HALLUCINATION AND PLOTMAKING PRINCIPLE
IN PINCHER MARTIN BY WILLIAM GOLDFING*

Yasunori Sugimura†

Pincher Martin by William Golding is a peculiar novel in which the momentary vision of Christopher Martin, a drowning sailor, makes a long story. In this novel, at least two decisive facts are consistently repressed or shut out of Martin's consciousness, and various hallucinations take the place. One of the repressed facts is, of course, death; the other is what might be called "castration." These facts are replaced by various symbols and fantasies, but Christopher Martin cannot or will not distinguish between facts and symbols. For him, symbol itself has become fact. It is a series of symbols in his hallucination that weaves a complicatedly diversified plot. In this hallucination, I could identify two contrary forces whose dynamic interaction develops the plot. Even the words used in this novel are influenced by the intertwinements of contrary forces. It is the nature of these forces and their plotmaking function that I would like to clarify, from the psychoanalytical point of view, in the following argument.

I

Christopher Hadley Martin, an officer in the Royal Navy, has been awfully jealous of his friend and colleague Nathaniel Walterson since Nathaniel got engaged to Mary Lovell, for whom Martin feels an insatiable lust. One night, as is often the case with him, Nathaniel keeps a look-out over the sea, leaning insecurely against the starboard deck. Intending to throw Nathaniel into the sea, Martin gives the steering order, "Hard a-starboard for Christ's sake!" when the ship is torpedoed and Martin himself is hurled overboard. He is instantly drowned, having no time to kick off his seaboots. He is already dead as early as

* This is a modified version of a paper read at the 59th General Meeting of the English Literary Society of Japan held on May 23–24, 1987, at Chuo University, Tokyo.
† Associate Professor at Akita National College of Technology.
in the third paragraph of the first chapter, where the author says, "The throat at such a distance from the snarling man vomited water and drew it in again. The hard lumps of water no longer hurt. There was a kind of truce, observation of the body. There was no face but there was a snarl." The rest of this novel is all Martin's hallucination except the coda of a few pages which inform us of his instant drowning.

Shipwrecked in mid-Atlantic, he is marooned on a tiny island and, like Robinson Crusoe, struggles to survive, waiting for rescue. But a severe thunderstorm gradually submerges the rock to which Martin clings desperately. In spite of his tremendous efforts, he sinks under the water, leaving the centre and the claws behind. Such a dramatic hallucination is, however, occasionally invaded by uncanny reality. In such a case he manages to check the invasion. For instance, the rocks in the middle of the sea are actually his teeth which his tongue touches, but he persistently shuts this fact out of his mind. This rock is an arena on which he fights a magnificent battle. He builds up his heaven and hell on this decaying and creviced molar. In Martin's hallucination, there is no symbolical relationship between rocks and teeth. The distinction between symbols and facts is completely lost. This is clearly shown in the following passage, where the decaying rock in the sea and the old, aching tooth are entirely merged together in Martin's consciousness:

His tongue felt along the barrier of his teeth—round to the side where the big ones were and the gap. He brought his hands together and held his breath. He stared at the sea and saw nothing. His tongue was remembering. It pried into the gap between the teeth and re-created the old, aching shape. It touched the rough edge of the cliff, traced the slope down, trench after aching trench, down towards the smooth surface where the Red Lion was, just above the gum—understood what was so hauntingly familiar and painful about an isolated and decaying rock in the middle of the sea. (p. 174)

Another example of symbolical confusion is shown in the relation-

---

1 All references are to Pincher Martin (London: Faber and Faber, 1969) and will be included in the text hereafter.
ship between lobsters and his hands. Red lobsters with claws, which appear everywhere and always pursue him, are symbols of his swollen hands full of blood. But their symbolical relationships are broken. Here, too, distinction between symbols and facts is lost:

He eyed the peculiar shapes that lay across the trousers indifferently for a while until at last it occurred to him how strange it was that lobsters should sit there. Then he was suddenly seized with a terrible loathing for lobsters and flung them away so that they cracked on the rock. The dull pain of the blow extended him into them again and they became his hands, lying discarded where he had tossed them. (pp. 131-32)

If Martin clearly realized that rocks symbolize his teeth, lobsters his hands, he would have to face the decisive fact of his death. But he cannot or will not realize the symbolical relationships. In the following passage, he consciously destroys the symbolic order of rocks and teeth:

"I shall call those three rocks out there the Teeth." All at once he was gripping the lifebelt with both hands and tensing his muscles to defeat the deep shudders that were sweeping through him. "No! Not the Teeth!" The teeth were here, inside his mouth. He felt them with his tongue, the double barrier of bone, each known and individual except the gaps—and there they persisted as a memory if one troubled to think. But to lie on a row of teeth in the middle of the sea— (pp. 90-91)

By excluding the fact of his "teeth," he denies the reality of his "death." Hence a blank in the last sentence of the passage above: "But to lie on a row of teeth in the middle of the sea—" This blank might be filled up with such a phrase as "is to be dead." Similarly, in the following two examples, the words relevant to his death are eliminated:

"Strange that bristles go on growing even when the rest of you is—" (p. 125)

"What piece have I lost in my game? I had an attack, I was doing well, and then—" And then, the gap of dark, dividing that brighter time from this. On the other side of the gap was something that had happened. It was something that must not be remembered; . . . (p. 172)
We could fill the two blanks with "dead" and "death" respectively. Once the facts are excluded, the symbols take their place and they themselves become the facts—the new facts. But the excluded and repressed old facts sometimes threaten to burst up through the new ones which have formed on the surface of Martin's consciousness. Mark Kinkead-Weekes and Ian Gregor compare Martin's experience to the "surface tension of the bubble inflated with infinite care and precision." Martin invents his future "in a moment blown up like a bubble." There is no real world except the moment of death, but he values this temporality. He takes every measure to stop the ephemeral bubble from bursting. He tries to invent infinite time inside this temporality. Therefore, in this novel, we can notice cyclical and repetitious time, in which future, present, past, and far more distant past are juxtaposed. Memories of the past are mixed with present moments in a stream of consciousness. Everywhere spreads infinite space which is completely separated from the linear progress of time and so from the definite causal relationship between past and present. If we imposed any ethical causality on the plot, we might reduce the narrative value by half. To be sure, Martin in cuckolding Alfred, or trying to kill the producer Peter and his best friend Nathaniel, committed four of the seven deadly sins; lust, covetousness, pride, and envy. Yet, even though the author intends some retributive justice, we feel something beyond this intention playing an important part in the narrative; something like the tendency to make the best possible detours round a straight course to death.

In Beyond the Pleasure Principle Freud says that the structure of life (origin) and death (end) needs détours between them; i.e., the progress

---

1 This discussion is mainly based on Virginia Tiger, William Golding: The Dark Field of Discovery (London: Marion Boyars, 1976), pp. 111-12. Tiger observes that whenever Martin comes near realizing his death he turns away—"at one point he leaves a sentence unfinished."

2 As for this way of expression, see Kinkead-Weekes & Gregor, p. 134.

3 Kinkead-Weekes & Gregor, p. 132.

4 Concerning Golding's intention to show the simultaneity of past, present, and future, see Tiger, p. 114.

5 See Sigmund Freud, Beyond the Pleasure Principle, trans. James Strachey (New York: Norton, 1975), pp. 32-33, for a detailed discussion of détour. In Freud's opinion, the aim of living substance is death, but the surviving substance does not attain its aim rapidly by short-circuit but is obliged to "diverge ever more widely from its original course of life and to make ever more complicated détours" before reaching death.
Hallucination and Plotmaking Principle in *Pincher Martin*

from the origin to the end is delayed by force. Martin's hallucination rides on such a tension between life and death—on the "surface tension of the bubble."

II

Martin's hallucination eliminates the fact of death, and many elements relevant to it. But there is another important factor excluded from his consciousness. From fragmentary flashbacks showing Martin's past, we are told that "castration" is an underlying subject of this novel. One of his memory flashbacks shows that after stealing Alfred's wife he invites Alfred to watch her in his own bed. Here Martin symbolically castrates Alfred. But he finds himself in the same situation as Alfred when Nathaniel is engaged to Mary Lovell, for whom Martin has a pathologically strong sexual desire. Martin's illusion is filled with hatred and humiliation as if he had been cuckolded by Nathaniel. He pictures the copulation in his mind and feels an ever growing desire for Mary. But his lust is frustrated by her resolute attitude of refusal.

