be occupied entirely by a picture as if it were a window or spy-hole into a different world or other dimension. Words and sounds were sometimes visible as shapes like the shouted order. They did not vibrate and disappear. When they were created they remained as hard enduring things like the pebbles".[51]

This technique in Pincher Martin is especially successful since it allows the reader a particularly varied range of multiple comparison and choice. In this sense Golding allows him much greater freedom than Camus is ever willing to

---

[51] Pincher Martin, Chapt. 2, pp. 21-22.

concede, perhaps thereby making his reader's involvement greater.

On the other hand techniques such as these inevitably invite charges of ambiguity and paradox. Fynes says of Pincher Martin, the grounds of reality shift within the novel, and the readers' relation to the action is unstable and ambiguous;"[52] He does qualify this by adding, however, "this in turn compels a more attentive reading (or re-reading) of the book".[52] Despite the economy of Camus's technique in comparison with Golding's more crowded and confused approach, he, too, is subject to the same charge of ambiguity. Part of this is little more than some resentment at the uncompromising manner of his treatment, an attitude of which Thody's statement is typical: "l'intention de Camus semble bien avoir été de créer une oeuvre paradoxale et qui nous empêche de partager du jugement exprimé de l'auteur."[53] More valid is the question of the nature of the ambiguity which Thody speaks of as being: "l'inconséquences des pensées de l'auteur ou un ambiguité voulue et que le but de Camus est de obliger le lecteur à le relire."[54] Too much has probably been made

---

[52] S. Fynes, William Golding, p. 24.

[53] Philip Thody, "Meursault et le Critique" Configuration Critique de Albert Camus I, (Paris: Minard, Lettres Modernes, 1961), p. 21.

[54] Ibid., p. 21.

of the use of deliberate ambiguity by modern novelists in general. It is quite untrue of any intention of Camus's. Golding's intentions likewise are too clear cut for him to see any virtue in deliberately exploiting the current convenient fashion of the ambiguity of the present. Nevertheless,in both writers' work there seems to be some inconsistency in execution.

This appears in two main aspects. First the question of their approach to the problem of the narrator, and, arising from this, their hesitation between the use of an entirely objective method and the traditional expository one. The methods of Golding and Camus in dealing with what has always been since, and in spite of, Henry James, a singularly uneasy problem, are in the end similarly inconclusive. James's experiments with the indirect narrator, his efforts to dispense with the obvious intrusion of the author, pointed out the necessity of these experiments, their possibilities and their apparently insuperable limitations. James ended with the inextricable, if technically logical, tangle of The Ivory Tower. Camus has a detailed discussion of the whole question in The Plague where his narrator stands in much the same relation to the action as James's. Dr. Rieux's involvement, his struggle against it, the sacrifice of his own identity and his final defeat in terms of a sterile abstraction of form, are all similar.

At the beginning of the fifth part of The Plague

Camus explains his view of the function of the narrator:

> He would wish ... to set it down that he expressly made a point of adopting the tone of an impartial observer ... he has tried to keep within the limits that seemed desirable ... he has confined himself to describing only such things as he was enabled to see for himself and refrained from attributing to his fellow-sufferers thoughts that, when all is said and done they are not bound to have.
>
> Summoned to give evidence regarding what was a sort of crime, he has exercised the restraint that behoves a conscientious witness. All the same following the dictates of his heart, he has deliberately taken the victims' side ... Thus he can truly say that there was not one of their anxieties in which he did not share, no predicament of theirs that was not his.
>
> To be an honest witness, it was for him to confine himself mainly to what people said or did ... Regarding his personal troubles and his long suspense his duty was to hold his peace. When now and again he refers to such matters it is only for the light they may throw on his fellow-citizens and in order to give a picture, as well defined as possible, of what most of the time they felt confusedly ... it was up to him to speak for all.[55]

The outcome of this uneasy attempt to get the best of both worlds is, like James's, one of obviously strained abstraction. This final explanation reads rather as an expression of what he felt to be a necessary justification of his methods. In The Fall he has the confidence not to explain himself. In addition, earlier in the novel, Camus's reasoning that truth and abstraction are not incompatible may be convincing as a philosophical argument but is no basis for the construction of a novel: "But was he right in reproaching

---

[55]Albert Camus, The Plague, transl. Stuart Gilbert (Penguin Books 1964), chapt. 5, p. 246.

him, Rieux, with living in a world of abstractions? Could that term 'abstraction' really apply to those days he spent in hospital while the plague was battening on the town? ... Yes, an element of abstraction, of a divorce from reality entered into such calamities. Still when abstraction sets to killing you, you've got to get busy with it"[56] and again, "But where some saw abstraction, others saw the truth."[57] Here again Camus is using his device of abstraction, or detachment, as a protest. Yet he seems to make the same mistake in this question of the narrator as he does with his other technical devices. He seems to think that action, even the representation of a positive character, can be satisfactorily depicted by argument. Margaret Walters praises the effect of Rieux's detachment: "But this detachment, with the distancing of experience it implies, is doubly important. In the first place, it means that our emotional response is based upon and given integrity by, a clear-sighted awareness of all aspects of the situation. And secondly, it also extends that response from the particular situation to the wider one of which it is an image."[58] In spite of this somewhat apologetic praise, she ultimately admits: "But in the last resort, the dramatic integrity of the book is slightly

---

[56] Ibid., chapt. 2, p. 74.

[57] Ibid., chapt. 3, p. 78.

[58] Melbourne Critical Review, p. 26.

flawed. Even structurally the abstract ideas tend to stand apart from the action ...; and within the book itself too many of the differing attitudes are represented dramatically only to the extent that the characters tell one another what those attitudes are."[59] Rieux is never convincing as a character: his relationship with Tarrou fails to humanise him, and he has the effect of neutralising the other points of view. As a narrative consciousness he seems in many ways, understated and unacknowledged as he is by Camus, somewhat superfluous.

Apart from this individual experiment on Camus's part, both authors have attempted some development of the first person narrative technique. The most original is Golding's in Pincher Martin, with his attempt to give a double dimension, a simultaneously inward and outward view. However, while both have obviously been preoccupied with the problem of the narrator and consequently the author's own position, experimenting with the idea of an indirect substitute, neither with the exception of Camus's The Fall, has been able to commit himself entirely. Neither has achieved for instance the confidence shown by Faulkner in the use of this device, in novels such as The Hamlet, The Town or Wild Palms where he uses a succession of alternating first person narratives with all the advantages of different aspects of consciousness and none of the confusion that both Golding's and Camus's

---

[59] Ibid., p. 27.

technique reveals. Both seem to feel it essential to emphasise their point in the last instance, by the traditional expository technique.

Camus returns to this method in the second part of The Outsider, but in The Plague particularly, he makes much use of long passages of generalisation and interpretation. They may be thinly disguised by a somewhat curiously used dramatic device, as in the case of Paneloux's sermons, but the final impression, despite Camus's attempt with Rieux and despite the one or two genuinely dramatic incidents, such as the death of Othon's son, is very little different from the traditional 'omniscient author' technique. All Camus's novels have an undisguised analytical tendency.[60] This is expressive of a mode of thought, inevitably reflected in the form, which seems far more natural to him than any attempted concrete

---

[60] Stoltzfus considers this to be a specifically French tradition. It is true that The Plague and The Fall show some evidence of the influence on this tradition on Camus's novels. His treatment of the device is in every way superior to Golding's. However, Stoltzfus's application of this theory to what he considers to be the conflicting styles of the two parts of The Outsider, seems false. They appear in this case to be a logical outcome of Camus's preoccupation with the problem of identity. Stoltzfus, Robbe-Grillet and the New French Novel, pp. 118-119.

dramatic form. The effect of the mixture of the two, however, as in The Plague, gives some grounds for the charges of ambiguity.

Golding's policy has consistently been a temporising one. The Inheritors, Pincher Martin and Free Fall all have a compromise between an alternating use of metaphor with multiple consciousness, and direct interpolation by the author. Hynes claims that this is particularly unfortunate in Free Fall: "These passages have two unfortunate effects: they expose Golding's ideas to the kind of cold, philosophical scrutiny that one gives to didactic moral writing; and they impede the movement of the novel."[61] This criticism implies that Golding's ideas in Free Fall do not stand the test of rational and dispassionate examination. This is not true, yet Hynes does suggest a weakness in Golding's style which this expository quality does tend to exaggerate, an undoubted tendency towards verbosity and portentousness particularly prevalent in Free Fall. In his other novels, Golding's own intrusion is confined to much more controlled passages of description which do not preclude his dramatic approach. Golding does feel it necessary to sometimes over-emphasise a point that emerges quite successfully from the story or the

---

[61] S. Hynes, William Golding, p. 39.

metaphor itself, as occasionally in passages of explanation in The Inheritors. On the other hand Golding does not suffer from the modern tendency to apologise in every case for an explicit statement of meaning on the part of the author. It seems indeed that in his last novel The Spire he has reverted to the simpler approach of Lord of the Flies, a traditional exposition by the author within a controlling metaphor.

At this point it seems necessary to consider briefly the question of the use of fable and allegory by Camus and Golding. Originally this seems to have been made the basis of any consideration of their use of form and to have been the first grounds of their comparison.[62] Its importance seems to have been overrated in comparison with that of other experiments which have been discussed together with some misapplication of the terms. Hynes does largely discount these terms in his discussion of the form of Golding's novels:

> "There is no adequate critical term for that form. Golding himself has called his books both *myths* and *fables*, and both terms do point to a quality in the novels that it is necessary to recognise - that they are unusually tight, conceptualised, analogical expressions of moral ideas. Still neither term is quite satisfactory, because both imply a degree of abstraction and an element of the legendary that Golding's novels simply do not have and it seems better to be content with calling them simply *novels*, while recognising that they have certain formal

---

62. L. Walters, "Two Fabulists: Golding and Camus" Melbourne Critical Terms.

properties that distinguish them from most current fiction."[63] The case that Margaret Walters makes for the fable forms of Golding's and Camus's novels is qualified and she has some trouble in finding any satisfactory definition that will apply exactly to the novels.[64] However, what seems common to both these opinions and is perhaps inherent in Golding's remark itself, is a use of what, more satisfactorily than allegory, fable or myth, might be called fantasy.

The firmly established social framework that is one of the pre-requisites of any form of allegory is quite foreign to both Golding and Camus. Neither has the background of permanent and stable values to form any scheme of comparative reference for an attempted allegory. Both are trying to reaffirm the existence of some standard in a set of purely relative values. Consequently their purpose, as has been

---

[63] William Golding, p. 4.

[64] "To describe Camus and Golding as fabulists rather than novelists is not of course to posit any clearcut distinction between the two different forms. Nor is there much profit in trying to define the fable very strictly ..."
Again, her application of "situation and character are reduced to a kind of abstract representativeness as a way of establishing their universal import" to Golding's novels seems totally false in view of their essentially concrete nature. Melbourne Critical Review, p. 18.

remarked all along, is an exploratory rather than an affirmative or representative one. This being so, fantasy, which includes aspects of all these forms is perhaps a more fruitful term. It is too, one of the most striking developments of modern fiction. The subject is too wide to consider here at any length involving as it does the whole question of symbolism, but for many modern writers fantasy has provided the best means of communicating their new theories of different levels of reality and consciousness, of drawing the reader into a more active part. Kafka, for instance, in The Trial, The Castle or more obviously still, his Metamorphosis, has been one of the most influential in his use of this technique; or again it is used by Sartre in La Nausée, in Malraux's novels and in Robbe-Grillets'. In England might be noticed Orwell's use of the device or Huxley's, and it is one that appears to have increased steadily with such more immediately contemporary writers as Henry Green in his Concluding, Iris Murdoch in The Unicorn, or Saul Bellow's Mr. Henderson, The Rain King, to name only a few. Camus's and Golding's techniques are better understood when seen as part of this more general tendency than by any attempt to force them into a completely anachronistic form of their own.

In Camus's novels the fantasy appears to consist in the development of a hypothetical situation as with the device of the plague, and in The Fall the sustained and active image of Hell or Limbo. In neither case, however, are the parallels

clearly enough delineated, or the conclusion definitive enough for any justification of 'fable' or 'allegory'.[65] While it is true that Camus's preoccupations are predominantly both social and moral, they are too characteristic of their times to be restricted by a form expressive of a totally different, and basically opposed, social order. The form Camus uses cannot justly be considered as anything more than metaphorical.

With Golding, the case is somewhat different. Margaret Walter's observations about the limitations of the fable form in the following phrase, "the impossibility of any one image crystallising all the variety and fluid ambiguity of reality,"[66] seems to express the main objection as regards Golding's novels. The point about Golding's images is that they have too diverse a range of reference to be confined within the limits of what is in the end a very formal mode. Within the limits of this they become confused and inconsistent, as

---

[65] M. Walters has the best discussion of this point. She speaks of, "The deliberate parallels between the plague and the German Occupation of France ... Many critics claim that this is, in fact, one constant allegorical level, worked out fully at all points. The parallel exists, but only intermittently, used to give an added meaning to the struggle against suffering and all forms of death: ... The political parallel also introduces some unhappy ambiguities, just because "resistance" to the nonhuman visitation of the plague won't serve as a fully adequate metaphor for the more complex moral choices involved in the political Resistance." Melbourne Critical Review, p. 28.

for instance the whole conception and structure of Free Fall. The commonly criticised episode of Simon's conversation with the pig's head in Lord of the Flies, while unfortunate if seen in allegorical or fable terms, is far more technically successful if seen simply as a form of fantasy expressive of a state of greatly heightened consciousness. It is primarily for this purpose that Golding uses this technique of fantasy. Some of the final scenes of The Spire where Jocelin climbs the tower to a chorus of devils also demonstrates this; the devils are not allegorical ones but are part of Jocelin's consciousness and consequently real and concrete. The point is usefully summed up in a phrase that is really applied to Malraux's writings but seems to be an especially apt description of the intention and effect of Golding's use of fantasy: "... dramatic intensification and enlargement of existing human reality".[67]

The last particularly original aspect of form shown by the two novelists is the technique of their endings. Both contradict Forster's complaint that "nearly all novels are feeble at the end, in so far as the positiveness of their endings is considered."[68] In some respects it is as if both

---

[66]Ibid., p. 75.

[67]Germaine Brée and Margaret Guiton, An Age of Fiction. The French Novel from Gide to Camus, (New Brunswick, New Jersey: Rutgers University Press, 1957), p. 194.

[68]Aspects of the Novel, p. 102.

had deliberately attempted to be original and this originality has attracted a considerable amount of criticism. Golding's endings have been referred to as 'gimmicks'[69] and again as part of: "technical tours de force' which 'carry disrespect for the reader and for the art of fiction".[70] The technique of both novelists of reserving what might be considered vital information for a final revelation, as Camus reveals the identity of the narrator in The Plague or Golding the fact of Pincher Martin's instantaneous death, has been considered as having a certain literary dishonesty, an attempt to manufacture an artificial climax. In both cases, however, this can be seen to be a part of their whole formal intention. Golding, for instance, in Pincher Martin has deliberately emphasised the spiritual rather than the physical death successfully keeping the readers' attention away from the latter. Besides this, however, in Pincher Martin he has continued a technique which he first somewhat tentatively

---

[69] "At the end of each novel, the metaphors, unique and striking as they are, turn into "gimmicks" into clever tricks that shift the focus or emphasis of the novel as a whole" James Gindin, Post War British Fiction, p. 196.

