

Golding as a Psychological Novelist

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I

Critical studies hitherto published on William Golding's fiction fall into several categories: comprehensive studies, investigations into sources, religious and theological approaches, perspectives of fable and myth, reader-oriented theories, and structural or post-structural readings.¹ His fiction, written with various elaborate skills, accordingly requires various reading theories as the occasion demands. And yet, any discussion focusing solely on methodology falls short of discovering and elucidating the theme of his fiction. Discovering this theme is all the more difficult because the author deliberately shifts settings and creative techniques every time he publishes a new novel. Paul Crawford's *Politics and History in William Golding: The World Turned Upside Down*, one of the latest comprehensive studies of Golding, is a full-scale, interdisciplinary study of virtually all his novels. However, I cannot avoid the impression that the critic's extensive scholarship so conspicuously comes to the fore as to overwhelm the fiction itself. It seems to me that quite another dimension of problems never before brought to light by any antecedent study underlies Golding's fiction, which calls attention to a complete renovation of perspectives. His fiction contains fluctuating metaphors that cannot be reduced to any integrated meaning. This is partly attributable to his antipathy against reductionism. For instance, metaphors of apparent degeneration also have a connotation of regeneration, and vice versa. The metaphors widely fluctuate not only novel to novel but also within the same text, which makes it even more difficult to give his whole work or each text a self-consistent reading.

A close examination reveals that the metaphors fluctuate over a gap opened in the midst of the symbolic world. The characters endeavour

to fill this gap by some means or other, but it ultimately resists symbolization. The repeated processes of symbolization and its failure produce the fluctuating metaphors. Elucidation of these processes would require a point of view which would simultaneously draw upon semiotics, psychoanalysis, and philosophy. Indeed, Golding himself was something of a psychologist and philosopher. He had considerable experience of teaching philosophy at Bishop Wordsworth's School in Salisbury.

Even now, however, the application of psychoanalysis to the study of his works is somehow regarded as taboo and tends to be consciously avoided at least by Japanese critics. One of the reasons for this avoidance is presumably the author's declaration of plain dislike for Freud and his reductionism in *A Moving Target*: "It was at a particular moment in the history of my own rages that I saw the Western world conditioned by the images of Marx, Darwin and Freud; and Marx, Darwin and Freud are the three most crashing bores of the Western world. The simplistic popularization of their ideas has thrust our world into a mental straitjacket from which we can only escape by the most anarchic violence. These men were reductionist [...]"² Thus Freudian psychoanalysis tends to be easily interpreted as "reductionist psychology that attempts to resolve everything human into a biological substrate of instinctual energies."³ On the other hand, Jacques Lacan argues that the kernel of Freud's view is not his materialism but "a theory of symbolism" (Casey and Woody 193). Claire Rosenfield argues that Golding's *Lord of the Flies* is a dramatization of Freudian theory, and notes: "[T]he critic must assume that Golding knows psychological literature and must then attempt to show how an author's knowledge of theory can vitalize his prose and characterization."⁴ John Kenny Crane observes: "A Golding book generally has Freudian overtones."⁵ Anthony Storr, a writer and psychiatrist, refers to a passage in *The Inheritors* where Lok interprets the new people's lovemaking as an act of violence, and concludes that this scene is based on what Freud calls the "primal scene" in which an infant watches for the first time his parents' sexual intercourse. He argues: "Golding may dislike Freud, but this is precisely Freud's picture of the child's interpretation of the 'primal scene'."⁶ More recently, Philip Redpath has treated Golding's fiction from a standpoint of eclectic learning including Freudian and Lacanian psychoanalysis.⁷

However, in Freud's "symbolism," the symbol remains a fixed univocal relation between meaning and form, while Lacan's symbolic

order is characterized by “the absence of any fixed relations between signifier and signified” (Evans 203). The reductionism Golding detects in Freud’s theory is presumably attributed to this fixed relation between them. Louis Althusser argues that Lacan defends Freud’s alleged reductionism by discovering the fundamental irreducibility of psychoanalysis.⁸ In this sense, Lacanian psychoanalysis, and that of Julia Kristeva, who inherits many of Lacan’s ideas, revise Freud’s theory and can assist us in delving into Golding’s fiction. Their dynamic and dialectical approach, plus Jacques Derrida’s philosophy, will help to keep psychoanalysis from falling into reductionism or a mere natural science. Actually, even a dialectical approach easily lends itself to reductionism in analyzing Golding’s fiction. Theodor Adorno’s negative dialectics will clarify more fully the nature of Golding’s fluctuating metaphors. It is to be added that main characters in his fiction express disapproval of a linear, obsessional time that is caused by patriarchy and/or scientific rationalism.