As for the problem of castration, the following flashback of his memory is especially worth noticing:

... the Mary gloved and hatted for church, she Mary who ate with such maddening refinement, the Mary who carried, poised on her two little feet, a treasure of demoniac and musky attractiveness that was all the more terrible because she was almost unconscious of it.... But combined with the furious musk, the little guarded breasts, the surely impregnable virtue, they (the eyes) were the death sentence of Actaeon.... They made her a madness, not so much in the loins as in the pride, the need to assert and break, a blight in the growing point of life. They brought back the nights of childhood, the hot, eternal bed with seamed sheets, the desperation. (p. 148)

Just as Actaeon, who happens to witness Diana's bathing, is transformed into a deer and killed by his hound, so Martin is sentenced to death for being fascinated by Mary's man-killing power, which her eyes, breasts, loins, knees, and her "impregnable virtue" have generated. The scene of such a harsh threat of castration is followed by the memory of Martin's horrible experience in his childhood mingled with dream; he was almost executed by a nondescript master in a cellar at midnight. This
same scene is repeated so many times in the novel that we cannot but feel Martin suffering from some kind of obsession. It is Nathaniel, Martin thinks, who gets Mary to be so determined as to refuse him flatly. Thus, Martin is symbolically castrated by Nathaniel, who has a strong belief in God. Hence, in Martin’s mind, Nathaniel overlaps with God, and reminds Martin of his cruel master hidden in the dark room under the churchyard. For Martin, therefore, castration and the death sentence are one and the same, as is also indicated by Nathaniel’s straightforward words predicting Martin’s fate: “‘...because in only a few years you will be dead’” (p. 72.). In this way, once castration becomes closely bound up with death, both of them are excluded from Martin’s mind, and replaced by numerous symbols.

The hallucination of Martin has much in common with that of an obsessional neurotic who gains too much love from his mother to be independent of her. At a certain phase in the child’s development, the father separates the child from the mother, disappointing the child’s desire for her. This is the symbolic castration by the father, the intervention of what Jacques Lacan calls Nom-du-Père; the “Name-of-the-

1 A typical example of such an obsessional neurotic might be the “Wolf Man,” Sergei Pankeiev, whose case is fully discussed in Anika Lemaire, Jacques Lacan, trans. David Macey (London: Routledge & Kegan Paul, 1982), pp. 238-46, as well as in Sigmund Freud, “From the History of an Infantile Neurosis” in The Standard Edition of the Complete Psychological Works of Sigmund Freud Vol. XVII, trans. James Strachey (London: Hogarth Press, 1981). Martin’s hallucination very much resembles the Wolf Man’s, of which Freud makes a detailed analysis in his thesis “From the History of an Infantile Neurosis.” The symptoms of this obsessional neurotic could be roughly classified into the following four categories: 1) animal phobia 2) disturbance of appetite 3) intestinal disorders 4) abnormal fear and hostility toward God. His animal phobia appears in a dream in which he is eaten up by the wolves. He also has fears of butterflies, beetles, caterpillars, horses, etc. As for the disturbance of appetite, he has devouring or cannibalistic tendencies. Intestinal disorders are seen in his extraordinary obstipation, and he is treated with repeated enemas or purgatives. Particularly when treated with an enema, he has a feeling of great satisfaction. On the other hand, God is, for him, the cruel God who makes men sinful, punishes them afterwards, and sacrifices His own son and the sons of men. All these symptoms of the Wolf Man are also found in Christopher Martin himself.

2 This is what Jacques Lacan calls “Stade de l’Oedipe” (“the Oedipus phase”), in the course of which “the child gains access to the Law (whose basis is the Name-of-the-Father itself) by symbolizing the paternal reality, by acceding, that is, to the ‘paternal metaphor.’” Lemaire, p. 85.

3 The “Name-of-the-Father” is “paternal metaphor,” or “the signifier of the paternal function or installation of the father in the place of the symbolic order.” Lemaire, p. 85.
Father.” Thanks to the “Name-of-the-Father”—the symbol of Father’s function, the child is led to the world of symbolic order, the order of language, and furthermore to the world of law which includes prohibition and injunction. Thus, the child can acquire the symbolic order and accept law.

