

A Significance of Golding's Minor Novel *The Scorpion God*

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Golding's *The Scorpion God* is regarded as a minor novel or a miscellany of contes, and has never been seriously discussed. Despite its lack of a dynamic spectacle and creative imagination, it still retains an echo of his major works, both in the theme and characterisation. The three novellas included in one volume entitled *The Scorpion God* reveal Golding's main idea more concretely than any other major work that puts emphasis not so much on the theme but rather on the technique and contrivance to convey it. Not that these three novellas have no artistic devices for the reader to enjoy.

The first novella "The Scorpion God," which is also a title of a volume, has its setting in Ancient Egypt that gives an exotic impression on us. There appear a few characters, but each of them brings his or her personality into full play. Certainly, Golding, something of an Egyptologist, is well acquainted with the manners and customs of Ancient Egypt and feels great interest in them, yet their rituals intrinsic to theocracy are extremely cruel and absurd. On the other hand, a courtjester named Liar, who revolts against the regime by making love with Pretty Flower the King's daughter, is appealing and attractive in his rationalistic way of thinking, as compared with Great House who is obliged to follow the traditional custom. The Great House must run round a course and complete the race every seven years to save people from drought. He is, however, exhausted and tripped down by the stick

of a blind man who endeavours to inform Great House that the Prince is going blind. The blind man's intention is misunderstood and distorted, with the result that he is sent by the Princess Pretty Flower to the pit for his double crime of ominous words about the Prince and of having tripped accidentally Great House with his stick. Great House, who fails to finish the race, is supposed to lose the power to save people from disaster. Furthermore, he is too drunk to do his duty—to make incestuous love with his daughter Pretty Flower, which is a traditional ritual before a marriage between a brother [the Prince] and a sister [Pretty Flower] in the court of Ancient Egypt. Because of his two failures the Great House must die and seize eternal life, which means that he is ritualistically killed and made into a mummy by taking poison. This custom was actually alive in primitive times in ancient Egypt.¹ All the rituals are at the Head Man's command. It is not the Great House so much as the Head man, whose model is presumed to be Herodotus's High Priest,² that wields a strong power based on religious rituals in the court.

Liar is the first to firmly stand against these rituals. He intervenes with the incestuous relation of the royal marriage, and particularly objects to the irrational ritual of the enforced mummy, saying “‘Poison is cruel. You may say it doesn't hurt but how do you know? Come now, have you ever been poisoned?’”³ It is natural that Liar should encourage Great House to finish running and to make incestuous love with Pretty Flower in order to save himself from this cruel custom that can bring death not only to Great House but also to Liar himself who must accompany him to the tomb. It is against the ridiculous and cruel rituals and those who cling to them that Liar violently revolts. His intention is quite reasonable thus far.

As for Pretty Flower, she always feels uncomfortable with the incest-

tuous relations with kinsfolk in the royal family. Besides, she is averse to the idea of marrying her brother only eleven years old, almost ten years her junior. She is not yet able to develop her personality to the full, nor does she join the symbolic world, as is known by her narcissistic rapture before a life-size mirror. She loses herself in a specular image, and cannot keep the least distance from it. This state of mind is characteristic of what Jacques Lacan terms "the mirror stage," in which an infant and his or her mother reduplicate each other in the mirror and both are lost in the reflections.⁴ The mirror stage is sooner or later overcome by those who gain access to the symbolic world where they can clearly distinguish themselves from their specular image. This process of emancipation is effected by Lacan's "the Name-of-the-Father," which is not necessarily a real father but the symbolic father who is accepted by the child as a father or a father figure and whose position and speech are recognised by the mother.⁵ For Pretty Flower the Name-of-the-Father is virtually absent simply because she is obliged to play the role of Great House's Lady; to take the place of her mother. Moreover, her mother's identity is too obscure to recognise the Great House's position and speech. This is why Pretty Flower stays at the mirror stage and cannot find a way out.

The absurd ritual of the court contributes to the eye disease suffered by the Prince who is never allowed to blink during the practice of the godpose under the supervision of the Head Man. The most terrible device of this regime culminates in the pit, where any supposed traitor is dumped together with refuse and cast-offs. The blind man in the pit could be compared to a sow mangled and eviscerated in *Lord of the Flies*. Just as its entrails and skewered head swarm with flies, so does the blind man: "His mouth was open and his tongue showed where

the flies did not cover it”(45). Liar is also thrown into this pit, for the Head Man decides that the continuous rise of the water of the river should be caused by Liar’s affair with the Princess. He cross-examines her conduct with an abusive use of his authority to the point of infringement of her privacy. The more inquisitive he is about her affair, the more enamoured he seems to be with her. Religious authority cannot discipline the love affair but encourages its obscenity.⁶ Here the ritualistic and irrational law is invaded by its excluded residual.