[70] Martin Green, "Distaste for the Contemporary", Nation, 190, (May 21, 1960), p. 454.

developed in Lord of the Flies: a double ending thereby the two sets of values which were set out in the novel are finally emphasised and compared. There is the climax of the hunting of Ralph followed immediately by the totally different atmosphere of the officer's arrival. Very slightly varied in The Inheritors, there is one end in the death of Lok and a second in the departure of the new people. In Free Fall there is an attempt at a similar contrast between two kinds of consciousness, abstract and concrete. This, alone of the endings, seems fragmentary. Despite this on the whole the endings show remarkably little contrivance, in Golding's case especially, the novels finish on what, if considered in isolation, is often admittedly a somewhat histrionic note, but if considered as part of the novel as a whole, on an inevitable, integral climax.

These examples of form are only representative, and by no means exhaustive. Any attempted generalisation would largely defeat their purpose; their value lies in their still exploratory, and consequently still individual, nature. However, it seems that these forms have one important thing in common. They are, in every case, an attempt to re-examine accepted literary forms, by a method of dissection, a deliberate reconstruction from the beginning; an approach which is characteristic not only of the two novelists' treatment of form but similarly of their dealings with some of the main preoccupations of the novels.

II

THE HUMAN CONTRADICTION: THE CREATOR AND ANOTHER MANNY

It is now commonplace to observe that contemporary fiction has for one of its most important themes, the search for meaning, definition and identity. The persistence of this motive is symptomatic of two things: its inconclusiveness and secondly, the fact that, despite this, this kind of search remains an apparently valid and fruitful pursuit.

The theme is epitomised by the questions that Kafka legitimately asked in The Trial and The Castle. Camus's own discussion of the two novels is useful here. He describes The Castle as a novel "in which nothing concludes and everything begins over again, it is the essential adventure of a soul in quest of ... grace that is represented."[1] He goes on to say of The Trial, "the hero ... is named Joseph K. He is not Kafka and yet he is Kafka. He is an average European. He is like everybody else. But he is also the entity K. who is the x of this flesh and blood equation."[2]

---

[1] "Hope and the Absurd in the Work of Franz Kafka", The Myth of Sisyphus and Other Essays, p. 96.

[2] Ibid., p. 96.

This is a fair statement of Kafka's preoccupations with the whole nature and position and purpose of the individual, his personal individuality and his collective responsibility. As interpreted by Kafka, these questions are justified in so far as in his work, they imply a sense of progress. In The Castle K. is always seen, not only in relation to the castle but as subordinate to it. It is not the assertion of pure humanism that was to become the novel's main influence and interpretation.

This, however, is the light in which the whole question is still seen. Gindin for instance, in his Post War British Fiction says,

> "Almost all the contemporary novels are searches for identity, efforts on the part of the hero to understand and to define who or what he is ... Man must live and make choices, must act on partial knowledge without the assurance of abstract sanction, must come to some terms with his own existence and the existences around him."[3]

How little advance there has been can be seen by comparing this statement with ones made by Germaine Brée and Margaret Guiton writing about the pre, and interwar period, the

---

[3] James Gindin, Post War British Fiction, pp. 11-12. Stoltzfus's comment might also be noted as indicative of the ultimate development of the tendency. Speaking of Robbe-Grillet's Les Gommes and Butor's L'Emploi des Temps he says that they "stress another basic goal of these writers - to communicate the idea of a quest or search. In this sense Les Gommes and L'Emploi des Temps are both neo-detective novels." Alain Robbe-Grillet and the New French Novel, p. 13.

origins of the development of this movement. They speak of "the new image of man."[4] and "The image of man as creator of his own existence."[5] This was to constitute the "new vitality of the novel, with its function of investigating problems that generally fall into the realm of the philosopher-man's knowledge of himself, of the world he lives in and of the impact of the one upon the other"[6] Finally they discuss the influence of the philosophical trend which "had been turning more and more from a study of outward reality to a study of man's inner consciousness of this reality as the only knowable quantity, the only ultimate truth."[7] The outcome of this "new image of man" in the bewildered and ultimately trivial, characters of, for instance, Kingsley Amis, Nigel Dennis, Iris Murdoch, or again, the almost non-existent ones of Robbe-Grillet, speaks for itself. In the majority of cases the results of the development of these aims serve only to emphasise the discrepancy between the possibilities that seemed inherent in the new approach and the outcome of their

---

[4]Germaine Brée and Margaret Guiton, An Age of Fiction The French Novel from Gide to Camus, (New Brunswick. New Jersey: Rutger's University Press, 1957), p. 3.

[5]Ibid., p. 4.

[6]Ibid., p. 7.

[7]Ibid.,

execution.

Golding and Camus are both, like their contemporaries, preoccupied with the question of a new examination of man. Golding says for instance, "I set out to discover whether there is that in man which makes him do what he does ... ."[8] and again, "I believe that man suffers from an appalling ignorance of his own nature."[9] Both these statements are indicative, too, of the characteristic contemporary approach to this re-examination. It is a re-investigation of the essential components, a desire to dissect and re-assemble the basic elements, the need to make a fresh start in considering what had previously come to be taken for granted.[10] As in their treatment of form, modern novelists have not been content to work from accepted premises, so, in the question of the novel's basic subject-matter, its presentation of man, they have attempted a radical reconsideration. The consequences of this have been far-reaching. They involve for instance the development of a new type of hero and also a change in the nature of plot and subject-matter; these are replaced by the investigation itself of the nature of the hero. The

---

[8] D. M. Davis, "Conversation with Golding," New Republic, 148 (May 4 1963), p. 29.

[9] "Writers and their Age," London Magazine, p. 45.

[10] Ibid., Golding's comment might be noticed here. "He is committed to looking for the root of the disease instead of describing the symptoms."

exposition of the character of Meursault in The Outsider, Christopher in Pincher Martin or Sammy Mountjoy in Free Fall is the story, the events that happen to them take second place. The technique is taken to its limits by Beckett's elimination of virtually all events. The novels of Golding and Camus are a more honest and intelligent illustration of these explorations and other attendant problems than is found in the majority of contemporary fiction. The two authors are the more interesting in that they ultimately provide a contrast to each other, in their dealings with the contemporary preoccupation with the problem of identity. Camus's The Outsider constitutes a particularly clear example of some of the most characteristic, and some of the best, aspects of the development of this theme of identity. Golding's Pincher Martin is concerned not only with the examination of the question itself, but also with its final condemnation.

Camus's discussion of Kafka's work has been mentioned only in so far as to provide a convenient summary of the direction and preoccupations of the theme of identity. It reveals, in addition, the extent of the probable influence on in particular, Camus's The Outsider. What is especially significant, however, is Camus's interpretation of his work in terms of his own preoccupations with the Absurd.[11]

---

[11] "Hope and the Absurd in the Work of Franz Kafka" The Myth of Sisyphus and Other Essays, p. 93. "I recognise here a work that is absurd in its principles," Ibid., p. 96.

He admits that The Castle is not, in the last instance, a truly absurd work. Yet it is its absurd aspects, the relation of man to society and to the universe on which Camus concentrates. Camus sees the final hope which he recognises Kafka as admitting at the end of the novel as inherent in the absurdity of the human condition, not in any appeal to the castle, to the superhuman. Camus's approach to the question of identity is an entirely humanistic one.

His philosophy as a whole is singularly sceptical. Although he always returns to the fundamental issues, he does not accept them unquestioningly as Golding does. He says for instance in his explanation of this theory of the absurd, "Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy"[12] or again, he gives a grudging admission of the existence of man, "Analysis of rebellion leads at least to the suspicion that, contrary to the postulates of contemporary thought, a human nature does exist."[13] In one sense Camus appears less independent than Golding in that his thinking is more influenced by, and consequently more committed to, the intellectual movements immediately preceding and contemporary

---

[12]"Absurdity and Suicide", The Myth of Sisyphus and Other Essays, p. 3.

[13]"The Rebel" The Rebel, p. 16.

to him. While, for instance, he refutes the theories of nihilism, surrealism and existentialism, it is obvious from statements such as the above representative of much of the rest of The Rebel and The Myth of Sisyphus, that these ideas have formed a highly influential part of his intellectual background.[14]

In view of this, Camus's own theory of the absurd, coloured by these movements and somewhat paradoxical and apologetic at best, is nevertheless, positive. His view of the overwhelming importance of man is similarly, by comparison, an assertion of some stable value, as shown by his words in one of his Letters to a German Friend, "I continue to believe that this world has no ultimate meaning. But I know that something in it has a meaning and that is man, because he is the only creature to insist on having one."[15] In The Rebel, too he says, that "what is at stake is humanity's gradually increasing self-awareness."[16] Camus develops this conviction of the supreme value of human identity

---

[14]"Nietzsche and Nihilism" The Rebel, pp. 65-81. "Surrealism and Revolution" The Rebel, pp. 88-101.

[15]Camus, "Letters to a German Friend" IV, Resistance Rebellion and Death, (New York; Knopf, 1960), p. 22.

[16]"The Rebel" The Rebel, p. 20.

into his conception of the absurd hero exemplified in The Myth of Sisyphus. Sisyphus's major virtue is his consciousness which constitutes both his tragedy and his happiness. Camus summarises his theory when he says of Sisyphus,

> " ... he contemplates that series of unrelated actions which becomes his fate, created by him, combined under his memory's eye and soon seated by death. Thus, convinced of the wholly human origin of all that is human, a blind man eager to see who knows that the night has no end, he is still on the go ... . The struggle itself ... is enough ... One must imagine Sisyphus happy."[17]

The possibly defiant note of the ending might be observed. It could imply, it seems, either a simple emphasis, or on the other hand, some doubt on Camus's own part concerning the paradoxical logic of his case.[18] However, the humanistic emphasis of Camus's thought emerges consistently; his insistence on man's self-consciousness, his self-sufficiency and power, bearing out his statement, "man is his own end, and he is his only end".[19] These ideas involve inevitably the evidence of this humanism, questions of rebellion, of freedom and of death which constitute the main themes of The Outsider.

---

[17] "The Myth of Sisyphus" The Myth of Sisyphus and Other Essays, p. 91.

[18] Gaëtan Picon, "Camus never gives anything but a negative definition of happiness" "The Exile and The Kingdom", Camus, Twentieth Century Views, p. 154.

[19] "The Absurd Man" The Myth of Sisyphus and Other Essays, p. 65. Camus's further comment should be noted here however, "Let me repeat that these images do not propose moral codes" Ibid., p. 68.

In the development of Meursault in The Outsider, Camus depicts two different kinds of humanism. The novel is a progression from unconsciousness to consciousness. Meursault moves from a natural instinctive awareness of identity to a much more sophisticated and specifically intellectual one.

Camus takes full advantage of what has, in fact, becomes an almost classic device for the examination of the theme of identity by means of isolation and, consequently, contrast. The device of 'the outsider' or 'the stranger' is used before by both Kafka, whose K, is also referred to as 'the stranger'[20] and by Sartre in his self-exiled hero Roquentin in La Nausée, to take only the two obvious examples. In the case of both Kafka and Sartre, their heroes' intellectual 'consciousness' is fully developed from the beginning. Camus's treatment, however, as a practical illustration of his theory of the absurd man, shows a considerable advance on this. By realising the importance of an apparently more primitive human consciousness he is far more fully aware of the implications and the ultimate outcome of a more developed one.[21]

---

[20] "'Do I like the Castle? Why do you assume that I don't like it?' 'Strangers never do'. Kafka, The Castle, (Penguin Books, 1962), p. 16.

[21] Beyond pointing out its partial influence on The Outsider, it seems largely irrelevant to discuss the literary controversy between Sartre and Camus, in connection with this particular theme.

It seems that Camus in the first part of The Outsider has made his intentions clear enough, "Ce que je vois surtout dans mon roman, c'est la présence physique, l'expérience charnelle que les critiques n'ont pas vue: une terre, un ciel, un homme façonné par cette terre et par ce ciel. Les hommes de là-bas vivent comme mon héros, tout simplement."[22] He expands this by saying, "For me, Meursault is not a piece of human wreckage, but a man who is poor, naked and in love with the sun which leaves no shadows. Far from being lacking in all feeling, he is inspired by a passion which is profound because unspoken, the passion for the absolute and for truth."[23] These explanations appear to have given rise to various misinterpretations. Richard Lehan's is typical of these when he says that the action of The Outsider is on, "two levels of reality - sensation and mind"[24] and, furthermore, unfortunately describes Meursault as moving from "elemental behaviourist to man of understanding".[25] This

---

[22]Quoted by Philip Thody, "Meursault et la Critique" Configuration Critique d'Albert Camus I, ed. J. H. Matthews, (Paris: Lettres Modernes, 1961), p. 13.

[23]Camus, quoted by Philip Thody, Albert Camus, p. 35.

[24]R. D. Lehan, "Levels of Reality in the Novels of Albert Camus", Modern Fiction Studies, Vol. 10, No. 3. (Autumn 1960), p. 146.

[25]Ibid., p. 147.

appears to show a basic misconception of Camus's intention. The most noticeable characteristic to emerge from Camus's own explanation and from the first part of the novel itself, is the simplicity of Meursault's nature. It is a simplicity that is in no way synonymous with stupidity, but has its own sophistication. In the first place, the point about it is that sensation and mind are not separable. The fact that there is no discrepancy in value between thought and feeling has given rise to the interpretations of Meursault's 'callousness'. According to Camus's theories however, Meursault is perfectly balanced. He is represented as being particularly susceptible to elemental conditions, as having a peculiar affinity with them. At the funeral, for instance, it is the light which arouses an intensity of feeling which his mother's death had failed to do. Camus intends no condemnation but rather an illustration and approval of Meursault's honesty. Camus makes this point quite clear further on when he describes Meursault's capacity for feeling and for really understanding others only in terms of natural elements, "I looked at the countryside, at the long lines of cypresses ... the hot red soil dappled with vivid green ... - and I could understand Mother's feelings ... Now in the full glare of the morning sun, with everything shimmering in the heat-haze, there was something inhuman, discouraging,

about this landscape"[26] Again, when after the murder Meursault speaks of himself as having "shattered the balance of the day, the spacious calm of this beach on which I had been happy"[27] Camus suggests the existence of an essential harmony between man and his surroundings, a state that for Camus at least, has no relation to that of an "elemental behaviourist".

Camus's humanism is, of course, highly idealistic, and, on a fictional level, totally unconvincing. The indubitable effectiveness of the murder scene in terms of dramatic description still barely makes it credible. The theory is even at times carried to absurdity as in Meursault's conversation with the lawyer, giving rise to the misconception of Meursault's stupidity.[28] Camus's ideal of this sublimated physical harmony is particularly difficult to communicate through a concrete fictional character. That it is possible he proves, however, much more successfully elsewhere, in the passage for instance, where Meursault leaves Raymond,

---

[26] The Outsider, p. 24.

[27] Ibid., p. 64.

[28] "'You must promise not to say anything of that sort at the trial ...
I promised, to satisfy him; but I explained that my physical condition at any given moment often influenced my feelings ...'" Ibid., p. 69.

> "When I rose Raymond shook hands very warmly, remarking that men always understood each other. After closing the door behind me I lingered for some moments on the landing. The whole building was quiet as the grave, a dank, dank smell rising from the well-hole of the stairs. I could hear nothing but the blood throbbing in my ears, and for a while I stood listening to it. Then the dog began to moan in Old Salamano's room and through the sleep-bound house the little plaintive sound rose slowly, like a flower growing out of the silence and the darkness".[29]

The contrast Camus intends here between the kind of harmony that Raymond understands and that which Meursault really achieves through a far more intelligent receptiveness is brought out effectively and economically. To emphasise Meursault's intelligence is important in understanding Camus's conception of this first kind of humanism. This intelligence consists, on Meursault's part, of what is a personal and instinctive discrimination. It is not that he reduces everything to one level as Sartre suggests,[30] but, on the contrary, he has his own system of selection, seen for instance in the passage quoted above as in his selection of details when he describes the street on a Sunday evening.