On the other hand, the child who fails to be separated from the mother at a certain period of his life becomes “a hero in possession of his mother” and heartily wishes for the father’s death. He tries hard to reject every symbol of his father’s function, i.e., the “Name-of-the-Father,” so that he understands neither symbolic order nor law. Since he cannot understand symbolic order, symbol and reality are confused. He lives the symbolic castration as though it were real, and makes real objects one after another into a series of persecutors. In the case of Martin, they appear first as encrusted barnacles, then as gulls, seals, lobsters, sea anemones, and even as medical treatment, Nathaniel himself, heaven, thunderstorms, hurricanes, and so on. All of them threaten to eat him. He is particularly molested by lobsters pursuing him wherever he goes. These persecutors successively encroach upon his consciousness and try to eat him. Whenever they assault, he struggles against them. Now he bites, now is bitten. The repetition of “eat” and “eaten” continues to the end. Here and there in this novel are found episodes on the theme of “Eat or be eaten.” The following passage about the Chinese box is clearly representative of this theme:

“... when the Chinese want to prepare a very rare dish they bury a fish in a tin box. Presently all the lil’ maggots peep out and start to eat. Presently no fish. Only maggots... The little ones eat the tiny ones. The middle-sized ones eat the little ones. The big ones eat the middle-

1 As for the relationship between the Name-of-the-Father and the Law, Jacques Lacan observes: “C’est dans le nom du père qu’il nous faut reconnaître le support de la fonction symbolique qui, depuis l’orée des temps historiques, identifie sa personne à la figure de la loi.” Écrits (Paris: Éditions du Seuil, 1966), p. 278. In the English version, this passage is translated as follows: “It is in the name of the father that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law.” Écrits: A Selection, trans. Alan Sheridan (New York: Norton, 1977), p. 67.

2 Lemaire, p. 229.

3 The same opinion as this has been formed by Lemaire in her discussion on the case of the Wolf Man. Lemaire, p. 246.
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. Rare dish." (pp. 135-36)

Martin devours limpets, mussels, sea anemones, and watches for the meat of seals. But after eating his fill, he is poisoned by sea anemones. He is in the situation of being "eaten." The illusion of medical treatment follows:


This treatment is supposed to turn a possible defeat into victory, but even in these very remedies lurks the ambush of persecutors who bring him "Pain, Pain, Pain." A more concrete example of this latent persecutor is the "self-administered enema," which was originally intended as a superweapon to rid him of poison, and to provide him with fresh energy for fighting against his foes. In fact, this "enema" is also a symbol of what castrates Martin. As Freud points out, the castration threat causes "genital organization" to degenerate into the anal and oral phase, which means psychological regression. Sexual organization develops from the "oral phase" (cannibalism) through "anal eroticism" to the normal sexual desire. But in Martin’s case, this process is reversed. In his hallucination, oral-anal imagery prevails over usual sexual imagery. As for oral imagery, I’ve already pointed out many symbols of "eat or be eaten." As quoted above, the episode of a maggot is the most representative of these symbols. In the following passage will be shown how Martin’s "genital organization" has come to degenerate into "anal eroticism." In the first place we notice Martin’s insatiable lust:

Those nights of imagined copulation, when one thought not of love nor sensation nor comfort nor triumph, but of torture rather, the very rhythm of the body reinforced by hissed ejaculations— (p. 149)

This description is followed by the scene of Mary’s castration threat just

1 “From the History of an Infantile Neurosis,” p. 108.
like Diana’s to Actaeon:

... knees clapped together over the hoarded virginity, one hand pushing down the same tweed skirt, one to ward off, finding with her voice a protection for the half-naked breast—"I shall scream!" "Scream away." "You filthy, beastly—" Then the summer lightning over a white face with two staring eyes only a few inches away, eyes of the artificial woman, confounded in her pretences and evasion, forced to admit her own crude, human body—eyes staring now in deep and implacable hate . . . . "Don’t you understand, you swine? You can’t—" (p. 152)

The first part of this passage is repeated a little later (p. 158), and then appears the grotesque spectacle of a "self-administered enema." Martin’s sexual desire has degraded to "anal erotism" at the expense of his masculinity. In this way, he accepts the symbol of castration which he has desperately rejected. However, we have some difficulty in identifying his acceptance of castration as it is skillfully repressed in Martin’s self-conceited heroism:

"I am Atlas. I am Prometheus." He felt himself loom, gigantic on the rock. His jaws clenched, his chin sank. He became a hero for whom the impossible was an achievement. He knelt and crawled remorselessly down the rock . . . . It was not really necessary to crawl but the background music underlined the heroism of a slow, undefeated advance against odds . . . . He began to work at the bladder with both hands, squeezing and massaging. He felt the cold trickle of the sea water in his bowels. He pumped and squeezed until the bladder was squishily flat. He extracted the tube and crept carefully to the edge of the rock while the orchestra thundered to a pause. And the cadenza was coming—did come. It performed with explosive and triumphant completeness of technique into the sea. It was like the bursting of a dam, the smashing of all hindrance. Spasm after spasm with massive chords and sparkling arpeggios, the cadenza took of his strength till he lay straining and empty on the rock and the orchestra had gone. (pp. 164–65)

Here is depicted, on the one hand, the heroic figure of Martin bravely fighting against God, but on the other, his debased existence which accepts castration. According to Freud, making such contrary meanings is none other than a manifestation of repression.¹ Rejection and ac-

¹ In Freud’s opinion, there is no distinction between contraries in the field of the unconscious. Distinction and negation appear only through the process of repression. "History of an Infantile Neurosis," p. 81n.
ceptance of castration—these contradictory tendencies exist together in his mind.

III

As discussed above, It is Nathaniel who actually threatens Martin with castration. Not only does Nathaniel have strong faith in God, but he has a special ability to be unified with Him. Hence arises in Martin a vindictive antipathy to God, until he himself becomes the Creator armed with a pair of claws. With this armament he tries to control God and everything in order to own Mary for himself. His last blasphemous words “I shit on your heaven!,” if literally interpreted, can be understood as his dauntless challenge to his persecutor. However, from the viewpoints of the psychology of repression, we could read quite another meaning in his blasphemy. As Freud observes, “shitting on God” means giving Him a baby.1 Here is another example of contradictory meanings as a manifestation of repression. In the relationship between faeces and a baby, Freud further remarks, is expressed “a feminine tenderness,” i.e., “a readiness to give up one’s masculinity” so long as one can be loved by God.2 Martin’s ambivalent attitude toward God—hatred and love—can be witnessed also in his feeling toward Nathaniel:

There was a desperate amazement that anyone so good as Nat, so unwillingly loved for the face that was always rearranged from within, for the serious attention, for love given without thought, should also be so quiveringly hated as though he were the only enemy. There was amazement that to love and to hate were now one thing and one emotion. (p. 103)

Martin’s sense of having committed a crime resulting from the attempt to kill Nathaniel, and his anxiety about capital punishment by God make him play a woman’s part to propitiate Him and to escape from “law” (the death sentence). By so much as playing a woman’s part, he refuses to be obedient to law, i.e., symbolic order even at the moment of his thorough defeat. If he accepted symbolic order, every scene before his eyes would turn out to be an illusion, and so he would

1 “History of an Infantile Neurosis,” p. 83.
2 “History of an Infantile Neurosis,” p. 84.
have to accept his death in obedience to law. Although he is dimly aware of the discrepancy between illusion and reality, he dares to regard illusion as reality. This self-deception might be proved by his utter confusion when he finds a boiled lobster swimming in the sea, or guano dissolving in water.

What is it, then, that makes him so stoutly resist symbolic order? In my opinion, it is his desire to kill “father” and recapture “mother.” With Nathaniel playing father’s role, and Mary mother’s, Martin himself acts as Oedipus Rex. On the other hand, what is it that continually carries symbolic order and law into his consciousness? This is, I think, Martin’s unconscious wish to be separated from mother in obedience to father’s injunction, i.e., Martin’s wish to be free from his lust for Mary by submitting to God’s punishment. The ineffable oppression he always experiences comes from his being bound by his desire for Mary—the desire to return to mother’s womb. In the following passages, a tin box and a dark tunnel in which he was trapped overlap with womb or parturient canal:

... (there were) times when it was a tin box so huge that a spade knocking at the side sounded like distant thunder. Then after that there was a time when he was back in rock and distant thunder was sounding like the knocking of a spade against a vast tin box . . . .

... . . . . . . . .