Girard, whose shrewd criticism of sacrificial rituals I adopt in elucidating those hidden in Golding’s fiction, argues that a mimetic desire is a menace to the differentiation on which is based the symbolic system. The origin of the mimetic desire is, according to Lacan, traced back to early infancy. The sacrificial violence, which Girard criticizes, is intended to create differentiation, but on the contrary it arouses the mimetic desire and aggravates an undifferentiated situation. Therefore, various theorists and their works, which I turn to in this paper for consolidation of my perspective, commonly have critical attitudes toward the symbolic system that produces sacrificial rituals in a patriarchal society as well as toward reductionism including scientific rationalism. Jean Baudrillard and Michel Foucault, along with Lacan, Kristeva, and Girard, all make much of the residual excluded from reductionism and/or from patriarchy.

In the following discussion, I attempt to inquire into the manner in which this residual reacts against the symbolic system and makes a gap in the midst of the symbolic world, while focusing on this gap and considering its significance throughout Golding’s novels.

II

According to Jacques Lacan, an infant, led by a father figure, sets itself free from the control of a mother figure, until it joins in the symbolic order and law at the Oedipus phase. The father figure functions

as a third term that erupts against the dual relation between the subject and all the others, the first of which is the mother figure. By virtue of the intervention of this third term, the subject's desire for the mother figure is metaphorically and metonymically displaced from signifier to signifier. Thus starts the signifying chain, the chain of differentiation. The dialectic between the law and the subject's desire for the womb creates an eternally differentiated signifying chain "like spiral loops,"⁹ which is the signification in the symbolic order. This "spiral" is the shape of the conch that everybody is required to hold when he speaks and creates signification in the assembly in *Lord of the Flies*.

In the same novel, however, a "corkscrew trail" caused by an explosion suggests a descending spiral. Finally, the conch is shattered to pieces as the meeting for signification breaks up. In *The Spire*, a "corkscrew stair" stands for both an ascending and descending spiral, which corresponds to the generation and dissolution of the symbolic order. The landscape, which comes into view just before Dean Jocelin's death, moves both upward and downward in a positive/negative spiral without any synthesis. In Lacan's view, synthesis of dialectics for human beings is impossible since "human subjectivity" is "irremediably divided" at birth (Evans 73). There is always found in the symbolic chain an un-symbolizable gap between the primarily separated womb and the subject's desire for it. Dialectics is, Adorno remarks, both an advancing process and a retrograde one. Even the process of differentiation or what Jacques Derrida terms *différance* has an "irreducibly conflictual character"¹⁰ and does not lead the subject to simple sublimation nor downright degeneration.

These philosophers lay solid theoretical foundations for the elucidation of Golding's metaphors that fluctuate between ascent and descent: in the midst of the ascent toward sublimation lurks a sign of descent, while in a descending spiral lies a sign of ascent. Julia Kristeva regards the pre-Oedipal phase as a place of the semiotic, which precedes and preconditions the symbolic. The semiotic includes rhythm, intonation, music, and other artistic practices. The semiotic, while being articulated by the symbolic, filters into the symbolic and always threatens its positing. The symbolic, on the other hand, always jettisons the intruding semiotic and seeks its own renewal. The dialectic between these two modalities creates the signifying process. However, such symbolic systems as patriarchy and/or technocracy sometimes exclude the semiotic as "defilements." The "defilements," Kristeva argues, converge on the mother or woman because of her menstrual

blood concomitant with reproduction and her authority under which infants receive sphincteral training. According to Kristeva, the semiotic invades the symbolic and disturbs it from within when patriarchal religion and/or technocratic ideology excludes “defilements” and suppresses the semiotic activity. Any system that regards the semiotic as “defilements,” and exorcizes them by using a scapegoat, collapses due to the semiotic invasion that spreads ever more “defilements.” René Girard, referring to the same effect, proposes the term “sacrificial crisis.” This theme is commonly found in Golding’s major fiction. The boys in *Lord of the Flies*, the new people in *The Inheritors*, the labourers in *The Spire*, and the crew in *To the Ends of the Earth* are typical sacrificers who intend to exorcize symbolic confusion by liquidating the chosen victims for the solidarity of the community, but instead suffer adverse effects. In this case, violence inflicted on surrogate victims to eradicate symbolic confusion becomes reciprocal and returns to the subject that persecuted them. As a result, the more symbolic confusion, the more sacrificial victims, and vice versa. This vicious circle results in self-destruction of the symbolic system. Regarding the self-destruction of the community that obliterates “defilements,” Jean Baudrillard observes in *The Transparency of Evil* that any structure that exorcizes its negative elements is doomed to death.¹¹