---

[29] Ibid., p. 41.

[30] Jean-Paul Sartre. "An Explication of The Stranger" Camus, Twentieth Century Views. pp. 108-122.

He is entirely consistent throughout; his interest in the apparently inconsequential is entirely consistent with his own scheme of values, likewise as with his detachment. The intelligence, however, is indispensable to Camus's theory. He must show it as lying in the physical sensation or emotion itself. He has taken considerable pains, too, to show the difference of this intelligence from a purely intellectual one. He emphasises its essential honesty in comparison with the emotional and intellectual clichés or even hypocrisy which surround it. Furthermore, Meursault is not egotistical so much as self-sufficient. He is not shown as lacking in sympathy, for instance in the episode of Salamano and his dog, but is complete in himself. He disconcerts, repulses and fascinates because he shows no reciprocal need. For this reason perhaps Camus depicts him as being incapable of any emotion, either love or hate, feelings which motivate both Raymond and Salamano. Meursault is shown initially so harmoniously balanced as to be beyond these. Throughout the first part, he is set apart, an 'outsider' by his good qualities. The sum of these Camus represents as a kind of innocence. Meursault remains complete and unimplicated. This first type of humanism then, as Camus represents it, is in a sense an instinctive one. Its basis is physical and its simplicity such that it can contain in it Camus's declared intention of the absolute and of truth[31] It epitomises on

---

[31] Quoted by Philip Thody, Albert Camus. see note 23.

one level a perfect humanism. On another, Camus is aware that its idealism is unrealistic and impractical.

His second type of humanism is represented as a necessary compromise, since it must deal with an inevitable involvement and a compulsory responsibility. It cannot remain self-sufficient. Moreover, Camus here more properly presents this idea of humanism in terms of the absurd. Meursault's former harmony with his surroundings is a purely ideal proposition. More realistically he is shown in conflict with them, "divorce between man and his life ... is properly the feeling of absurdity"[32] with the attendant circumstances of rebellion and death. Meursault's involvement is represented as being by his nature, inevitable. It is shown as a natural result of his innocence, "I wanted to satisfy Raymond as I'd no reason not to satisfy him",[33] while his crime is, in a sense, forced on him, in the combination of circumstances it presents. It is through the crime, through, in Camus's thinking an act of conscious rebellion, that Meursault is made conscious in any conventional sense, that he is made aware of his identity in other people's terms, "Like the others he began by asking my name, address, occupation, date and place of my birth."[34] Meursault

---

[32]"Absurdity and Suicide" The Myth of Sisyphus and Other Essays p. 5.

[33]The Outsider, p. 40.

[34]Ibid., p. 67.

says again, "I had the impression that I was being scrutinised by myself"[35] For the first time he becomes conscious, not only of his own difference but of his relationship to the rest of society I noticed that almost all the people in the courtroom were greeting each other, exchanging remarks and forming groups - behaving in fact, as in a club where the company of others of one's own tastes and standing makes one feel at ease. That, no doubt, explained the odd impression I had of being de trop here, a sort of gate-crasher"[36]

In this second half it is this quality of relationship that Camus stresses. Its significance is explained by Camus's own words in The Rebel, "When he rebels, a man identifies himself with other men and so surpasses himself... and from this point of view comes human solidarity".[37] Meursault has movedirretrievably to a state of compromise with society, a compromise which involves identification with it. He says, for instance, "Once or twice I had a mind to assure him that I was just like everybody else; quite an ordinary person."[38] However, Camus cannot consistently change Meursault's nature; he makes him say earlier, "... one never changed one's real life, anyhow one life was as good as another".[39] These are specifically the theories of the

---

[35] Ibid., p. 87.

[36] Ibid., p. 86.

[37] "The Rebel" The Rebel p. 17.

[38] The Outsider, p. 70.

[39] Ibid., p. 40.

absurd, re-emphasised at every stage of the novel regardless of any change of outward circumstances. It seems to involve Camus in some considerable dilemma as to the nature of reality. At the, in a sense superficial, in another, crucial, crisis of the novel, the murder of the Arab, Meursault says, "And just then it crossed my mind that one might fire or not fire and it would come to absolutely the same thing".[40] Finally there is his outburst against the chaplain.

> "Nothing, nothing had the least importance ... From the dark horizon of my future a sort of slow, persistent breeze had been blowing towards me, all my life long, from the years that were to come. And on its way that breeze had levelled out all the ideas that people had tried to foist on me in the equally unreal years I then was living through. What difference could they make to me, the death of others, or a mother's love, or his God; or the way one decides to live, the fate one thinks one chooses, since one and the same fate was bound to 'choose' not only me but thousand of millions of privileged people who, like him, called themselves my brothers? ... All alike would be condemned to die one day ... And what difference could it make if, after being charged with murder, he were executed because he didn't weep at his mother's funeral, since it all came to the same thing in the end?"[41]

This constitutes Camus's most lucid and most convincing statement of the whole dilemma of the individual. It is, really, the one point that emerges unmistakeably from his entire theory. However, he is also aware of its discrepancies, and his endeavour to maintain his basic position while yet

---

[40] Ibid., p. 61.

[41] Ibid., pp. 118-119.

feeling the need for a more profound interpretation than that admitted by most of his contemporaries bears witness to his intellectual integrity, even if it is not entirely successful. In the above passage, according to his theory, Camus sums up the necessary implication, the common involvement in the face of an inescapable pointlessness, the paradox that constitutes his whole theory of the absurd.

Camus's intention seems to be to stress, above all, the cost of this type of humanism. Meursault's lack of any but an absurd belief does not prevent his being subjected to a real suffering and fear, that comes from his knowledge of a sacrifice made necessarily and pointlessly and also from the vital factor in Camus's theory of the absurd, the lack of any 'appeal', "The absurd is born of this confrontation between the human need and the unreasonable silence of the world."[42] This seems, too, perhaps partially to explain the ambiguous ending of The Outsider. Meursault is represented at the end as preoccupied with his 'appeal'.[43] "The only thing that interests me now is the problem of circumventing the machine, learning if the inevitable admits a loophole."[44]

---

[42]"Absurd Walls" The Myth of Sisyphus and Other Essays, p. 18.

[43]"he wants to find out if it is possible to live without appeal" "Absurd Freedom" The Myth of Sisyphus and Other Essays p. 39.

[44]The Outsider, p. 107.

This perhaps illustrates the apparently cathartic nature of Meursault's words at the end of the novel, followed by his final contradictory sarcasm. It is the final insoluble paradox. Meursault's calm is not a kind of sublimated resignation, but an example, like Sisyphus's of an 'absurd' happiness. Camus is representing a final insoluble confrontation between the individual and universe.

Camus presents the whole examination of the individual within the fact of death, as a means of precipitating an examination of the nature and meaning of his life. It constitutes too, throughout, a reinforcing of his theory of the absurd, and the point of Meursault's sacrifice.

That Meursault is represented as a martyr is necessary to Camus's presentation of his second type of humanism. His first mention of the theme of The Outsider in the Notebooks puts clearly, devoid here of the separate theme of guilt and justice which confuses the issue in the novel itself, Camus's intention, "The man does not want to justify himself. The idea that is made up about him is preferred to the man himself. He dies, alone in being conscious of his truth. Vanity of this consolation."[45] The sophisticated and highly complex nature of this second type of humanism can be

---

[45]Camus, ~~Notebooks, 1935-1942~~, (New York; Knopf, 1963), p. 32.

seen from this analysis. Also, with its ideals of committment, its theory of a levelling to some kind of "brotherhood" involing a universal equality, its inescapable responsibility to the extent of complete sacrifice, it is the highest expression possible on a humanistic level of the position of the individual. It is far more complete than any of its forerunners. Indeed, some of the novel's ambiguity appears to spring from the fact that Camus expresses an entirely humanistic mode of thought, in a sense, in terms of transcendence, martyrdom and sacrifice, his description for instance of Meursault as "the only kind of Christ whom we deserve".[46] However, Camus says specifically, "I do not know whether this world has a meaning that is beyond me. But I do know that I am unaware of this meaning, and that, for the time being, it is impossible for me to know it. What can a meaning beyond my condition mean to me? I can understand only in human terms."[47] Despite the contradictory and ambiguous nature of some of its terms, the ending of The Outsider leaves no doubt that Camus's thought stops at this limit. The paradox and contradiction itself is the best examples of its limitation.

---

[46]Quoted by Philip Thody. Albert Camus, p. 35.

[47]Quoted by Jean Paul Sartre "An Explication of The Stranger" Camus, Twentieth Century Views. p. 116.

Camus has pursued his theory of the absurd in The Outsider to its logical conclusion. As a theoretical argument, explained in The Myth of Sisyphus, it is entirely consistent and needs no justification or explanation. As an intellectual argument it justifies Sartre's description of it as, "a work detached from a life, unjustified and unjustifiable ... momentary."[48] However, just as Camus has chosen to illustrate his theory of the absurd in terms of myth, a strictly fictional mode, so in The Outsider, he expresses it in terms of the individual who to some extent defies efforts to manipulate him. In one way the concreteness of Meursaults' presence in the novel emphasises Camus's argument; in another however, it makes it somewhat fantastic, certainly uneasy. On a fictional level there seems considerable justification for Girard's criticism that "the idea of the novel is incredible".[49] It does at least draw attention to the whole problem of the hero that this theme of a dissection and examination of identity poses.

Sartre again points to Meursault's ambiguity as a character saying that he has, "a real weight of his own,"[50] yet "he has always lived according to Camus's standards."[51]

---

[48] Ibid., p. 112.

[49] Rene Girard, "Camus's Stranger Retried," P.M.L.A. vol. LXXIX. No. 5. (Dec. 1964).

[50] Jean Paul Sartre "An Explication of The Stranger" Camus Twentieth Century Views, p. 114.

[51] Ibid.,

Both statements are true, their practical illustration seen particularly clearly in the episode of the murder. The same conflict between abstract and concrete is seen likewise in both Kafka's and Sartre's own heroes, greatly affecting their credibility and the arguments' consistency. This seems to arise from an uneasy alliance between the romantic and intellectual hero, that seems to be a somewhat curious, but characteristic, development of modern fiction. The idea of 'the outsider', the 'stranger' is a specifically romantic one; similarly the accompanying ideas of his loneliness and the fact of his search. Kafka's The Castle is a particularly good illustration of this, in for instance, the opening scene of K's arrival.[52] In addition, all engage in some kind of rebellion, but it is an intellectual rebellion which has to be represented in concrete acts, as in the case of The Outsider. All these heroes are exemplars of some intellectual theory. There is an almost mechanical application of abstract principles in both Sartre's Roquentin and Camus's

---

[52]"It was late in the evening when K. arrived. The village was deep in snow. The Castle hill was hidden, veiled in mist and darkness, nor was there even a glimmer of light to show that a castle was there. On the wooden bridge leading from the main road to the village K. stood for a long time gazing into the illusory emptiness above him." Kafka, The Castle, p. 9.

Meursault especially. The effect of this alliance seems to be in some ways one of what amounts to parody. The romantic parodies the intellectual and vice versa. Again, that is particularly clearly seen in The Castle. K.'s actions, motivated by theoretical considerations on Kafka's part, invariably have an effect of ridiculousness or anti-climax which reduces K.'s stature. Both modes, the romantic and the intellectual carry with them certain expectations which are mutually contradictory. The one exacts heroism, action and mystery, the other a system of analysis and dissection which leaves no room for the facade of heroism, tends towards inaction in discovering the relativity of things and makes for lucidity and exposition. The contradictions are all seemingly illustrated in Camus's Meursault. It is difficult to determine how much aware of these contradictions these authors are, or how far they deliberately made use of them, Sartre possibly not at all, Kafka perhaps to show the particular nature of K.'s search, while in Camus's case everything is subordinated to the absurd where the discrepancy would be useful for emphasis. It is, however, Golding who most obviously is aware of the implications. He parodies the tradition in his Pincher Martin in which the whole situation a parody of the idea of the romantic hero. It is shown quite clearly within the action itself,

> "I am Atlas, I am Prometheus!
> He felt himself loom, gigantic on the rock. He became a hero for whom the impossible was an

> achievement ... He crawled down towards the Red Lion and now there was background music, snatches of Tchaikovsky, Wagner, Holst. It was not really necessary to crawl but the background music underlined the heroism of a slow undefeated advance against odds".[53]

Golding's mockery of the intellectual hero is again implicit in Martin's futile insistence on "Intelligence, Education and Will".[54] Curiously Golding's double parody has produced a more satisfactory hero on both a fictional and a moral level than in any of the other instances.

The use of parody on Golding's part is particularly significant. It is evidence of the existence of an objective detachment that Camus's theory of the absurd was incapable of producing. As has been seen, in Camus's case, it is the fact of the individual's involvement that is essential, a greater affirmation of humanistic qualities. Golding on the contrary appears to be exceptional in condemning this whole tendency towards the establishment of the individual. At least three of his novels, Pincher Martin, Free Fall and The Spire show that he is as preoccupied with the whole question as his contemporaries. At the same time, each one presents it as an inherently dangerous tendency. Pincher Martin in particular, is a concentrated statement of the

---

[53] Pincher Martin, chapt. 11, pp. 149-150.

[54] Ibid., chapt. 11, p. 148.

whole problem. It is, too, especially valuable in that in the treatment of its main themes, even to minor details, it will be seen to be remarkably parallel to Camus's definition of humanism, within the basic framework of Golding's condemnation of it.

In the first place Golding in his turn uses the device of the "castaway"[55] a physical isolation immediately echoed by the mental one. Martin says he could, "spy myself ... in the reflected mirror as though I were watching a stranger",[56] and again, even more significantly, "Because of what I did I am an outsider and alone".[57] The clearness of a moral implication that is ambiguous in Camus's novel might incidentally be noticed here. The inevitability of his loneliness is emphasised immediately at the beginning and constantly throughout the novel, by Martin's futile hope of rescue, his constant cries for help, similar in many ways to Camus's 'appeal'. Both characters are similarly isolated at the beginning of the novels, both consequently inescapably thrown back on their own identity. But whereas this produces a state of balance and self-sufficiency in Meursault, in Martin it becomes something terrifying, with an invidious and vicious power. Camus in the first place gives an idealistic

---

[55] Ibid., chapt. 4, p. 50.

[56] Ibid., chapt. 9, p. 121.

[57] Ibid., chapt. 12, p. 165.

and distant view of his hero's identity; in Golding's presentation it is the insistence, closeness and detailed character of his examination that is particularly noticeable.

Golding's preoccupation with the question of the nature and purpose of identity has already been remarked. In his novels he continues his speculations in more detail. He makes similar statements in each of his last three novels. In The Spire there is Jocelyn's, "What kind of a thing is a man's mind?",[58] Pincher Martin's "I will tell you what a man is, till Necessity bends the front end upright and makes a hybrid of him ... He is a freak ... nature stirs a pudding there and sets a thunderstorm flickering inside the hardening globe ... but how can the stirred pudding keep constant?"[59] As a last example there is Sammy Mountjoy's statement in Free Fall, "... man is not an instantaneous creature, nothing but a physical body and the reaction of the moment. He is an incredible bundle of miscellaneous memories and feelings ..."[60] These are in no way formal statements of theory, but are evidence of the general direction of Golding's thought. Two things do emerge; his emphasis on the general complexity of the problem and his awareness that Camus's first type of humanism is only partially satisfactory. Golding's view

---

[58] The Spire, p. 214.