However, Liar’s calculated reasoning goes to excess. He tries to climb out of the pit by using the blind man’s stick. When it breaks, he stands on the shoulders of the blind man, who falls down again. Furthermore, he empties the bowl to the last drop of what water is left without any idea of sharing it with a blind man who is dying of thirst. The blind man is doubly jettisoned, first by Pretty Flower, second by Liar. Even though Liar revolts against the regime and seeks to emancipate Pretty Flower from the suffocating ambience of irrational rituals, he is unable to free himself from his rationalistic view which wards off abjection and establishes his own social order. So long as he excludes defilement, his newly-established regime will threaten to collapse; just as the old theocratic regime falls down because of its much more despotic exclusiveness based on the ritual that has thrown anyone into a pit who is of a different opinion, however slightly, from that of the others. According to Julia Kristeva, violence that is confined within sacrificial rituals in order to ward off abjection and establish social order can “filter into the symbolic order and explode, transforming or shattering it.”⁷ Kristeva further observes that the defilement jettisoned from the symbolic system escapes the social rationality, the logical order on which a society is based.⁸ Whether the regime be ritualistic or rationalistic, it cannot gain stability

or freedom provided it excludes any member of the group either as a human sacrifice or as a mere defilement. A sacrifice or a defilement excluded from the symbolic system is what Kristeva terms "the semiotic," which consists of symbol-dissolving elements. Yet, the symbolic and the semiotic are originally inseparable within any signifying process, where there is a dialectic between the two modalities.⁹ In this dialectic of signification, the symbolic is always already dissolved by the semiotic, while the semiotic is always already reorganised into the new symbolic. Any signifier has therefore "the purely differential character."¹⁰ In other words, in the symbolic order, every element is heterogeneous to one another. Should any heterogeneous element be excluded, the symbolic order will collapse. From Lacanian points of view, the symbolic assumes the paternal function while the semiotic the function of "the pre-oedipal maternal."¹¹ Kristeva also refers to the semiotic as "the semiotic *chora*," which means the primordial womb "not yet unified in an ordered whole."¹² When a subject wards off the semiotic as abjection or defilements, the semiotic will dissolve the subject in the flood of amniotic fluid without ever emancipating it from the maternal. Even though Liar asserts that the annual flood of the Nile will surely be overcome by using the wit to climb the cliffs, the new regime on which this scorpion Pharaoh is supposed to found Egypt¹³ might well be threatened by the same flood as suffered by the old regime.

In "Clonk Clonk," which depicts the world of the prehistoric African tribe probably living "somewhere in modern Tanzania, high up in the mountain,"¹⁴ the fundamental differentiation, whether sexual or social, is ambiguous in the community of the Leopard Men as well as of the Bee Women. Although heterosexual relationships exist between the two communities, there can also be seen homosexuality and lesbianism.

In short, both communities have a bisexual propensity.¹⁵ In the text are used the phrases denoting undifferentiation or homogeneity inherent in the community of the Leopard Men, the hunters: "The Leopard Men swung as one, staring into the tall grass of the plain"(77), "So alike were they, that they might have shared one face between them, a face proud, fearful and glad"(85). What could be dangerous in such a homogeneous society is its violent exclusion of anyone at any time as a victim even though there were no specific reason for it.¹⁶ The victim of the community of the Leopard Men is Chimp whose ankle suffers from a thick callous of skin on the bone that sounds clonk. He is derogatorily renamed by the comrades after his characteristic behaviour; Charging Elephant, Charging Elephant Fell On His Face In Front Of An Antelope, and Chimp. They throw stones of the bolas at him, laughing and jeering. He is thus completely expelled from the community.

Peaceful as the world of women and children may appear, homogeneity and violence pervade the community. When Chimp, after having been expelled from his society, wanders into the Place of Women, he is sexually devoured by a pack of orgiastic women under a full moon. The Place turns out to be even more cruel when a newborn baby is doomed to go down the river because of its weakness and a probable burden on the tribespeople.¹⁷ Whether the baby should be kept alive or be drowned depends entirely on the decision of Palm the Head Woman or Namer of Women: "I understand. You should have gone down the river. But it is very difficult to tell, in these cases where the foot is not turned right over at birth..."(108). Chimp's expulsion from his community is traceable to this cruel custom indigenous to the Place of Women. In the Place of Women, the specular image is unstable; its integration is always threatened with disintegration. Palm has a keen sensitivity to the pecu-