The dialectic between the symbolic and the semiotic therefore not only ascends toward sublimation but abruptly turns into degeneration. Golding consistently highlights the fact that the womb, sexuality, music, as well as what is fortuitously deemed “abject” and “evil,” are excluded from such a system, and at the same time implies their rebellious power against it. Among the women in his fiction, Evie and Miss Dawlish in *The Pyramid* are the most wretched victims of patriarchy and/or technocracy and the most daring challengers to these institutions at the same time. As Michel Foucault notes in *The History of Sexuality*, suppressed sexualities are revitalized by the intensity of pressing questions on the side of the power. The power is invaded by the pleasure it questions, monitors, or watches.¹² In *The Spire*, when Dean Jocelin finds Goody pregnant with Roger’s child, and is tempted to “ask, and pry, and demand,” to know “how and where and when and what,” his prurience suppressed by the power systems of the cathedral stirs uneasily. Golding often depicts utterly irrational and “evil” elements lurking behind apparent rationality and “goodness.” In *Lord of the Flies*, Piggy, with his glasses, persists in scientific rationalism, but behind this rationality lies utter irrationality, which is clearly indicated

by the absurdly paradoxical function of the lens: that of condensing sunlight and at the same time correcting myopia. I am always annoyed at the traditional interpretation of the dual function of Piggy's glasses as the author's carelessness. Apart from whether the lens of his glasses is able to combine both functions or not, the author, who read science before switching to literature at University of Oxford, cannot have made such an elementary error on optics. Although Julian Barnes and Eugene Davis treat the matter simply as inadvertent,¹³ I dare to regard the lens as one of the most important metaphors for the key concept in *Lord of the Flies* that there is hidden behind apparent rationalism an extremely irrational element. The author, I presume to suggest, deliberately invests the lens with a self-contradictory function. The "Lord of the Flies" has its destructive power aggrandized by Piggy's "goodness" and scientific rationalism. The author shows his real ability in the scenario of self-destruction of the very system that continuously produces scapegoats and obliterates them as irrational and "evil" elements.

III

As Kristeva and Girard point out, the violence inflicted upon surrogate victims, who are arbitrarily chosen as an outlet for purging the community of what disrupts the symbolic order, returns to a group of sacrificers and brings them even more symbolic confusion and disruption than those they sought to prevent by means of scapegoating. However, the origin of such a reciprocal violence is traceable to the psychological phenomena of the subject who regresses to the mirror stage or even before. The mirror stage is a pre-Oedipal phase and a turning point at which the infant comes to acquire the symbolic order. Regardless of whether there be actual mirrors or not, the subject finds itself reflected in others including a mother figure. The subject is confined to a dual relation with every other in a state of narcissistic identification. This is by no means limited to a mere phenomenon in the developmental stage of the infant. It illustrates the conflictual nature of every dual relation with others.¹⁴ Any subjectivity is so structured as to regress to this stage or further back. This fusion with others produces not only relief and love but also hatred, aggressiveness and violence, which make the subject feel tempted to mutilate and destroy them.¹⁵ However, mutilating them is none other than mutilating the subject itself, since both of them reflect each other as if in the mirror.

The subject experiences its body as something dispersed; that is, the “fragmented body,” which leads to the psychotic destruction of others as well as itself. The subject’s violence is thus directed in both ways; towards the self and towards others. The lack of difference between self and others breeds mimetic desire as well as reciprocal violence.

Concerning violence and mimetic desire, Lacan refers to that non-differentiation between self and others which occurs at the mirror stage, and observes that the nature of human aggressivity derives from the relation with ego and objects in the structure of an identification with others. According to Lacan, “the subject’s internal conflictual tension” awakens its desire for the object of the other’s desire, which causes “aggressive competitiveness.”¹⁶ Lacan’s own interpretation of Hegelian theme—“man’s desire is the desire of the other”—is that the object of man’s desire is an object desired by someone else.¹⁷ Girard observes that man desires something he or she lacks and which some other person possesses. According to Girard, desire is essentially mimetic, directed toward “some object already desired by the model,” and it brings rivalry.¹⁸ Golding’s idea of mimetic desire not only takes the same line as Girard’s generalization but has much in common with Lacan’s formula based on the mirror stage.