[59] Pincher Martin, chapt. 13, p. 174.

[60] Free Fall, p. 46.

contains none of Camus's idealism. In Free Fall in fact, Golding discusses this in a passage which is virtually Camus's theory but with his harmony replaced by ruthlessness, "Mine was an amoral, a savage place in which man was trapped without hope, only to enjoy what he could while it was still going".[61] Neither is there any awareness of Camus's idealised simplicity, but only confusion and complexity.

In Pincher Martin however, Golding investigates with particular thoroughness all the outward components of identity: the most acute physical sensation, pain, the significance of 'names', material proofs of identity, a photograph and an identity disc, and finally, speech, "speech is identity",[62] (The similarity of these details in The Outsider might be noticed) insisting on their deception, their fragility or ephemerality. The representation of the disintegration of identity that is the centre of the novel, can also be used simultaneously to show more and more minutely the nature of identity, its disparateness and mutability, "They began to pull him back into himself and organise him again as a single being."[63] Golding represents, too, different levels of identity, in increasing degrees of complexity, with a steady progression from the physical and material to the mental and

---

[61] Ibid., p. 226.

[62] Pincher Martin, chapt. 8, p. 105.

[63] Ibid., chapt. 2, p. 20.

spiritual. An essential part of the question of identity as Golding sees it, is its affirmation through purpose and activity. These qualities he sees as the mainspring of the entire humanistic approach and these he parodies through Martin's complete reliance on their infallibility in every situation. Martin's struggle to cling to his identity consists, in some measure, in an instinct to organise and create, qualities again that are commonly taken as representing the most positive and constructive side of humanism. For Golding, however, this instinct is seen primarily as dangerous in that it is an affirmation of power and domination, "I am busy surviving, I am notting down this rock with names and taming it ... What is given a name is given a seal, a chain. If this rock tries to adapt me to its ways I will refuse and adapt it to mine. I will impose my routine on it, my geography"[64]

Golding develops this idea throughout the novel pointing out the futility of systematisation,

"'Men make patterns.'

Seaweed, to impose an unnatural pattern on nature, a pattern that would cry out to any rational beholder - Look! Here is thought. Here is a man![65] and finally, "He forced the pattern

---

[64] Ibid., chapt. 6, p. 79.

[65] Ibid., chapt. 8, p. 100.

to fit everywhere over the rock and the sea and the sky ...

There is a pattern emerging ...

Intelligence, Will like a last ditch. Will like a monolith. Survival, Education, a Key to all patterns, itself able to impose them, to create. Consciousness in a world asleep. The dark invulnerable centre that was certain of its own sufficiency"[66] The mockery is reinforced with each example, attacking every means of power, a mockery in which all the attributes of personality and society are turned and deliberately diminished.

Through the question of identity and the individual, Golding, like Camus, inevitably discusses something of the nature of society. Camus admits its stupidity and hypocrisy but has confidence too in its merit of human solidarity, identification, common suffering and responsibility. Golding, however, sees it as purely cannibal, self-destructive, "'The little ones eat the tiny ones. The middle sized ones eat the little ones. The big ones eat the middle sized ones. Then the big ones eat each other. Then there are two and then one and where there was a fish there is now one huge successful maggot'."[67] For Golding this is an extreme example of the workings of a society based on humanism. He

---

[66] Ibid., chapt. 11, pp. 148-149.

[67] Ibid., chapt. 9, p. 124.

represents it as breeding a corruption that he stressed again in The Spire, and which has certain affinities with Camus's own theory in The Plague. There, however, it is an unspecified, general and collective sin; in Golding's case its human and social origin is clearly defined. In the view he gives of society's individual workings, Golding, like Camus, represents them as an insoluble mixture of love and hate, but as subordinated ruthlessly to the necessity for survival that pre-determines choice, summed up in Martin's words before Nat's prospected murder, "But what can the last maggot but one do? Lose his identity?"[68] In Martin he shows relationships as motivated primarily by expediency, itself based on an assertion of egoism, a desire to dominate and impose. Their essentially parasitic nature is emphasised. Martin exploits others in that he needs them for an affirmation of his own identity, "But there were other people to describe me to myself - they fell in love with me, they applauded me, they caressed this body, they defined it for me, "There were the people I got the better of, people who disliked me, people who quarrelled with me."[69] It is noticeable, too, that throughout the novel Golding develops the idea of the actor: he shows how necessary its self-

---

[68] Ibid., chapt. 12, p. 168.

[69] Ibid., chapt. 9, p. 121.

deception is to Martin. It is also an essential part of his whole general scheme of parody. Camus, too, speaks of, "the divorce between the actor and his setting" as being, "properly the feeling of absurdity",[70] and in a sense, Golding follows something of the same idea in isolating Martin on the rock where his continued acting of the part of the hero and in the end of his own identity, is revealed in its full absurdity.

There is, up to a point, a marked similarity in the two novelists' use of "setting" as Camus puts it. Both are particularly concerned in showing the individual's relationship with a more universal and elemental force outside a purely social context. Meursault is represented initially as finding his self-sufficiency in this, independent of social contact, while Pincher Martin is forced into an inevitable, if unwilling identification with it. In both cases the crisis of the novel is presented as arising from the individual's conflict with these purely natural forces. From the beginning Golding emphasises this relationship with an initial parody in his image of the glass sailor in the jam jar,

> "it was interesting because one could see into a little world there which was quite separate but which one could control ... The pleasure of the jar lay in the

---

[70] "Absurdity and Suicide," The Myth of Sisyphus and Other Essays, p. 5.

> fact that the little glass figure was so delicately balanced between opposing forces ... By varying the pressure ... you could do anything you liked with the glass figure which was wholly in your power ... You could let it struggle toward the surface, give it almost a bit of air then send it steadily, slowly, remorselessly down and down".[71]

Golding uses here an idea of man as a little world, a microcosm, within a far more powerful macrocosm, presenting consequently the inevitable conflict as a struggle for power. The idea is expanded in his description of Martin's hallucinations where he is struggling to re-define and separate himself from this larger world, expressed in vast geographical images of globes and continents,

> "Beyond the mass was the round bone globe of the world and himself hanging inside ... If he could hit some particular mode of inactive being ... he might be allowed ... to float, still and painless in the centre of the globe ...
>
> He became small and the globe larger until the burning extensions were interplanetary ... Then slowly he would sink back into the centre of the globe, shrink and float in the middle of a dark world. This became a rhythm that had obtained from all ages and would endure so"[72]

The hopelessness of Martin's case, consisting in his own knowledge of this necessity for some "mode of inactive being", is stated from the first; clearly contrasted too are the modes of attack, the individual's "intelligence", his human pattern against the power, presented in physical terms, of the universe.

---

[71] *Pincher Martin*, chapt. 1, p. 6.

[72] *Ibid.*, chapt. 4, pp. 43-44.

Both novelists represent this conflict as it were, anthropomorphically. This is partly for a greater dramatic effect, but also to stress more obviously the nature of the problem from the point of view of the individual. It is seen in both cases in terms of pressure. Both novelists are discussing here a particularly typical problem of modern fiction: its repeated representation of the effects of the individual's awareness of insignificance which leads him, in for instance, Kingsley Amis's or Iris Murdoch's novels, into manufacturing a fabricated grievance against the world in general. Golding again states the problem and parodies it. His anthropomorphic terms are a further illustration of his hero's supreme humanistic egoism. Golding writes, "The squeezing did it, the awful pressure. It was the weight of the sky and the air. How can one human body support all that weight without bruising into a pulp?"[73] and again, "An instant later the light was switched off and the sky fell on him. He collapsed under the enormous pressure"[74] Very similar in some respects is Camus's account of Meursault's experience; however, quite contrary to Golding's parody, Camus appears to intend to show this as the nearest approach to a metaphysical experience within his humanistic framework,

---

[73] Ibid., chapt. 9, p. 131.

[74] Ibid., chapt. 13, p. 175.

Meursault says " ... the whole beach pulsing with heat, was pressing on my back."[75] and "I was conscious only of the cymbals of the sun clashing on my skull and, less distinctly, of the keen blade of light flashing up from the knife ... the sky cracked in two from end to end and a great sheet of flame poured down through the rift."[76] Incidentally it might be noticed here how both Golding and Camus make use of a similar imagery of light. In both cases it has a particularly definitive quality. Golding specifically speaks of " ... light that consolidated his personality, gave it bounds and sanity "[77] while he shows darkness as being for Martin synonymous with non-existence and consequently terror. For Meursault too his awareness of and sensitivity to light is, as has been seen, indicative of the particular kind of harmony which Camus initially represents. Yet as well, in both cases, the heroes' destruction is expressed in this same imagery, in Pincher Martin in the deliberately paradoxical 'black lightning'. There is, up to this point, a similarity in the view the two novelists present of the universe in relation to man; interpreted by him as harmonious or ruthless but in itself supremely powerful in its indifference, as Golding makes Martin say, "'I don't claim to be a hero But I've got

---

[75] The Outsider, p. 63.

[76] Ibid., p. 64.

[77] Pincher Martin, chapt. 4, p. 50.

health and education and intelligence. I'll beat you'. The sea said nothing".[78]

It is, however, at this point that the most crucial difference between the two authors' views emerges. For Camus the emphasis of the treachery, indifference and pointlessness of the universe is simultaneously an affirmation of consciousness with its responsibility, its necessity for action, loss of freedom, sacrifice and death. The result is, as has been seen, a complete expression of humanism at its highest level, which becomes a glorification of the assertion of identity and human consciousness. For Golding, the ultimate triumph of the universe lies in the complete annihilation of this human consciousness. He describes what amounts to his whole thesis in Pincher Martin in his account of Martin's fear of sleep,

> " - sleep was a consenting to die, to go into complete unconsciousness, the personality defeated, acknowledging ... what is implicit in mortality, that we are temporary structures ... and the carefully hoarded and enjoyed personality, our only treasure and at the same time our only defence must die into the ultimate truth of things, the black lightning that splits and destroys all, the positive, unquestionable nothingness."[79]

Both novels are centred on the theme of death and it is in connection with this that both represent the suffering

---

[78] Ibid., chapt. 5, p. 70.

[79] Ibid., chapt. 6, p. 83.

and terror of their heroes because death involves a final loss of identity and consciousness. The basic difference lies in the authors' emphasis. In Camus's view it is a tragedy, constituting the ultimate manifestation of the absurd. For Golding it is the destruction of man's predominantly evil assertion of identity.

From the beginning Golding establishes some form of transcendence that Camus cannot admit. Golding, is among the minority of writers of modern fiction to insist on the existence of absolutes. These are self-evident in Golding's whole condemnation of Martin's view of life, implicit in the contrasting standards of Nat and Mary and, of course, in Martin's final struggle with God. This scheme consequently involves an entirely different framework of reference and consequently a different scale of values. In Pincher Martin they are exemplified in the figures, hardly characters of Nat and of Mary. The description of Mary might be noticed, "the eyes had nothing in common with the mask of flesh that nature had fixed on what must ... be a real and invisible face ... they were large and wise with a wisdom that never reached the surface to be expressed in speech."[80] a deliberate contrast with Martin's constant 'mask' of the actor, his glibness, again implicitly criticised in Nat's inarticulate

---

[80] Ibid., chapt. 10, p. 135.

explanations. Finally, of course, these values are summed up in Nat's philosophy, "Take us as we are now and heaven would be sheer negation. Without form and void."[81] In Martin's last defiance, like Camus too, Golding stresses the cost of identity, deliberately weighs its value,

> "'What do you believe in?' ...
>
> 'The thread of my life.'
>
> 'At all costs.'[82]

The existence of these standards makes Golding's conclusion inevitable. He explains his intention fully in his own account of the theme, "Christopher Hadley Martin had no belief in anything but the importance of his own life, ... The greed for life which had been the mainspring of his nature, forced him to refuse the selfless act of dying."[83] Golding's thesis in Pincher Martin then is clear enough, an uncompromising condemnation of the outcome of undiluted humanism.

In the light of this, the ambiguity that critics have found in the figure of Pincher Martin seems a misinterpretation of Golding's whole intention. Margaret Walters for instance, after admitting the logicality of the conclusion with its final emphasis on the real meaning of Nat's words, writes,

> "This is coherent enough; and yet the dominant imaginative impression the book makes upon us is neither

---

[81] Ibid., chapt. 5, p. 63.

[82] Ibid., chapt. 13, p. 180.

[83] Quoted by S. Hynes, William Golding, p. 27.

> the inadequacy of man's personal resources to achieve Salvation, not the ignobility of his preoccupation with his own small existence. We feel, rather, the resource and courage - the vitality - in Martin's fight for life, even as we recognise his egoism; in fact the egoism, which the book claims damns him, emerges as a necessary condition of that vitality. Such a struggle for life cannot, I think, serve as an image of damnation and spiritual death;"[84]

That, in Golding's view none of the "courage" and "vitality" in the figure of Martin is necessary or even commendable, is clearly emphasised in the figure of Nat. Hynes is right however, in saying that Golding poses the question of an apparent moral dilemma, "on what grounds can we condemn those qualities by which man survives?"[85] But Golding asks it deliberately as being at the core of the whole problem of humanism and preoccupation with it. He uses it as an instance of contemporary moral equivocation, in somewhat the same way in which Camus attacks the interpretation of human freedom to which existentialist philosophy gave rise, saying, "the absurd does not liberate, it binds. It does not authorise all actions, "Everything is permitted" does not mean that nothing is forbidden,"[86] a theory which he

---

[84] M. Walters, "Two Fabulists, Golding and Camus" p. 25.

[85] S. Hynes, William Golding, p. 25.

[86] Camus, "The Absurd Man, Don Juanism" The Myth of Sisyphus and Other Essays.

illustrates in Meursault's crime. In the figure of Pincher Martin and especially in his increasing suffering and terror, Golding answers the question unmistakeably. Further, it seems to destroy the impact of Golding's argument to see Martin merely as a generalised proposition about human nature.[87] The effectiveness of Golding's thesis lies in Martin's concreteness. Golding has admittedly had a particularly difficult task in that he must show simultaneously an exceptionally insistent, assertive and positive identity together with its inevitable disintegration. That he does succeed in this might be proved by comparing Martin with the far more abstract impression of the hero of The Outsider. Martin's commitment, even condemned as it is, is far more convincing than Meursault's approved one. Finally, Golding himself says of Martin that he is, "a fallen man ... Very much fallen - he's fallen more than most. In fact, I went out of my way to damn Pincher as much as I could by making him the most unpleasant, the nastiest type I could think of."[88]

---

[87] S. Hynes, "Pincher is an embodiment of a proposition about human nature, rather than an individual ...
But this generalised quality in the central figure is also the principal limitation of the novel. Pincher is not a credible, individualised character as we understand character in most fiction;" William Golding, p. 32.

[88] Quoted by S. Hynes, William Golding, pp. 31-32.

This should be the final impression of Martin, a complete condemnation, without sympathy, equivocation or excuse.

The remarkableness of Golding's position might be finally emphasised. In Pincher Martin he contradicts what has in many ways become the crucial thesis of modern fiction. In Martin's hallucinations, his attempts to impose his own reality, he points out the futility of any reliance on the individual and subjective approach that has become one of the ethics of modern fiction. The heroes of Sartre and Camus, John Wain, Angus Wilson or Iris Murdoch's struggle heroically against the confusion and complexity of the world, exemplified as a whole for instance in Nigel Dennis's Cards of Identity, Golding is among the few to point out that it is the individual himself who produces this confusion, and that these novelists are, in fact, dealing with a misconceived problem.