“That is because they know I am alone on a rock in the middle of a tin box.” (pp. 143-44)

He was struggling, half-swimming, half-climbing. The wall was turning over, curving like the wall of a tunnel in the underground . . . . He was inside the ball of water that was burning him to the bone and past. It consumed him utterly . . . . He burst the surface and grabbed a stone wall . . . . He laid hold, pulled himself up, projection after projection. The light was bright enough to show him the projections. (p. 145)

Both passages show Martin’s desperate wish to extricate himself from the womb, to the same extent that he wishes to return there. The ball of water, which could be associated with amniotic fluid, burns him to the bone, instead of nurturing him. Outside the tin box, however, there is always the knocking of a spade against it. The law of the outside world is too severe for him.

His wish for separation from the mother’s womb is also manifested
in the passage describing the explosive scene of self-administered enema already quoted. Freud treats the same experience as Martin’s in his thesis titled “From the History of an Infantile Neurosis.” Freud analyses the quite extraordinary experiences of an obsessional neurotic nicknamed “Wolf Man” as follows:

The necessary condition of his (the Wolf Man’s) re-birth was that he should have an enema administered to him by a man. (It was not until later on that he was driven by necessity to take this man’s place himself.) This can only have meant that he had identified himself with his mother, that the man was acting as his father, and that the enema was repeating the act of copulation, as the fruit of which the excrement-baby (which was once again himself) would be born.¹

With the application of this analysis to Martin’s case, we could get the result that Martin identifies himself with the mother (Mary), conceives the father’s child (Nathaniel’s, or God’s), and presents the child to him (Him). This child is, in fact, Martin himself reborn. Hence we can understand more clearly the meaning of the words which he uttered instinctively just after “explosion”: “‘There is a certain sense in which life begins anew now, . . . ’” (p. 166) Not that he is obedient to God’s injunction. As discussed before, he only propitiates God to escape temporarily from capital punishment. Therefore, regenerated Martin is once again exposed to the fear of the death sentence, against which he is obliged to struggle desperately. God’s punishment is too relentless and too unreasonable for him to accept. Unless he obeys law, however, he is to be trapped again in a lust for Mary, suffocated and consumed in her womb. Thus, his soul is lacerated and destroyed by contrary state of mind—resistance and obedience to the law, the “law” of castration and death. Therefore, his casual utterance, “‘I am chasing after—a kind of peace’” (p. 105) has a profound significance. He perishes, however, without acquiring this kind of peace. He can’t give himself up to death; he eternally defers dying. From another viewpoint, thanks to the dynamic interaction of the two antagonistic states of mind, he does not take a shortcut to death, but makes complicated detours or labyrinths between life and death, the labyrinths of hallucinations with new plots produced one after another. Eternal deferment of

¹ “History of an Infantile Neurosis,” p. 100.
death necessitates the eternal activity of making plots. This novel itself never ends. Conclusion is therefore provisional. Wish for an end and resistance to it always conflict in Martin’s mind, and these vying forces produce ever new beginnings. Therefore, time cycles, repeats, or regresses. Various past events overlap with one another to make a present moment. The instant an episode begins to be told, another episode appears. Before one topic concludes, another topic has been discussed. Topics give rise to other topics, scenes recall other scenes. Thus, the plot ramifies into a network of innumerable stories. They lack a masterplot to organize the separate stories into a unified whole. Christopher Martin tries hard to build the masterplot to confirm his identity. It is for this purpose that he relates himself to Lear and Hamlet, or uses Scandinavian, Greek and Roman myths. These traditional forms cross his mind one after another. He may use the myths and archetypes in order to remedy his unsatisfactory and unreasonable plot, but these archetypes themselves are desultory and change at a dizzying pace.

There are passages symbolically showing disintegration of the very means by which he might confirm his identity. His monologue “How can I have a complete identity without a mirror?” is followed by this passage:

He climbed down to the water-hole and peered into the pool. But his reflection was inscrutable . . . . He leaned over the pool, looked through the displayed works of the fish and saw blue sky far down. But no matter how he turned his head he could see nothing but a patch of darkness with the wild outline of hair round the edge . . . .

. . . . . . . . .