Christopher Martin in *Pincher Martin*, Dean Jocelin in *The Spire*, Oliver in *The Pyramid* and other protagonists cannot or will not allow their desire to be displaced with the signifying chain, but identify a surrogate phallus with their own and masturbate to the fantasy of a woman combined with others.¹⁹ They regress to the mirror stage where self and its other have a dual relation, and develop mimetic desire as if the two terms were reflecting each other in the mirror. Even the father figure does not function as a third term but simply as one of their alter egos or rivals in the dual relation. They have extraordinarily competitive and aggressive attitudes toward their rivals, so that the dual relation at the mirror stage has a conflictual image of binary opposition.

Binary opposites tend to change places with each other or turn into nondifferentiation as if trapped in a specular image. Many scenes in Golding’s fiction, which suggest the binary opposites in parallel with nondifferentiation, as well as the relationship between mimetic desire and violence, could be explained by the above-mentioned approach. In a scene toward the end of *Lord of the Flies*, the conch as a fixed symbol and the skull of a sow as a symbol-destroying force make binary opposites, but at the same time they become undifferentiated

when the skull “gleam[s] as white as ever the conch [has] done [...]” (204). In *The Spire*, Jocelin is affected with dual thinking, such as an angel versus a devil, God versus Satan, but on the other hand they change places with each other or become undifferentiated in his mind. The same schema is discernible in *Darkness Visible*, where the binary opposites of Matty’s two-toned face or of Sophy’s darkness inside and light outside appear in parallel with a sheer absence of difference, such as doublings and pairings of two streets, two pubs, two trade unions, two historical foundations, as well as the Stanhope twins. The identification and its relevance to violence are implied in the behaviour of the twins—Samneric in *Lord of the Flies*, Tony and Sophy in *Darkness Visible*.

The emancipation from the dual relation is of great significance and corresponds to time consciousness in Golding’s fiction. The author presumes the confinement in this dual relation to be a loss of free will. As Henri Bergson notes in *Time and Free Will*, to act freely is to return to pure duration; a succession of immeasurable, heterogeneous moments which “melt into and permeate one another.”²⁰ Golding seems to have it that getting back to this flow of differentiated moments leads us to restore the symbolic order consisting of differentiated signifiers and extricate ourselves from binary opposition. As Bergson notes, the opposition of two terms is nothing but the realization of the potentiality of difference that contains both two.²¹ Derrida argues that the process of differentiation (*différance*) is “the common root” of both nondifferentiation and binary opposites (*Positions* 9). The pure duration is one of Golding’s ideals, and he pictures his heroes’ desperate struggle for this goal. *Free Fall* specifically deals with this theme, and other novels also more or less concern Bergsonian time-consciousness.²²

IV

In Golding’s fiction, the dual relation is accompanied by a gap in the symbolic world because of the absence of a third term which intervenes between the two terms, irrupts against the dual structure, and introduces the subject to the symbolic order. Since the gap depicted in his fiction remains unprocessed by the symbolic order and is inassimilable to symbolization, it assumes the nature of what Lacan terms “the real (*le réel*),” which is a counterpart of Kristeva’s “the semiotic.”²³ The gap left behind by the symbolic makes a leitmotiv in his fiction, and

his depiction of the gap varies as we go on reading his novels. While the author casually depicts what has concealed this void, he gradually focuses on its essence. The void is concealed with surrogate victims in *Lord of the Flies*, *Darkness Visible* and other works, with hallucinations in *Pincher Martin*, with a surrogate phallus in *The Spire*, with spirits or ghosts in *To the Ends of the Earth* as well as in *The Pyramid*, and with a falsehood, a supernatural power, or some divinity in *The Double Tongue*, Golding's posthumously published novel. Since these imaginary substitutes, which seemingly consolidate the symbolic order, are emptied of their meanings, the void eventually reveals itself. In *Lord of the Flies*, the circle which closes in on the surrogate victims yawns after they disappear. In *Pincher Martin*, a gap concealed with numerous fantasies and hallucinations occasionally reveals its ominous phase and finally its overall aspect. The spire identified by Jocelin with an erect surrogate phallus becomes hollow and is about to fall. It is in *Free Fall* and *Darkness Visible* that the gap opens itself in the midst of the symbolic world. Sammy in *Free Fall* had his visual field disrupted by the impenetrable darkness of the capboard in which he was confined as well as of the deanery where he lived in his childhood. This darkness affords a clue to our interpretation of an invisible spot depicted by the author.