III

GUILT AND JUSTICE IN THE FALL AND FREE FALL

Both Camus's and Golding's novels, in common with many of those of their contemporaries, have a certain sense of unease and irresolution. The somewhat strained logic of The Outsider, the presentation of one mode of thought in terms of another, and the novel's awkward resolution are indicative of a certain intellectual discomfort. Even Golding's affirmation of absolutes somehow fails to produce any adequate sense of balance. His approach is too emphatic. Camus's novels may show a paradox that is an awkward answer to a simultaneous rejection and affirmation of relative values. On the other hand, Golding's protest and condemnation are toovindictive in proportion to his absolutes. While the causes of this obvious unease are manifold and cannot be summed up conclusively, nevertheless it might possibly be derived, at least partially, from the modern novelist's undoubted preoccupation with the ideas of guilt and justice.

Brombert, in his discussion of modern French fiction says, " ... the sense of guilt is ... vague. It is an all-pervasive, generic, subjective, largely unaccountable feeling of culpability, presenting all the symptoms of a new mal de

siècle."[1] He refers to it furthermore as an "obsession ... (as something to be born but also to be cultivated), this sense of imaginary debts and impending punishments ..."[2] Its prevalence is in fact particularly remarkable throughout the works of Kafka, Sartre, Malraux, Mauriac, Koestler, Camus, and again, although perhaps somewhat differently, in many English contemporary novelists.[3] Brombert stresses its ubiquitous and penetrating nature and also its intangibility, qualities exemplified in Kafka's The Trial, which is not only a satire on the nature of justice but also an indictment of the individual. The guilt of Kafka's hero necessitates his inevitable condemnation although it is elusive, unspecified, no legal crime, but is inherent in himself. Koestler, too, in his Arrival and Departure, in the final summary of the last Judgement, emphasises the same generality, the same collective guilt and the same situation in which the crime is irrelevant but the guilt automatically assumed,

---

[1] Victor Brombert, The Intellectual Hero. Studies in the French Novel 1880-1955, (Philadelphia and New York; J. B. Lippincott Company, 1961), p. 144.

[2] Ibid., p. 144.

[3] Gindin in his Post War British Fiction discusses the preoccupation with class in the contemporary English novel emphasising the more pragmatic and materialistic direction of its expression of guilt in Kingsley Amis or John Wain's novels.

> "'I accuse this man ... of complicity in every murder and crime of present, past and future.' 'He never killed a fly', said the Defender. 'The flies he did not kill brought pestilence to a whole province', said the Prosecutor. ...
>
> Some were punished because they issued orders, others because they obeyed, some because they clung to their lives, others because they died bravely for the wrong cause; the afflicted were punished for their afflictions and the healthy for their health ...
>
> Some were condemned, some were acquitted, others are on probation, and yet it doesn't seem to make any difference?'"[4]

The theme of guilt and judgement is intensified throughout by the insistent use of legal terminology beyond the need of fictional realism. Legal expressions, "condemned" "accused", "acquitted", "evidence" "prosecution" "judge" are deliberately over-emphasised much as they are in Kafka's The Trial. This points to a further aspect of the theme. A whole calculated framework is formed. The action takes place within, and in terms of, this. Other more familiar frameworks, social or topological, are subordinate. While the actual situation of a trial may not be used as it is in the two novels just mentioned, its implications, attributes and terminology inform a large proportion of modern fiction. In Camus's and Golding's novels this technique is particularly clearly seen. In The Fall Camus discards the device of the trial which he used in The Outsider, but retains the framework, incorporating all the figures, the accused, the prosecutor,

---

[4] A. Koestler, Arrival and Departure, (London; Jonathan Cape, 1945), pp. 179-182.

defender and judge into one composite figure in Clarence.[5] Golding in Free Fall confines himself to, as it were, a speech by the defendant, but the same legal terminology is obvious throughout; "I acquit him"[6], "I am a man who ... sits in judgement"[7], "I was innocent of guilt,"[8] "judges, sentences and passes on".[9] He uses too some of the outward attributes of the scheme, the prisoner, the cell and the interrogator.

It might be noticed here that in Free Fall Golding appears to have retracted to a large extent, the extremity of his views as they are expressed in his three earlier novels. This novel is a particularly striking contrast to Pincher Martin in that Golding's outlook here appears far less dogmatic. He says for instance, "We are neither the innocent nor the wicked, we are the guilty",[10] an ambiguity that he might not have been willing to admit earlier, but

---

[5]Camus's remarking of Dostoevsky's words in his Diary of a Writer might be noticed for their similarity to Clarence's function in The Fall. "In my indisputable capacity of plaintiff and defendant, of judge and accused, I condemn that nature which, with such impudent nerve, brought me into being in order to suffer - I condemn it to be annihilated with me" "Absurd Creation" The Myth of Sisyphus and Other Essays, p. 72.

[6]Free Fall, p. 78.

[7]Ibid., p. 78.

[8]Ibid., p. 78.

[9]Ibid., p. 253.

[10]Ibid., p. 251.

which is, to some extent, sustained in The Spire. Among Golding's novels, however, Free Fall is remarkable, first in this admission and inclusion of, ambiguity and relativety; secondly in that it deals with an individual consciousness involved in a more obviously social as well as the universal content of the other novels. Hynes remarks on "the density and detail of its social texture"[11] and this is one of the most striking aspects of the novel. There are some obvious parallels between Golding's social preoccupations in Lord of the Flies and Free Fall. In the former however, man's guilt is examined on a broader and more simplified scale; and furthermore, artificially isolated, a device that automatically removes some initial ambiguity. One of the commonest criticisms of Golding is directed towards his over-simplification. In Free Fall he has attempted a far greater social realism which concerns itself with the initial arguments of his previous generalisations. The questions of communism and totalitarianism discussed in Lord of the Flies, are seen at closer range, in a more natural complexity in Free Fall; the theme of war is discussed and analysed rather than, as in Lord of the Flies, simply presented. Questions of class, and opportunism are seen within their social context, not through an isolated and distorted consciousness as in Pincher Martin.

---

[11] Hynes, William Golding, p. 33.

Golding's intention is to place special emphasis on the concern with society that is one of the main foundations of this theme of guilt.

This connection is not of course, new in that it is equally one of the nineteenth century novel. Both Balzac and George Eliot, for instance, were concerned with the guilt inherent in materialism and social opportunism; Zola and Dickens with that caused by economic expansion. All of them, however, were working within what was still a realistic social, moral and fictional framework. It is notable, however, that the twentieth century novelist, having demolished any establishment, seems even more acutely aware of the theme. He has set up a scheme of relative values, but, like Camus, affirms his moralistic attitude the more emphatically. Sartre says of Camus, for instance, " His obstinate humanism, narrow and pure, austere and sensual, waged an uncertain war against the massive and formless events of the time ... Through his dogged rejections he reaffirmed ... against the idol of realism, the existence of the moral issue".[12] That this is possible has been seen from The Outsider, but ~~that~~ it also implies some contradiction. As Gindin puts it,"In one way the contemporary writer is more limited than many of his predecessors have been, for often his experience leaves him

---

[12] Jean-Paul Sartre, "Tribute to Albert Camus" in Camus A Collection of Critical Essays, p. 173.

little room for cosmic visions or grand moral syntheses. The contemporary English writer is apt to be suspicious of anything that sounds like an abstract ideal".[13] He is referring here specifically to English fiction, but it points to the same awareness of a certain incompatibility of thought. Golding expresses the problem exactly in Free Fall in the interview between Sammy and Halde, "Everything was relative, nothing absolute. Then who was most likely to know what is best to do? I, abashed before the kingship of the human face, or Halde behind the master's desk, in the judge's throne, Halde at once human and superior".[14]

In place of the old established scheme, the twentieth century novelist has set up what is, against this assertion of relativety and instability, a necessarily hypothetical system of morality that involves a paradox like the one expressed above. Golding describes here an apparently incompatible yet existing relationship between relativity and justice. It is perhaps significant that Camus too expresses a very similar idea,

> "You never believed in the meaning of this world, and you therefore deduced the idea that everything was equivalent and that good and evil could be defined according to one's wishes. You supposed that in the absence of any human or divine code the only values were those of the animal

---

[13] J. Gindin, Post War British Fiction, p. 106.

[14] Free Fall, p. 150.

> world - ... Hence you concluded that man was negligible and that his soul could be killed, that ... the only pursuit for the individual was the adventure of power ... And, to tell the truth, I, believing I thought as you did, saw no valid argument to answer you except a fierce love of justice, which, after all, seemed to me ... unreasonable.
>
> Where lay the difference? ... Simply that you saw the injustice of our condition to the point of being willing to add to it, whereas it seemed to me that one must exalt justice in order to fight against injustice ... This world has at least the truth of man and our task is to provide its justification against fate itself;"[15]

It can be seen that Camus sees this morality as based on justice, the vital link which connects it with man and consequently a humanist ethic. This seems to be the closest Camus ever comes to an explanation of the paradox.

Brombert interprets the whole preoccupation with guilt and justice as a rejection of humanism, "The values of a traditional humanism seem, for the first time to be seriously questioned"[16] and also, "The value of a literature given over to analysis no longer appears satisfactory at a time when the individual recognises the priority of collective issues"[17] This is obviously only very partially true where Camus is concerned. Camus's humanism as has been seen from the beginning in The Outsider has been related to an essential human solidarity, but Brombert's statement does serve to

---

[15] "Letters to A German Friend" Resistance Rebellion and Death, p. 22.

[16] Brombert, The Intellectual Hero, p. 137.

[17] Ibid., p. 137.

emphasise, not the rejection of humanism, but rather a closer approach to Camus's own kind, a turning away from a solitary affirmation of existence to a sense of obligation and responsibility. Camus's The Fall and Golding's Free Fall show this shift in emphasis particularly clearly. In The Outsider Meursault's relation to society is seen throughout in terms of his own development, in The Fall it is Clamence's debt, obligation and responsibility towards society that is emphasised. Girard, for instance, describes The Fall as "en un certain sens, c'est comme une réplique et une réponse à L'Etranger"[18] In Pincher Martin, too, Golding is particularly concerned with the problem of individual identity. In Free Fall he discusses his hero as participating in society and judges him in terms of his responsibility. These then are some of the main general questions that arise concerning the theme of guilt; its pervasive, generalised nature, often indefinable but where defined found to consist in the existence of a certain moral ambiguity within a judicial scheme of reference which sets up its own standards of moral discipline, together with a specifically social emphasis and collective responsibility. In every case the problems remain largely unresolved. Similarly both Golding's Free Fall and

---

[18] Rene Girard, "Camus's Stranger Retried" P.M.L.A. vol. LXXIX, No. 5. Dec. 1964.

Camus's The Fall do little more than state the problems involved, but they deal with possibilities, questions and implications that constitute a particularly thorough examination of some of the various aspects of these problems. In attitude and subject matter they are in many ways remarkably similar, their difference often lying in the outcome and success of their fictional treatment.

Both novelists present the problem through the dilemma of the hero. Camus's representation is in every way the more strictly logical and integrated, yet the similarities between Sonny Mountjoy in Free Fall and Clarence in The Fall are particularly striking. Both are represented as moral criminals, both guilty of a crime which was the result of a logical egoism setting the values of personal freedom against those of responsibility. Camus's representation of Clarence as haunted and self-condemned is echoed exactly in Sonny's words in Free Fall,

"I am a burning amateur, torn by the irrational and incoherent, violently searching and self-condemned"[19]

and again,

> "I am one of you, a haunted man - haunted by what or whom? And this is my cry; that I have walked among you in intellectual freedom and you never tried to seduce me from it ... I am your brother in both senses and since freedom was my curse I threw the dirt at you as I might pick at a sore which will not break out and

---

[19] Free Fall, p. 5.

Hill"[20]

The canals and streets of Amsterdam in The Hall are shown as hopelessly entangling and imprisoning Clamence. The same effect of confusion is given in Free Fall by Sammy's statement, "The gravelled paths of the park radiated from me:and all at once I was overcome by a new knowledge. I could take whichever I would of these paths".[21] It might be noticed that in both cases the hero's compulsive speech establishes a direct relationship with the reader, and in doing so emphasises by entangling the reader the idea of collective guilt and responsibility. It emphasises also, specifically the hero's awareness of his own inextricable implication. One point, however, emerges from these passages. There is a specific emphasis on the intellectual, which plays a large part for both Golding and Camus in the whole problem of guilt.

The "intellectual freedom" against which Sammy protests in retrospect, is a great part of the intellectual dilemma as Golding sees it. In many ways it is an extension of his castigation of intelligence, will, human knowledge and education, superficial attributes of the intellectual. In Free Fall however he examines the question in far greater detail

---

[20] Ibid., p. 13-14.

[21] Ibid., p. 5.

and social implication and maintains a far less dogmatic attitude towards its ambiguity. Towards the end of the novel Sammy says, "I understood instantly how we lived a contradiction"[22] Throughout the novel Golding makes a major issue of the division between science, by which he means broadly intellectualism in general, and belief. Sammy discovers no ultimate possibility of unity" ... both worlds are real. There is no bridge"[23] While this is Sammy's and not necessarily Golding's, conclusion, nevertheless it shows Golding's awareness of the real difficulty and importance of the problem. The whole question of intellectualism is inextricably bound up with the predominantly social preoccupation inherent in the theme of guilt. It extends over the major collective social issues of politics, socialism, communism and war, and on a more general scale a scientific or rationalist view of life as opposed to a religious one.

Brombert points out the increasing guilt of the intellectual in modern fiction, his growing uneasiness at what appears to be the ambiguity of his position.[24] Golding has always been extremely cautious about the extent of the artists'(which he intends in its broadest terms)

---

[22] Ibid., p. 216-217.

[23] Ibid., p. 253.

[24] Brombert, The Intellectual Hero, chapt. 8. "The Age of Guilt" pp. 137-159.

commitment. He sees it always in terms of a framework larger and more permanent than any produced by purely contemporary problems or ideologies.[25] That he is, however, very much aware of these problems is evident from the preoccupations of his novels as has been seen in the case of Pincher Martin alone. Free Fall similarly is a particularly clear example of his awareness of the contemporary problem of guilt, and while the issue for Golding at least, ultimately rests with the individual, not the type, nevertheless he is dealing, as Sartre and Simone de Beauvoir, Malraux, Mauriac and Camus, with the position and responsibility of the intellectual in general.

Sammy is presented from the beginning of the novel as an intellectual and as an artist. Two things which simultaneously separate him from and implicate him in, society. He says of himself, "I was not an ordinary man, I was at once more than most and less"[26] Golding emphasises here first of all the difference of the intellectual: secondly his ambiguous attitude towards this difference, a mixture of pride and guilt, the same qualities that characterise

---

[25]Golding speaks of the writer's "non-professional engagement in current affairs. I should think the Marxist idea of total engagement has been blown on, even in Russia. ... So much for current affairs. The distinction between them and the general human background is vague, felt by the novelist rather than defined. But what is apparent to him - dare one say to him rather than most - is that current affairs are only expressions of the basic human condition where his true business lies" "Writers in their Age" London Magazine. p.45.

[26]Free Fall, p. 150.