He turned back to inquire of his full face but his breathing ruffled the water. He puffed down and the dark head wavered and burst. (pp. 133–34)

( Italics mine. )

The dwarf, which is made up of rocks, weed, and a chocolate paper, also acts as a means of confirming his identity by speaking to it, but easily collapses and turns into scattered stones in the end (p. 192). We can find many proofs of Martin’s identity crisis in this novel, and among them the following is the best example:

---

1 As for the remedial function of myths and archetypes, see Peter Brooks, Reading for the Plot: Design and Intention in Narrative (Oxford: Clarendon, 1984), pp. 279–80.
Christopher and Hadley and Martin were separate fragments and the centre was smouldering with a dull resentment that they should have broken away and not be sealed on the centre. (p. 161)

It is Martin's ambivalent state of mind—either rejection or acceptance of castration and death—that destroys his identity. Yet, even if his personality collapses, his centre clings to its existence: "The centre knew self existed, though Christopher and Hadley and Martin were fragments far off" (p. 161). This centre, which has supported his hallucination, is the mainspring that generates two contradictory forces which weave complicated plots in his momentary vision, the narrative impulse that is inherent in this novel.

"Plot is," as Peter Brooks says, "its thread of design and its active shaping force, the product of our refusal to allow temporality to be meaningless, our stubborn insistence on making meaning in the world and in our lives."\(^1\) It is Martin's centre which "refuses to allow temporality to be meaningless."\(^2\) Thus, the series of hallucinations depicted throughout this novel clearly indicates the fundamental plot-making principle.

IV

As has been discussed, we can find in the words of this novel an expression of repressed meaning which is quite contrary to the superficial one. Representative examples of this way of expression are the scene of the "self-administered enema" and Martin's blasphemous words "I shit on your heaven." Similar expressions are those in which two contradictory meanings are intertwined with each other in one phrase; "odi et amo," "black lightning," "piercing sweetness," etc. According to Mikhail Bakhtin, the novelist speaks "in a language that is heteroglot and internally dialogized."\(^8\) "For the novelist," Bakhtin

---

1 Brooks, p. 323.
2 Bernard S. Oldsey and Stanley Weintraub refer to this extra power of Martin's as follows: "Pincher Martin may have made the wrong moral choices, and may be condemned for ignobility of soul, but his is a soul not easily extinguished. Shrunken at the close to a frenziedly resisting pair of lobster-red claws, Martin retains to the end the last vestiges of his personality. To the end, he repudiates mortality." The Art of William Golding (Bloomington & London: Indiana Univ. Press, 1968), p. 95.
Hallucination and Plotmaking Principle in Pincher Martin

observes, "there is no world outside his socio-heteroglot perception—and there is no language outside the heteroglot intentions that stratify that world." Martin's contradictory impulses are none other than these "heteroglot intentions" which have had a great influence upon his language. His impulses, therefore, weave the words themselves as well as plot, of this novel. In Bakhtin's opinion, the heteroglot language of the prose art reflects historical, social struggle and hostility "as yet unresolved." We can also notice in Pincher Martin an endless struggle between social norm or law and emotional self. An unreasonably cruel master in the dark cellar imposes the strictest law upon the infant Martin, who has not yet detached himself from his mother and therefore has not yet internalized "law." For Martin, God is representative of the mighty power of darkness which coerces him into total subjection. Martin may well resist God and defend himself against His cruelty. In this sense, there is some justice in his mutiny against God. At least he tries to preserve his own personality or to assert his identity. Such a problem of God is one of the main themes which Golding has consistently pursued in his novels. He pictures God in the midst of darkness. Confronted with this darkness, characters are obliged to consider how to choose their ways of living. Simon in Lord of the Flies has a unique sensibility to this problem, but is crushed by darkness in the end. For Nathaniel in Pincher Martin, God has "black lightning" which reduces man to nothingness. He lectures on "the technique of dying into heaven," and asserts that all we can do is submit to "an overwhelmingly greater power." It is to this total submission that Christopher Martin, Sammy Mountjoy in Free Fall, and Sophia Stanhope in Darkness Visible are antipathetic. Since God has vast and boundless darkness which might engulf us, all we can do to transcend the darkness is come down to its deepest part and communicate with Him there. This attitude toward God is not submission but interpenetration. Interpenetration of God and man is, in other words, a process of internalization of "law." Matthew Windrove in Darkness Visible challenges this possibility and seems to get some re-

1 Bakhtin, p. 330.
2 Bakhtin, p. 331.
4 This expression is used by Kinkead-Weekes & Gregor, p. 155.
Golding's novel could be interpreted as describing characters' various ways of living in a situation where their emotional self struggles desperately against "law" until it can be satisfactorily internalized by them. *Pincher Martin* is one of Golding's novels in which "law" and "self" are extremely at odds with each other.