In as early a novel as *The Inheritors*, the author suggests a connection between the gap or void and a gaze from the invisible spot. It is Lok's eyes that are depicted as dark and invisible caverns. And yet, we soon find the caverns filled with light, and then with glistening tears. It is up to our inherited sensibility of Lok's tribe to symbolize, however imperfectly, these caverns or voids as earnestly as possible. In *The Pyramid* and *To the Ends of the Earth*, every monitoring eye is baffled by a counter-gaze from the invisible dark spot. This impenetrable spot, which resists symbolization by physically disrupting viewers' visual field, pertains to the real. The inhabitants in Stilbourne, who pry into others' affairs, are gazed at through the curtains by others. Oliver's voyeuristic surveillance of Miss Dawlish's dark hall is baffled by the gaze of faint light, of Beethoven's bust, or of the fire. Oliver's father, who has been observing the lovemaking between Oliver and Evie in its entirety, is peeped at from behind by Oliver himself standing on a blind corner.

In *To the Ends of the Earth*, this impenetrable dark spot appears both as Colley's or Wheeler's gaze and as a hole in the ship's bottom. Their gaze is whitewashed, the hole plugged by dubious technological

devices, but the former is transformed into ghosts, the latter into ghost-like heat. The ghosts and ghost-like heat haunt every nook and cranny, taking possession of every one on board until they break the ship and its symbolic system. In *The Double Tongue*, various imaginary codes conceal the void and make up a notion of the god much in the same way as the distorted law of nature plugs up the cavity of the gaped mouth of a half-cooked fish and invents Arieka's supernatural power. The false law that conceals the god's void is none other than the falsehood that plugs the cavity of the fish's mouth. The cavity ought to have been filled up with divinity, which turns out to be also a void and utterly helpless. Both the cavity and the void are remnants left behind by the symbolic world and both equally repudiate symbolization.

The gap is covered up with the above-mentioned imaginary substitutes based on distorted laws, or else it is partially remedied with a symbolic chain woven into it, but in any case there remains a void. The trial and error of filling out or covering up the void will continue to create fluctuating metaphors in Golding's fiction.

Notes

- ¹ Howard S. Babb, *The Novels of William Golding*, Don Crompton, *A View from the Spire: William Golding's Later Novels*, and Ian Gregor and Mark Kinkead-Weekes, *William Golding: A Critical Study* are the examples of comprehensive studies. Investigations into sources include James R. Baker, "Why It's No Go. A Study of William Golding's *Lord of the Flies*," *Arizona Quarterly* 295-98, Bernard F. Dick, " 'The Novelist is a Displaced Person': An Interview with William Golding," *College English* 481, and Bernard F. Dick and Raymond J. Porter, "Jocelin and Oedipus," *Cithara* 43-48. Among religious and theological approaches are Peter Green, "The World of William Golding," *Essays by Divers Hands* 37-39, Paul Elmen, "Prince of the Devils," *Christianity and Crisis* 7-10, Paul Elmen, *William Golding: A Critical Essay*, and Bruce A. Rosenberg, "Lord of the Fire-Flies," *Centennial Review* 128-39. Perspectives of fable and myth are noticed in John Peter, "The Fables of William Golding," *Kenyon Review* 577-92. Virginia Tiger's *William Golding: The Dark Fields of Discovery* illustrates reader-oriented theories, while structural or post-structural readings are discernible in Philip Redpath's *William Golding: A Structural Reading of His Fiction*.
- ² William Golding, *A Moving Target* 186-87.
- ³ Edward S. Casey and J. Melvin Woody, "Hegel, Heidegger, Lacan: The Dialectic of Desire," *Jacques Lacan: Critical Evaluations in Cultural Theory* 193.
- ⁴ Claire Rosenfield, " 'Men of a Smaller Growth': A Psychological Analysis of William Golding's *Lord of the Flies*," *Literature and Psychology* 93-100. See also Claire

Rosenfield, "'Men of a Smaller Growth': A Psychological Analysis of William Golding's *Lord of the Flies*," *Modern Critical Interpretations: William Golding's LORD OF THE FLIES* 3-13.