Clamence in The Fall. Golding himself speaks of "man's extraordinary mixture of hubris and humility"[27], an idea which is of course one of the principal themes of both Free Fall and The Fall. It is seen similarly in The Spire, in the figure of Jocelin but without the same social and intellectual emphasis as in Free Fall. By his difference the intellectual is represented as being in an uneasy and ambiguous state. He is neither one thing nor the other. Sartre's principal character Matthieu in The Reprieve gives much the same impression and part of Sammy's ineffectiveness on a fictional level may be the result of Golding's attempt to convey this impression. There is no romantic idealisation of the artist, no sense of privilege. Sammy's function of artist is represented at its worst as a source of embarrassment and misinterpretation, parodied and reduced in his last meeting with Miss Pringle. The artist's, and the intellectual's feeling of his own pointlessness and superfluity is emphasised and also his necessary discomfort, "Happiness isn't your business"[28]. At best his work is regarded merely professionally. It is seen as comparatively unimportant and entirely relative in comparison with a much wider scheme. The whole examination of the questions shows the abandonment of any idea of art as

---

[27] "Writers in their Age" London Magazine. p.45.

[28] Free Fall, p. 234.

an end in itself.

Sammy is shown as being more concerned with 'systems' social and intellectual.[29] Golding discusses the whole question of the intellectual's committment, "Why should I bother about hats? I am an artist.I can wear what hat I like. You know of me, Sammy Mountjoy, I hang in the Tate. You would forgive me any hat. I could be a cannibal. But I want to wear a hat in private. I want to understand. The grey faces peer over my shoulder. Nothing can expunge or exorcise them. My art is not enough for me"[30] The artist's romantic freedom is set against his inescapable guilt and his responsibility, a responsibility that is criticised too for its selfishness.

Golding's 'systems' are the (then) contemporary preoccupations of the intellectual, Communism, Socialism, Nazism and Nationalism. Communism Golding presents as a system whose ideals can absorb the ambiguous guilt of the intellectual, satisfy his need for committment and apparently repudiate his difference, "There was a certain generosity in being a communist; a sense of martyrdom and a sense of

---

[29]"I have hung all systems on the wall like a row of useless hats" Ibid., p. 6.

[30]Ibid., p. 7.

purpose"[31] He connects it, too, as Camus also does to some extent in The Fall, with the guilt of basically bourgeois ideals that found some expiation under the spurious identification with the proletariat. In his parody of the movement Golding shows the participation and committment not as any real escape from a bourgeois guilt but as an even deeper implication in a personal guilt that misused ideals and committed intellectualism for hypocritical and selfish ends. He demonstrates the irony of Sammy's statement, "We were communists and our private life was our own concern"[32]

As a political system Golding represents this as more or less unreal, much of the guilt is still theoretical. In his treatment of war, however, the issues are clarified and far more pointedly emphasised. This constitutes in one way at least Golding's most thorough examination of a generalised and collective guilt, removed to some extent from a purely individual level. There is first of all the figure of Halde. He is a complete intellectual as Sammy is not, the epitome of the evils of intellectualism taken to their logical conclusion. He is shown as representing a kind of intellectually corrupt civilisation. "He was ... inviting me

---

[31] Ibid., p. 125.

[32] Ibid., p. 126.

to lift this affair above the vulgar brawl into an atmosphere where civilised men might come to some arrangement. All at once I dreaded that he should find me uncivilised".[33] It is a civilisation that is self-conscious and disillusioned, hopelessly aware of its own position, justifying itself with, implicit in all these things, the overwhelming consciousness of its guilt, as in Halde's words to Sammy,

> "War is fundamentally immoral ...
> One must be for or against. I made my choice with much difficulty but I have made it ... Accept such international immorality ... and all unpleasantnesses are possible to man. You and I, we know what wartime morality amounts to. We have been communists after all. The end justifies the means ... We have given ourselves over to a kind of social machine. I am in the power of my machine; and you are in my power absolutely. We are both degraded by this ..."[34]

Golding demonstrates the comparative ease with which, within his own terms, the intellectual can be manipulated and the consequent failure of his intelligence; how his own rationalisation, his idealism and his humanism can be used against him. Halde is shown as being fully conscious of this and in this lies his guilt, "a man who would know when betrayal was not betrayal and when one must break a rule, an oath, to serve a higher truth..."[35] Halde takes a desperate refuge

---

[33] Ibid., p. 137.

[34] Ibid., p. 140.

[35] Ibid., p. 143.

behind the contemporary relativity, constituting an intellectual abnegation of responsibility. "You know, ... history will be quite unable to unravel the tangle of circumstances between you and me. Which of us is right? ... Either of us? neither? The problem is insoluble, even if they could understand our reservations, our snatched judgements, our sense of truth being nothing but an infinite regression, a shifting island in the middle of chaos..."[36] Golding demonstrates here the intellectual's moral uneasiness as being out of all proportion to his rationalist philosophy, an intellectual temptation to which Halde has succumbed. The whole question is again inside the framework of justice with Halde as an uncomfortable, unwilling and guilty judge, in a false position, himself judged and condemned.

Sammy's guilt is somewhat different. Halde is deliberately depersonalised so that Golding can emphasise his mental guilt the more easily; Sammy's on the other hand is shown as spiritual. In his inability to face the reality of himself, the loss of his supposed freedom, his guilt is represented as not less culpable than Halde's. His suffering and punishment are expressed not mentally but physically in torture and imprisonment, "But the Nazis mirrored the dilemma of my spirit in which not the unlocking of the door was the problem but the will to step across the threshold since outside was only Halde, no noble drop from a battlement but immured in dust

---

[36] Ibid., p. 151.

behind barbed wire, was prison inside prison"[37]

Contrasted with these systems is the idealised socialism of Nick Shales. Golding emphasises its honesty and selflessness but makes the point that these qualities come only from Nick's own personal sense of responsibility, itself not part of the same rationalism as his own rationalistic universe. The difference is demonstrated by Sammy's interpretation, "My deductions from Nick's illogically adopted system were logical. There is no spirit, no absolute. Therefore right and wrong are a parliamentary decision ... Why should not Sammy's good be what Sammy decides?...There are no morals that can be deduced from natural science, there are only immorals ... Mine was an amoral, a savage place in which man was trapped without hope, to enjoy what he could while it was going"[38] Golding, however, shows Sammy as instinctively aware of the limitations of Nick's rationalist, scientific universe that would absolve him from all guilt.

It is at this point that the real ambiguity of the problem appears. In his article "Distaste for the Contemporary" Martin Green accuses Golding of being reactionary,

---

[37] Ibid., p. 171.

[38] Ibid., p. 226.

calling him "A belated recruit to the ranks of those writers ... who have triumphantly rejected science and hygiene, liberalism and progress"[39] He discusses Golding's play The Brass Butterfly in which Golding attributes part of man's guilt to the progress of modern science, speaking of all the "unrest, ferment, fever, dislocation, disorder, wild experiment and catastrophe,"[40] and says finally that, "Golding is perhaps the most extreme example of that sullen distaste for the contemporary which Snow describes as centering modern literary intellectuals and as deriving from the rejection of science."[41] Green's claim is in any case invalid in that Golding, while aware of its problems, does not attack progress itself, it is also obvious from Pincher Martin that he does not in the end reject science, rationalism and all that goes with it. While Sammy appears to reject it in favour of 'belief', and while Golding's insistence on the distinction between good and evil, his whole theological framework rejects its implications, at the end Sammy can still say, "The law of succession, statistical probability. The moral order. Sin and Remorse. They are all true. Both worlds exist side by

---

[39] Martin Green, "Distaste for the Contemporary," Nation, 190 p. 454.

[40] Ibid., p. 453.

[41] Ibid., p. 454.

side. They meet in me. We have to satisfy the examiners in both worlds at once".[42] Some further discussion of Golding's theological, as opposed to his social framework will be necessary, but first it might be useful to compare Camus's view of the guilt of the intellectual in The Fall.

The speculations concerning the supposedly personal, autobiographical element in the novel, that Camus was possibly satirising his own intellectual position and that Clamence is a self-portrait, are largely a question of literary controversy too complex and ambiguous to be strictly relevant here. Girard's suggestion that The Fall is an allegory of Camus's own literary past and that in it Camus is demolishing what had become a cult of his own ideals may have some foundation[43] but it is obvious from Camus's own words that this was never intended to be the central issue it became. In a preface he answers the autobiographical speculations with an assertion of his objectivity, "'Some were dreadfully insulted and quite seriously thought the author to have held up as a model such an immoral character as A Hero of Our Time, others shrewdly noticed that the

---

[42] Camus Fall, p.244.

[43] René Girard, "Camus's Stranger Retried" P.M.L.A. vol. LXXII. No. 5. Dec. 1964.

author had portrayed himself and his acquaintances ... A Hero of Our Time, gentlemen, is in fact a portrait, but not of an individual; it is the aggregate of the vices of our generation in their fullest expression'".[44] To see the novel as a purely personal, closed literary satire not only makes its admitted ambiguity even more impenetrable but is a total misconception of its scale and moral implication. It would be reducing it to much the same level as Simone de Beauvoir's The Mandarins whose argument, while perhaps up to a certain point, portraying well the dilemma of the intellectual, loses considerable force by reason of its personal literary allusiveness so that its ideals degenerate into merely topical controversy.

Camus is as preoccupied as his contemporaries with the whole question of the intellectual, but has a far more complex view than they, and, while fully aware of his guilt and discrepancies refuses to join the general precipitous condemnation. Golding, as has been seen, is perpetually mistrustful, seeing the possibilities for the abuse of intellectualism and intelligence, rather than its benefits. Part of the unease of Free Fall comes from its closer and possibly more honest examination than elsewhere in his novels. Camus, however, steadily maintains his faith in the

---

[44] Camus quoted by P. Thody, Albert Camus 1913-1960. p. 172.

inherent goodness and indispensability of intelligence. In his Defence of Intelligence he gives a particularly clear summary of the contemporary reaction and of his own position,

> "At the same time throughout civilised Europe the excesses of intelligence and the faults of the intellectual were being pointed out. Intellectuals themselves, by an interesting reaction were not the last to join the attack. Everywhere philosophies of instinct were dominant and, along with them, the spurious romanticism that prefers feeling to understanding as if the two could be separated ... For I know as well as anyone that the intellectual is a dangerous animal ever ready to betray. But that is not the right kind of intelligence ... And there is no freedom without intelligence.[45]

In the Notebooks he has a passage on the same subject with, in addition, some similarity to his use of Clamence in The Fall,

> "An intellectual? Yes, and never deny it - An intellectual is someone whose mind watches itself. I like this because I am happy to be both halves, the watcher and the watched, "Can they be brought together?" This is a practical question. We must get down to it, "I despise intelligence" really means, "I cannot bear my doubts."[46]

However in The Fall Camus does deal fully with the questions of contemporary intellectual guilt. Like Golding he deals with the bourgeois society, political ideas of totalitarianism and with war. Throughout he follows the same technique of imposing one attitude on another which has

---

[45] Camus, "Defence of Intelligence" Resistance, Rebellion and Death, pp. 48-9.

[46] Camus, Notebooks, p. 29.

resulted in so much ambiguity and misinterpretation. Clarence says at the beginning that he is "pleading a case."[47] but it is both for and against society. He condemns the complacency, even in its immorality, of the bourgeoisie,

> "middle class creatures who have come here ... out of mythomania or stupidity. Through too much or too little imagination, in short. Nevertheless I find them more moral than the others those who kill in the bosom of the family by attrition. Haven't you noticed that our society is organised for this kind of liquidation? Well, thats what their organisation is. Do you want a good, clean life? Like everybody else? You say yes of course. -- "O.K. You'll be cleaned up. Here's a job, a family and organised leisure activities". But I am unjust. I shouldn't say their organisation. It is ours after all."[48]

Clarence himself is depicted throughout as a practical

example of the whole class. The entire situation is described as a "middle-class hell"[49] Yet there is both understanding and sympathy in his - or Camus's, sarcasm,

> "From leaving their heavy tread on the damp pavement, from seeing them move heavily between their shops full of gilded herrings and jewels the colour of dead leaves, you probably think they are here this evening? ... You take these good people for a tribe of eyadies and merchants counting their gold crowns with their chances of eternal life. You are wrong. Holland is a dream ... of gold and smoke ... And night and day that dream is peopled with Lohengrins like

---

[47] The Fall, p. 14.

[48] Ibid., p. 7.

[49] Ibid., p. 14.

> these ... Their heads in their copper-coloured clouds, they dream; they cycle in circles, they pray, somnambulists in the fog's gilded incense ... They have gone thousands of miles away, toward Java, the distant isle. They pray to those grimacing gods of Indonesia with which they have decorated all their shop windows ... alighting ... on the signs and stepped roofs to remind those homesick colonials that Holland is not only the Europe of merchants but also the sea, the sea that leads to Cipango and to those islands where men die mad and happy"[50]

This constitutes Camus's most detailed treatment of the question of the guilt of the bourgeoisie in The Fall, a picture of a particular society that is the background of the whole novel. The values and ideals depicted here are the ones which Clamence, and sometimes Camus, assume in their audience. Yet while emphasising in these details of their hypocrisy, materialism, self-deception and selfish idealism, the extent of their guilt, Camus points out not only his own implication, but also the fact that the scorn of Clamence, who is in no position himself to condemn them, is no necessary indictment of their guilt.

Hurchland's suggestion that Camus is criticising the contemporary inordinate preoccupation with the guilt of society and of the intellectual in the same way as he was before seen to defend intelligence and intellectualism, is partially true and indicative of Camus's use of ambiguity. Hurchland says, "In The Fall he could be satirising the

---

[50] Ibid., pp. 13-14.

whole notion of guilt and be protesting at its being used as a weapon for enslaving men and deadening their creative power for self-transcendence."[51] This is born out by Camus's own words, "Many modern writers and among them the atheist existentialists, have denied the existence of God; but they have kept the notion of original sin. People have insisted too much on the innocence of creation, now they want to crush us with the feeling of our own guilt."[52] Thody too, cites Camus's assertion that he was primarily satirising the attempt of certain intellectuals to force the commitment of middle class people to communism by emphasising the guilt of their bourgeois society.[53] This, however, in the end is a side-issue, included in Camus's depiction of a universal social guilt.

The ambiguity of attitude is deliberate on Camus's part. It is present even when, and perhaps especially when, he is apparently being most bitter, most dogmatic and most prejudiced, as in, for instance, his further social generalisation,

---

[51] H. C. Kuehland, C.S.C. "Albert Camus: The Dark Night Before the Coming of Grace?" Camus, A Collection of Critical Essays, p. 61.

[52] Camus quoted by P. Thody, Albert Camus, 1913-1960. p. 174.

[53] Ibid., p. 174.

"It always seemed to me that our fellow citizens had two passions, ideas and fornication. - - Still let us take care not to condemn them; they are not the only ones for all Europe is in the same boat ..."[54]

This shows the different levels on which Camus is working simultaneously. He is criticising the modern intellectual and criticising his tendency toward a constant definition of himself and man in general, At the same time, he is pointing out man's common suffering and humanity, and over all, is treating both attitudes ironically in so far as they are given an extra dimension in being expressed by Clarence. Camus's treatment of war is very similar. The emphasis itself becomes a criticism of the expression of bitterness and horror in his story of the woman's choice between her two sons for instance, or again, in Clarence's words, "I live in the Jewish quarter or what was called so until our Liberation brethren made room. What a cleanup! Seventy five thousand Jews deported or assassinated; ... I admire their diligence, that methodical patience! ... Here it did wonders irreparably and I am living on the site of one of the greatest crimes in history".[55] Even here the word "brethren" is deliberately

---

[54] The Fall, p. 6.

[55] Ibid., p. 11.

introduced, significant of Camus's implicating not only one section of society, but men in general. The same intelligence is characteristic of his Letters to a German Friend, a consciousness of common guilt and suffering. He deliberately objectifies the situation, moreover, by his story, immediately after the passage quoted above, of the idealistic humanitarian disembowled by the military, by removing the situation to a hypothetical one, that at the same time emphasises it even more clearly. Camus has asserted his determination as an artist "never to sit on a judge's bench",[56] a determination remarkably difficult to fulfill in The Fall, yet accomplished successfully in this, and other cases in the novel by methods such as these. It can be seen that his treatment of these social themes is both far more compact and more detailed than Golding's in Free Fall. He has succeeded in showing more different aspects and levels of guilt than Golding and, in a sense, in this greater complexity, more ambiguity, yet the impression of guilt is far stronger than anything Golding achieves. Golding depicts a somewhat bewildered guilt, lost in the complexity of motives and moral and intellectual equivocation. Camus shows the same equivocation as for instance in his description of Clamence's action in the prison

---

[56] Camus, "The Artist and his Time" The Myth of Sisyphus and Other Essays, p. 147.

camp, "I drank the water ... while convincing myself that the others needed me far more than this other fellow who was going to die anyway and that I had a duty to keep myself alive for them"[57] but, too, in this case he leaves no doubt of Clarence's guilt. In The Fall, Sammy's activities in the communist party, with the same moral equivocation, are condemned but the condemnation is half retracted, an illustration of Gindin's statement that Golding "softens and hedges concerning man's guilt".[58]

A great part of the difference between the two novelists' treatment of the theme of guilt lies in their approach to the hero, and is, to some extent, a fictional question. The superficial similarities are striking. Both authors trace the different stages of the hero's life, showing his guilt at each stage, reinforced by his committing a crime that finally emphasises to himself his moral inadequacy and guilt. Superficially too, there are obvious similarities between the natures of the two characters and consequently in the nature of their guilt, that of egoism, selfishness, an inability to admit any self-knowledge and the product of all these, a lack of any sense of responsibility.

---

[57] The Fall, p. 127.

[58] James Gindin, Post War British Fiction, p. 204.

Both authors have made what constitutes an extensive examination of the nature of selfishness which again is similar in all its particulars. Clarence's "I enjoyed my own nature to the fullest and we all know that there lies happiness, although to soothe one another mutually, we occasionally pretend to condemn such joys as selfishness"[59] is the same as Sammy's "Why should not Sammy's good be what Sammy decides"[60] and his purely opportunist ethic. Both are represented as being in some way outstanding in comparison with their fellows. There is for instance, Clarence's description of himself as a kind of superman, "A man at the height of his powers ... life, its creatures and its gifts, offered themselves to me ... To tell the truth just from being so fully and simply a man, I looked upon myself as something of a superman"[61] or again, "I felt somehow that that happiness was authorised by some higher decree"[62] is, in essentials much the same as Sammy's awareness of his own power. Both heroes, immediately before their final decisive choice that is the ultimate mark of their guilt, are

---

[59] The Tall, p. 20.

[60] Free Fall, p. 226.

[61] The Tall, p. 28.

[62] Ibid., p. 29.

represented as experiencing an inordinate and exceptional sense of power and harmony. Clamence's "I felt rising within me a vast feeling of power and - I don't know how to express it - of completion"[63] is closely echoed by Sammy's description of his experience immediately before his decision to sacrifice everything for Beatrice.[64] This sense of completion is represented not as harmony but as self-satisfaction and vanity but also as false in that in both cases the main aspect of the heroes' selfishness lies in their parasitic reliance on others.

The inordinate concern of both of them with the question of freedom is ironic in that both are shown to have completely misconceived its nature. As Sammy constantly laments his loss of freedom, Clamence desperately emphasises the supposed existence of his, "I lived with impurity, I was concerned with no judgement"[65] and again, "The judges punished and the defendants expiated, while I, free of any duty, shielded from judgement as from penalty, I freely held sway bathed in a light as of Eden".[66] The point of their deliberate non-implication is stressed, "I had always been aided by an extraordinary ability to forget. ... Fundamentally nothing mattered. War, suicide, love, poverty got my attention ...

---

[63] The Fall, p. 39.

[64] Free Fall, Chapt. 12, p. 236.

[65] The Fall, p. 27.

[66] Ibid., p. 27.

but a courteous, superficial attention ... Everything slid off, yes just rolled off me"[67] Sammy's implication in his various 'systems' is of a similar convenient and personal nature. However, the falsity of Clarence's, "When I was concerned with others, I was so out of pure condescension, in utter freedom."[68] is proved by his, "It was not love or generosity that awakened me when I was in danger of being forsaken, but merely the desire to be loved and to receive what in my opinion was due to me"[69] His life throughout, like Sammy's in Face Fall, is shown as being a succession of relationships all intensely necessary to the establishment of his own identity, all intrinsically selfish, as Gindin describes Sammy's guilt, "The willingness to sacrifice everything to achieve his aim is an indication of human pride and egoism, the conscious human impulse to abandon concern for others, freedom of action, salvation itself, for the satisfaction of one's own end"[70]

This brief analysis serves to show the similarity, up to a point of the two authors' basic argument concerning the question of guilt. However, the difference of impact is

---

[67] Ibid., p. 49.

[68] Ibid., p. 48.

[69] Ibid., p. 66.

[70] J. Gindin, Postwar British Fiction, p. 203.

considerable. In The Fall Sammy is presented as a concrete character so that in one way his guilt and his realisation of his crime is the more forceful. Clamence in The Fall is never more than a collection of multiple and superimposed attitudes. Sammy's crime as regards Beatrice is presented as an actual, credible and realistic one; Clamence's is, considered on this level, a somewhat token crime, just as Meursault's murder of the Arab in The Outsider is there for the convenience of the argument.[71] Peyre writes of Clamence,

> "The hero of The Fall is an embittered sarcastic nihilist, a garrulous talker merging his own guilt in the guilt which he instills in all those whom he forces to listen to him ... After Barrou and Rieux, the mouthpieces of the lofty ethics which did without God so that nothing be vanished from man's prerogatives, those idealists dreaming of saints without God and pure of all expectation of any reward, Clamence strikes us as a totally desperate and sneering cynic"[72]

This seems totally wrong in that Peyre is taking the hero of The Fall on a purely fictional level. Clamence is an aid to Camus's own objectivity, partly, but only partly, an aid for depicting the question of guilt on a personal, individual level. He is by no means entirely concrete. His title of

---

[71] The difference between the guilt of Meursault and Clamence might be noticed, and how Clamence's guilt is a more complex development of Meursault's.

[72] Henri Peyre, "Camus the Pagan" in Camus, A Collection of Critical Essays, p. 60.

"judge-penitent" is significantly indicative of his multiple function. For, although in his personal capacity, he is condemned, he is also so presented in such a way that the reader in his turn is condemned for condemning him. It becomes virtually a trap for the reader who is found guilty any way, in much the same way as Kafka's K. is guilty or Koestler's hero in the passage already quoted;[73] guilty with Clamence in that he is identified with him, and in condemning him condemns himself and also guilty in the presumption of his judgement. For as Camus has been seen to satirise the condemnation of the intellectual, the awareness of guilt itself, so both these things are bound up in his consciousness of the generally dubious and inescapably corrupt nature of judgement itself. Clamence says, "The moment I grasped there was something to judge in me, I realised that there was in them an irresistible vocation for judgement."[74] Partly Clamence's disclaiming of any participation in the whole business of justice quoted previously[75] is expressive of Camus's own doubts. It is a subtle distinction on Camus's part which yet shows the honesty of his thought. His unquestioning acceptance of the importance of the ideal of justice has been seen, but this in itself makes somewhat

---

[73] See note 4.

[74] The Fall, p. 78.

[75] See note 66.

dubious the idea of judgement, which, in his humanist ethic must be fallible and ambiguous. The extreme concentration of these different attitudes which are expressed through Clamence with the consequent ironic implications, can be seen,

> "'Covered with ashes, tearing my hair, my face scored by clawing, but with piercing eyes, I stand before all humanity recapitulating my own disgrace without losing sight of the effect I am producing, and saying, "I was the lowest of the low" Then, imperceptibly I pass from the "I" to the "we", When I get to the "this is what we are", the game is over and I can tell them all about themselves. I am just like them of course: we're all tarred with the same brush. However I have a superiority in that I know it and this gives me the right to speak. You see the advantage, I am sure. The more I accuse myself, the more I have the right to judge you. Even better I make you judge yourself, which makes it that much less necessary for me to do it."[76]

It is apparent how infinitely more complex a function Clamence has than is given to Sarmy in Exile Kall. Yet Feyre's emphatic denunciation of Clamence is understandable in respect of the exceptionally forceful impression he makes. This comes, I think, from Camus's highly successful involvement of the reader, not from Clamence himself as a character. However, it is interesting to note the somewhat paradoxical fact that in Exile Kall, Sarmy, presented as a concrete character, makes a final impression of a somewhat generalised and ambiguous ratiocination, while Camus's hero, intended primarily as an argument and not a character, does indubitably make such a

---

[76] The Fall, p. 146.

forceful and in this sense, personal impression.

The double framework of both authors has been mentioned, a human within a superhuman one and it remains to consider this last. By its use both authors have more clearly emphasised their theme of guilt and justice and have perhaps predictably chosen the metaphor of the Fall. It is closely sustained throughout both novels, used as one of the main fictional supports of the argument. Golding describes Sammy as living on 'Paradise Hill' in Rotten Row", a deliberate and symbolic discrepancy; he describes Sammy and Johnny in an innocent "Garden of Eden"; Sammy is tempted, the two 'Kingdoms' contrasted, "I have taken you up to a pinnacle of the temple and shown you the whole earth."[77] and " ... the continent of a man, the peninsulas, capes, deep bays, jungles and grasslands, the deserts, the lakes, the mountains and high hills! How shall I be rid of the Kingdom, how shall I give it away?"[78], the human Kingdom with its responsibility contrasted with the implications of the Christian one. There is too the deliberate likening of Mr. Carew and Miss Manning to Adam and Eve, an instance where it seems Golding has dragged the metaphor in forcibly with

---

[77] Free Fall, p. 147.

[78] Ibid., p. 191.

his usual fault of over-emphasis. Finally there is the ambiguous figure of Beatrice.

She has to be seen on several different levels and even then she remains to some extent incomprehensible. This is possibly a fault in Golding's fictional treatment, or on a purely symbolic level, her vaguely defined and even contradictory nature may simply be Golding's attempt to show Sammy's incomplete and distorted vision, incapable of understanding what she represents. It seems that what she does stand for may be innocence, at least goodness. However it is a different kind from that which Golding represents in Johnny, a deliberate contrast to Sammy in that he is guiltless, not proud in his self consciousness as Sammy is, but, in a sense, unconscious. Sammy says at one point, "I was innocent of guilt, unconscious of innocence, happy and unconscious of happiness. Perhaps consciousness and the guilt which is unhappiness go together"[79] This is part again of Golding's apparently almost instinctive distrust of 'consciousness' with, to his mind, its inevitable and corrupting attributes of intelligence and knowledge as well as rationalisation, a

---

[79] Ibid., p. 71.

belief directly opposed to Camus's,[80] and, obviously, a great part of the incompatibility he shows throughout the novel between science and belief. Sammy is shown as attracted by and fully aware of Johnny's natural goodness and generosity in much the same way as Clarence affirms, "I confess I am drawn by such creatures who are all of one piece"[81] These characters are used by both Golding and Camus as an example of the nearest human approach to innocence. In the character of Beatrice, however, innocence is inextricably related to guilt. She is not seen except in relation to Sammy and always through his eyes. He is shown as loving her, realising her necessity to him: he says, ironically, "You are my sanity"[82] yet also as failing, so far removed is his human guilt from her symbolic innocence, to achieve any understanding or communication with her. His inability to comprehend and his distance are emphasised by his "What is it like to be you?"[83] Her passiveness is constantly emphasised as if Sammy must make what he will of the situation, Golding thereby increasing his responsibility and his guilt. Furthermore, Golding postulates that by her very innocence, Sammy's guilt

---

[80] See note 45.

[81] The Fall, p. 4.

[82] Free Fall, p. 116.

[83] Ibid., p. 103.

is irretrievable. Sammy says, "Who but the injured can forgive an injury?"[84] or again, "An injury to the innocent cannot be forgiven because the innocent cannot forgive ... the act is as if it had never been. But how can the innocent understand that?"[85] He shows Sammy as trapped logically by his guilt as Clarence is trapped in the circles of Hell. Had Golding maintained Beatrice's almost allegorical, certainly symbolic aspect more clearly uncomplicated, she might have been a more satisfactory figure. On a human level, however, Beatrice is the cause of Sammy's 'fall' and has too, her own selfishness. This is perhaps only as she is seen through Sammy's self-extenuating eyes but it seems nevertheless unfortunate that, since she forms a main part of Golding's argument in Free Fall her position should be so vague and ambiguous.

This framework should provide a scale of non-human values against which the guilt of Golding's social and personal scheme as he depicts it in the novel, should be measured. Up to a point it does have this effect. Hynes says, "Golding accepts certain traditional ideas about man and his place in the world ... that it may appropriately concern itself with metaphysics and with morals. Not all of these

---

[84] Ibid., p. 9.

[85] Ibid., p. 75.

ideas are current now ... and consequently Golding's work may seem, in the context of his time, more didactic and moralising than in fact it is."[86] This clear cut scheme is usually the most striking feature and major fictional asset of the novels. In Pincher Martin however, Golding's juxtaposition of the two schemes of thought, one traditional and the other contemporary, has resulted only in both a moral and fictional ambiguity. The bewildered, generally disconnected and spasmodic effect of the novel is particularly marked by comparison with the concentrated integration of The Fall. Furthermore Golding has throughout the novel worked on a scheme, a controlling metaphor which he does setup as providing some valid reference, only to give the impression of ultimately avoiding the issues, a moral equivocation. In a novel where two schemes are so clearly weighed against each other throughout, Golding's compromise seems certainly, from a fictional point of view, a mistake. He is perhaps attempting to be intellectually honest even possibly objective in the same way as Camus, yet the novel still remains unsatisfactory on any level.

Camus's use of the same metaphor of the Fall is far less ambiguous. It is used on a purely human basis and his

---

[86] S. Hynes, William Golding, p. 6.

use of a Christian metaphor is as objective as the rest of the novel. Consequently this metaphor can be employed for emphasis and association and, while the moral implication is an inevitable part of this association, it is not the final and controlling moral scheme that Golding sets up. Camus makes full fictional use of Clarence's preference for heights and summits, "At every hour of the day, ... I would scale the heights and light conspicuous fires ... I was ... somewhere in the flies like those gods that are brought down by machinery from time to time to transfigure the action and give it its meaning."[87] The simultaneous use of Christian, and of classical metaphor with its implied association of the classical sin of hubris can be seen here. Clarence's 'fall' is a classical as well as Christian one, reinforced particularly by the use of Christian imagery in Clarence's existence within the circles of Hell. Like Golding too, Camus makes considerable use of the idea of paradise with its association of innocence. He describes a kind of false paradise as a device for emphasising Clarence's guilt, "I freely held sway bathed in a light as of Eden... Indeed wasn't that Eden, no intermediary between life and me?"[88]

---

[87] *The Fall* p. 25.

[88] *Ibid.*, p. 27.