- ⁵ John Kenny Crane, "Crossing the Bar Twice: Post-Mortem Consciousness in Bierce, Hemingway, and Golding," *Studies in Short Fiction* 361-76.
- ⁶ Anthony Storr, "Intimations of Mystery," *William Golding: The Man and his Books* 139.
- ⁷ Philip Redpath, *William Golding: A Structural Reading of his Fiction* 124-43.
- ⁸ Louis Althusser, "Freud and Lacan," *Jacques Lacan: Critical Evaluations in Cultural Theory* 50
- ⁹ See Anika Lemaire, *Jacques Lacan* 15: "For my part, I would rather say that signification is born progressively from a permanent dialectic between grouped signifiers and grouped signifieds, rather like *spiral loops* uniting, at each discrete point of the spoken chain, a unit of signification extracted from the references thus actualized" (my emphasis).
- ¹⁰ Jacques Derrida, *Positions* 101n.
- ¹¹ Jean Baudrillard, *The Transparency of Evil: Essays on Extreme Phenomena* 106.
- ¹² Michel Foucault, *The History of Sexuality* 44-45.
- ¹³ See Julian Barnes, *Flaubert's Parrot* 76-77. See also W. Eugene Davis, "Mr. Golding's Optical Delusion," *English Language Notes* 125-26.
- ¹⁴ Jacques Lacan, *Le Séminaire Livre IV: La relation d'objet* 17.
- ¹⁵ Philippe Julien, *Le retour à Freud de Jacques Lacan: L'application au miroir* 50-56.
- ¹⁶ Jacques Lacan, *Écrits: A selection* 21.
- ¹⁷ Jacques Lacan, "Zeitlich-Entwicklungsgeschichte," *The Seminars of Jacques Lacan: Book I Freud's Papers on Technique 1953-1954* 146-47.
- ¹⁸ See René Girard, *Violence and the Sacred* 146. See also René Girard, *Oedipus Unbound: Selected Writings on Rivalry and Desire* 96.
- ¹⁹ Golding himself was obsessed with a scene of adult lovemaking he witnessed from a tree in his childhood, to which he makes reference in his essay "The Ladder and the Tree" in *The Hot Gates* (171). Lok in *The Inheritors* is unwittingly excited at the scene of fierce lovemaking in which Tuami and Vivani are engaged. In *Pincher Martin*, Christopher Martin feels an uncontrollable lust for Mary after having witnessed the consummation of love between her and Nathaniel whose personal and moral superiority he admits to himself. Sammy in *Free Fall* fancies that Beatrice's womb has formerly been occupied by those who have more power than Sammy himself and that they try to drive him out of her especially when she is reluctant to comply with his desire. He is, however, all the more attracted to her for this refusal. The same holds true for his relationship with Taffy. Before their marriage, Taffy was loved and admired by Kenneth, their comrade who was more eloquent and tougher than Sammy in Y. C. L. parties. Sammy, knowing their relationship, forestalls in marrying her. Between Sammy and the women for whom he has a sexual fantasy there is always an intervention of a father figure who eclipses him in some respects. In *The Spire*, Dean Jocelin's accidental witnessing of the liaison between Roger Mason the master builder and Goody Pangall, Jocelin's beloved follower, results in Jocelin's masturbatory construction of a spire. When Oliver in *The Pyramid* happens to help pull out of the pond the two-seater, which reveals to him evidences of a spot of lovemaking between Evie and Robert who exists as a paternal figure for his strong frame and the Duke of Wellington's profile, Oliver begins to entangle himself deeply with Evie.
- ²⁰ Henri Bergson, *Time and Free Will* 104.
- ²¹ Gilles Deleuze, *La conception de la différence chez Bergson* 97.
- ²² The cyclical and reversible time in *Free Fall* reflects Sammy's struggle to emancipate

himself from subservience to linear, obsessional time and restore his free will in a recollected taste of potatoes. In *The Spire*, Jocelin is finally liberated from the burden of clock time in his deathbed: "Then he knew that the great revolution of his clock was accomplished [...]. Only the present knowledge was a kind of freedom so that his thoughts went trotting away like a horse unharnessed from the cart" (221). In "Envoy Extraordinary," the Emperor mentions the same kind of time-consciousness to Phanocles: "Or do you find as I do, that when you read a book you once liked, half the pleasure is evocation of the time when you first read it?" (173)

- ²³ The real is "the domain of whatever subsists outside symbolisation." It is "'the impossible' because it is impossible to imagine, impossible to integrate into the symbolic order, and impossible to attain in any way." It is "an unknowable *x*" like Kant's thing-in-itself. See Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* 159-61. See also John Lechte and Mary Zournazi, Eds., *The Kristeva Critical Reader* 217.

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