But this again is contrasted with a genuine, if unattainable and unfulfilled paradise in his description of the doves above the city.[89] The whole theme of guilt and justice comes to a climax in his description of the painting of the 'Just Judges' and his representation of Clamence's vision of the Last Judgement. Clamence's account of his reasons for his theft of the painting sums up Camus's main points regarding the nature of guilt and the misuse of justice,

> "First, because it belongs not to me but to the proprietor of Meulen City, who deserves it as much as the Archbishop of Ghent. Secondly because ... no one could distinguish the copy from the original and hence no one is wronged by my misconduct. Thirdly because in this way I dominate. False judges are held up to the world's admiration and I alone know the true ones. Fourth, because I thus have a chance of being sent to prison, an attractive idea in a way. Fifth because those judges are on their way to meet the Lamb, because there is no more Lamb or Innocence, and because the rascal who stole the panel was the instrument of the unknown justice that one ought not to thwart. Finally, because this way everything is in harmony - Justice being definitively separated from Innocence - the latter on the cross and the former in the cupboard."[90]

The horror of Clamence's description of the Last Judgement forms the final climax of the whole framework, a complement to Clamence's "The question is to elude judgement. Punishment

---

[89] Ibid., p. 23.

[90] Ibid., p. 76.

without judgement is bearable ... It is a matter of dodging judgement, of avoiding being for ever judged without ever having a sentence pronounced."[91]

Doubrovsky claims that despite the constant repetition of terms such as 'guilt', 'justice', 'punishment' and 'judgement' these terms are never really satisfactorily defined.[92] They are, however, it seems in The Fall very thoroughly defined, but there is, deliberately, on Camus's part, no conclusion. Guilliot points out however the necessity of ambiguity in The Fall, "Ambiguity weighs on men as on things. All men claim they are innocent, but they all yield to the irresistible urge to judge"[93] The Fall is a highly successful practical illustration of human duplicity. It is notable that both novelists come to the same conclusion. There is Golding's "We are neither the innocent nor the wicked. We are the guilty"[94] already mentioned and Camus's "We cannot assert the innocence of anyone. Whereas we can state with certainty the guilt of all".[95] However the final confused impression of Free Fall contrasted with, in spite of

---

[91] Ibid., p. 76.

[92] Serge Doubrovsky "The Ethics of Albert Camus" in Camus, A Collection of Critical Essays. p. 83.

[93] Roger Guilliot, "An Ambiguous World" in Camus, A Collection of Critical Essays. p. 160.

[94] Free Fall, p. 271.

[95] The Fall, p. 110.

its deliberate ambiguity, the clarity and forcefulness of The Fall points to what considering the other novels already discussed, emerge as the two major differences between the two novelists. Camus's approach has been seen to be consistently one of logical argument, based on an appeal to reason and intelligence. Golding's starts from a postulation of absolutes and a basic mistrust of human 'reason' and 'intelligence'. Camus expresses his themes most successfully by argument, Golding by images. The comparative failure of the two novelists, Camus in The Outsider and Golding in Free Fall' can be seen when these techniques become confused. It is apparent that, seen separately Camus and Golding tend to present different sides of the same question, but, together, complement each other to produce one of the most complete and least negative, examinations of contemporary preoccupations.

BIBLIOGRAPHY

Primary Sources

Camus: Novels and Stories

The Outsider. Translated by Stuart Gilbert. Penguin Books (in association with Hamish Hamilton), 1964. First published as *L'Etranger* 1942.

The Plague. Translated by Stuart Gilbert. Penguin Books (in association with Hamish Hamilton) 1964. First published as *La Peste* 1947.

The Exile and the Kingdom. Translated by Justin O'Brien. New York: Knopf, 1957, 1958. First published as *L'Exile et le Royaume*. Paris: Gallimard, 1957.

Essays

The Myth of Sisyphus and Other Essays. Translated by Justin O'Brien. New York: Knopf, 1955. First published as *Le Mythe de Sisyphe*. Gallimard, 1942.

The Rebel: An Essay on Man in Revolt. Translated by Anthony Bower. New York: Knopf, 1956. First published as *L'Homme Révolté*. Gallimard, 1951.

Resistance, Rebellion, and Death. Translated by Justin O'Brien. New York: Knopf, 1960. Selected from a number of publications 1948-57.

Notebooks

Notebooks 1935-1942. Translated by Philip Thody. New York: Knopf, 1963. First published as *Carnets, mai 1935 - février 1942*. Paris: Gallimard, 1962.

Camus, Albert. "A Writer's Notebook", Encounter, vol. XXIV. no. 3. (March 1965), 25-35.

Golding: Novels and Stories

Lord of the Flies. Penguin Books (in association with Faber and Faber) 1964. First published 1954.

Pincher Martin. Penguin Books (in association with Faber and Faber), 1964. First published 1956.

The Inheritors. London: Faber and Faber, 1963. First published 1955.

Free Fall. London: Faber and Faber, 1959.

The Spire. London: Faber and Faber, 1964.

Golding, William. "Envoy Extraordinary" in William Golding, John Wyndham and Mervyn Peake, Sometime Never: Three Tales of Imagination. London: Eyre & Spottiswoods, 1956.

Interviews

Golding, William. "The Writer in his Age", The London Magazine, vol. 4. no. 5. (May 1957), 43-46.

Other Novelists

De Beauvoir, Simone. The Mandarins. Translated by Leonard M. Friedman. London & Glasgow: Collins, 1962.

Kafka, Franz. The Castle. Translated by Willa and Edwin Muir. Additional material translated by Eithne Wilkins and Ernest Kaiser. Penguin Books (in association with Secker & Warburg), 1962. First published as Das Schloss. Munich, 1926.

Koestler, Arthur. Arrival and Departure. London: Jonathan Cape, 1943.

Robbe-Grillet, Alain. Two Novels by Robbe-Grillet: Jealousy & In the Labyrinth. Translated by Richard Howard. New York: Grove Press Inc., 1965. First published as La Jalousie. Paris: Lee Editions de Minuit, 1957; Dans le Labyrinth. Lee Editions de Minuit, 1959.

Sartre Jean-Paul. Nausea. Translated by Lloyd Alexander. New York: New Directions, 1964. First published as La Nausée. Gillimard, 1938.

Criticism

General

Allen Walter. The English Novel. Penguin Books, 1954.

Brée, Germaine & Guiton, Margaret. An Age of Fiction: The French Novel From Gide to Camus. New Brunswick, New Jersey: Rutgers University Press, 1957.

Brombert, Victor. The Intellectual Hero: Studies in the French Novel 1880-1955. Philadelphia & New York: Lippincott, 1960.

Forster, E. M. Aspects of the Novel. Pelican, 1963. First published 1927.

Frierson, William C. The English Novel in Transition 1885-1940. Norman: University of Oklahoma Press, 1942.

Gindin, James. Postwar British Fiction: New Accents and Attitudes. Berkeley & Los Angeles: University of California Press, 1962.

Hall, James. The Tragic Comedians: Seven Modern British Novelists. Bloomington: Indiana University Press, 1963.

James, Henry. The Future of the Novel: Essays in the Art of Fiction. ed, Leon Edel, New York: Knopf, 1956.

Karl, Frederick R. A Readers' Guide to the Contemporary English Novel. New York: Noonday Press, 1962.

Stoltzfus, Ben F. Alain Robbe-Grillet And The New French Novel. Carbondale: Southern Illinois University Press, 1964.

Camus

Bespaloff, Rachel. "The World of the Man Condemned to Death", Esprit, (January 1950), 1-26. Reprinted C. Brée. ed., Camus A Collection of Critical Essays, 92-107.

O'Brien, Justin. "Albert Camus: Militant", Columbia University Forum, IV, No. 1 (Winter 1961) 12-15. Reprinted in C. Brée ed., Camus A Collection of Critical Essays 20-25.

Brée, Germaine. Camus. New York. Chicago. Burlingame: Harcourt Brace & World, Inc., 1959.

Brée, Germaine. Ed. Camus: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962.

Champigny, Robert. "Ethics and Aesthetics in The Stranger", C. Brée ed., Camus A Collection of Critical Essays, 122-131.

Chiaromonte, Nicola. "Sartre versus Camus: A Political Quarrel", Partisan Review, XX, No. 6 (November/December, 1952) 680-687. Reprinted in C. Brée ed., Camus A Collection of Critical Essays, 31-37.

Cruickshank, John. "Camus' Technique in L'Etranger", French Studies, vol. X, (1956). Reprinted as "La Technique de Camus dans L'Etranger" in J. H. Matthews ed., Configurations Critiques D'Albert Camus, 1 84-100.

Doubrovsky, Serge. "The Ethics of Albert Camus", Preuves, No. 116. (October, 1960), 39-49. Reprinted in C. Brée ed., Camus A Collection of Critical Essays, 71-84.

Fitch, Brian T. "Aesthetic Distance and Inner Space in the Novels of Camus", Modern Fiction Studies, vol. 10. No. 3. (Autumn 1965), 17-23.

Picon, Gaeton. "Notes on The Plague", L'Usage de la Lecture, (Paris: Mercure de France, 1960), 79-87. Reprinted in G. Brée ed., Camus A Collection of Critical Essays, 145-151.

Picon, Gaeton. "Exile and the Kingdom", Mercure de France, (May, 1957), 127-131. Reprinted in G. Brée ed., Camus A Collection of Critical Essays, 152-156.

Gadourek, Carina. Les Innocents et les Coupables. The Hague: Mouton & Co., 1963.

Girard, René. "Camus's Stranger Retried", P.M.L.A., LXXIX. No. 5. (Dec. 1964).

Hanna, Thomas L. "Albert Camus and the Christian Faith", The Journal of Religion, (October 1956) 224-233. Reprinted in G. Brée ed., Camus A Collection of Critical Essays, 48-56.

John, S. Beynon. "Albert Camus: A British View", Modern Language, XXXVI, No. 1. (December, 1954), 13-18. Reprinted in G. Brée ed., Camus A Collection of Critical Essays, 85-91.

John, S. Beynon. "Image and Symbol in the Work of Albert Camus", French Studies, IX, No. 1 (January, 1955), 42-53. Reprinted in G. Brée ed., Camus A Collection of Critical Essays, 138-144.

King, Adele. Camus. Edinburgh & London: Oliver & Boyd, 1964.

Lehan, Richard D. "Camus and Hemingway" Wisconsin Studies in Contemporary Literature, vol. 1, (1960). Reprinted as "Camus et Hemingway" in J. H. Matthews ed., Configurations Critiques D'Albert Camus, 1 55-70.

Madison, M. M. "Albert Camus: Philosopher of Limits", Modern Fiction Studies, vol. 10, No. 3, (Autumn 1965) 10-17.

Matthews, J. H. Ed. Configuration Critique No 5 Albert Camus 1. Paris: Minard Lettres Modernes, 1961.

Maquet, Albert. Albert Camus: The Invincible Summer. New York: George Braziller, Inc., 1958.

Matthews, J. H. "L'oeil de Meursault" La Revue des Lettres Modernes, (1961) Reprinted in J. H. Matthews ed., Configurations Critiques D'Albert Camus, 1 137-149.

Murchland, Bernard C. "Albert Camus: The Dark Night before the Coming of Grace?", The Catholic World, CLXXVIII, No. 1126 (January, 1959), 308-314. Reprinted in C. Brée ed., Camus: A Collection of Critical Essays, 59-64.

Peyre, Henri. "Camus the Pagan", Yale French Studies, (special Camus issue) (Spring, 1960) 20-25. Reprinted C. Brée ed., Camus: A Collection of Critical Essays, 65-70.

Quilliot, Roger. La Mer et Les Prisons: Essai Sur Albert Camus. Paris: Gallimard, 1956.

Quilliot, Roger. "An Ambiguous World", Preuves, (April 1960), 28-39. Reprinted in C. Brée ed., Camus: A Collection of Critical Essays, 157-169.

Renaud, Armand A. "Quelques remarques sur le style de L'Etranger", The French Review, vol. XXX, No. 4, (1957). Reprinted in J. H. Matthews ed., Configurations Critiques D'Albert Camus, I 73-82.

Rossi, Louis R. "Albert Camus: The Plague of Absurdity", The Yearbook Review, XI, No. 3 (1958). Reprinted as "La Peste de L'Absurde" in J. H. Matthews ed., Configurations Critiques D'Albert Camus, I 151-178.

Sartre, Jean-Paul. "An Explication of The Stranger", First published in Situations, I (Paris: Librairie Gallimard, 1947). From Literary and Philosophical Essays of Jean-Paul Sartre (New York, 1955). Reprinted in C. Brée, ed., Camus: A Collection of Critical Essays, 108-121.

Sartre, Jean-Paul. "Tribute to Albert Camus", The Reporter Magazine, (February 4, 1960), 34. Reprinted in C. Brée ed., Camus: A Collection of Critical Essays, 173-175.

Scott, Nathan. Camus. London: Bowes & Bowes Ltd., 1962.

Sheed, Winifred. "A Sober Conscience", Jubilee, (April 1961) Reprinted in C. Brée ed., Camus: A Collection of Critical Essays. 26-30.

Thody, Philip. Albert Camus 1913-1960: A Biographical Study. London: Hamish Hamilton, 1961.

Thody, Philip. "Meursault et la critique", La Revue des Lettres Modernes, (1961). Reprinted in J. H. Matthews ed., Configurations Critiques D'Albert Camus 1, 11-22.

Viggiani, Carl A. "Camus' L'Etranger", Publications of the Modern Language Association of America, vol. LVII, (1956). Reprinted in J. H. Matthews ed., Configurations Critiques D'Albert Camus, 1. 103-134.

Weinberg, Kurt. "The Theme of Exile", Yale French Studies, No. 25, (1960). Reprinted as "Albert Camus et le Theme de L'Exile", in J. H. Matthews ed., Configurations Critiques D'Albert Camus 1, 25-36.

Golding

Boroff, David. "They Speak the Teenagers' Language", New York Times Book Review, (April 7, 1963) 3. 16.

Green, Martin. "Distaste for the Contemporary", Nation, (May 21, 1960), 451-54.

Green, Peter. "The World of William Golding", Review of English Literature, 1 (April, 1960), 68-78.

Davis, D. M. "Conversation with Golding", New Republic, 148 (May 4, 1963), 28-30.

Hynes, Samuel. William Golding. New York & London: Columbia University Press, 1964.

Metcalfe, John. "New Novels", Spectator, no. 6508. (Oct. 1, 1954) 422.

Pippett, Aileen. "Something Went Wrong", New York Times Book Review, (Feb. 14, 1960), 4.

Quigly, Isabel. "New Novels", Spectator, 6640, (Sept. 30, 1955) 428-429.

Stallings, Sylvia. "Golding's Stunningly Powerful Novel of a Castaway Doomed to Face Himself", New York Herald Tribune Book Review (Sept. 1, 1957), 3.

Walters, Margaret. "Two Fabulists: Golding and Camus", Melbourne Critical Revue, 4 (1961) 18-29.

Warnke, Frank J. "Lord of the Flies Goes to College", New Republic, (May 4, 1963) 27-28.

White, Robert J. "Butterfly and Beast in Lord of the Flies", Modern Fiction Studies, vol. 10, No. 2. (Summer 1964), 23-29.

Others

Barthes, Roland. "Objective Literature: Alain Robbe-Grillet". Introductory Essay in Two Novels by Robbe-Grillet. Translated by Richard Howard. New York: Grove Press, 1965.

Minor, Anne. "A Note on Jealousy". Introductory Essay in Two Novels by Robbe-Grillet. Translated by Richard Howard. New York: Grove Press, 1965.

Morrissette, Bruce. "Surfaces and Structures in Robbe-Grillet's Novels". Introductory Essay in Two Novels by Robbe-Grillet. Translated by Richard Howard. New York: Grove Press, 1965.

Politzer, Heinz. Franz Kafka: Parable and Paradox. Ithaca: New York: Cornell University Press, 1962.