liar nature of the world of women and children. While watching the moon fall into the water, dance, break up, reform, and break again, she hears other women's hysteric giggles and screams. The unstable specular image, linked with a hysteric cry of the women, breeds inquietude in her mind. She feels the unease that is "wide, deep, ungraspable as water"(71). The disintegration of the specular image is, as Lacan notes, experienced by those who, during the mirror stage, see the image as a whole and at the same time, due to their lack of coordination, perceive it as divided and fragmented.¹⁸ Among the women Palm is the first to "think like a man" and appreciate the procreation by heterosexuality so as to create symbolic order in the imaginary world. It is Palm who initiates Chimp in heterosexuality and gets herself a chance of pregnancy. She thus sends him back to his society as her Leopard Man, neither as a mere object of his comrades' homoerotic desire nor their scapegoat. Chimp is accepted as a full-fledged hunter and reintegrated with the Leopard Men. It is obvious that Chimp has not attained the symbolic order before his union with Palm. When he is captured by women, he has such an illusion of "vagina dentata"¹⁹ as does a subject who fails to develop into a symbolic world due to the lack of the Name-of-the-Father that will symbolically castrate the subject, that is, keep the subject from being engulfed in the mother's womb. If this symbolic castration is such as to be rejected by the subject, a father or a father figure is not qualified for the Name-of-the-Father but executes a mere prohibition or threat that deprives abruptly the subject of the most significant satisfactions provided by a mother or a mother figure. She becomes inaccessible to the subject and therefore idealised, and at the same time assumes a whore image since she actually has made love with the subject's father or father figure. This whore image is accompanied

by the illusion of “vagina dentata” which eats off a phallus.²⁰ Such an illusion of castration occurs in the mind of those who stay at the mirror stage, where a specular image is disintegrated in a state of the “fragmented body.”²¹ The memory of this fragmented body “manifests itself in ‘images of castration’ which haunt the human imagination.”²² Chimp finally overcomes this illusion of castration and Palm entertains an idea of outgrowing the cruel custom of infanticide when she sexually involves herself with him and at the same time sends him back to the community of the Leopard Men. Feeling much relieved that he was not sent down the water, she soothes him: “You mustn’t be frightened! You didn’t go down the river! See—the river is there and you are here!”(108) With a maternal loving care, she heals his traumatized heart: “Then her arms were round him and he was sobbing against her shoulder. Her hands caressed his back. ‘There, there!’ she said, ‘there, there, there—’ And all the time, her own shoulders shook. Presently his sobs died away. She took his smudgy chin in her hands and lifted it”(108). On the other hand, she dares to keep a certain distance from him by forcing him back to his community: “‘Haven’t I trouble enough? Go! Jump in the river—then wade along and up through the woods—’”(112) She plays the role of both the maternal love and of the Name-of-the-Father, and in this sense the world of these primitive peoples is a matrilineal society. Women “initiate sex, make and drink alcohol, provide the staple diet of ‘fish, eggs, roots, honey, leaves and buds,’ bear and bring up the children and care for the old.”²³ Men are regarded as children and their hunting is a kind of game rather than a vital necessity because the women provide nutritious food.²⁴

As Kristeva argues in *Tales of Love*, a prehistoric father has no sexual difference, and is the same as “both parents.” The “father in

prehistory," whom Kristeva calls "Imaginary Father,"²⁵ precedes not only the Name-of-the-Father, the Symbolic, but also the mirror stage. Out of the Imaginary Father emerges the mirror stage, then the Name-of-the-Father. Kristeva goes on to say that during treatment by a psychoanalyst a transference works in the direction of the Imaginary Father.²⁶ The analyst is in a maternal position and at the same time in a paternal position, both positions being "intermingled and severed, infinitely and without end."²⁷ Here the maternal means "gratifying needs," while the paternal "the differentiation, distance, and prohibition."²⁸ In Chimp's case, transference occurs in such a way that Palm is at once his mother and his father. By virtue of this transference, he develops through the mirror stage to the symbolic order. In Freud's interpretation, the water is the amniotic fluid.²⁹ Then, drowning a handicapped newborn baby in the river would imply engulfing and suffocating the baby in the mother's womb instead of detaching it from there. Palm's wish to think like a man suggests nothing other than her wish to liberate the baby from the water in which it has lived, as is symbolically revealed in her determinate instruction that Chimp should "jump in the river" and "wade along and up through the woods."

In the social structure of this prehistoric tribe there are to be found none comparable to the Oedipal father who coercively puts an end to the Oedipus complex by frustrating the child's desire for the mother. Certainly, the Elder of Elders exists, but he exerts no power other than the hunting leadership. He has a stern face, but yawns a "huge yawn"(77). In contrast with the father of the primal horde, who appropriates all the females and inflicts castration upon his sons, as discussed by Freud in *The Origins of Religion*, the Elder of Elders allows the youth to make love with women without himself monopolising them. In the case of the

primal father, Freud argues, after his sons having murdered and devoured him, they don't arrogate his women but renounce them out of the remorse for their deed, and re-establish the paternal authority which strictly prohibits incest by threatening to castrate children. This autocratic father is the origin of the superego.³⁰ In this sense, the Elder of Elders is alien to the superego structure. According to Lacan, however, the superego is an "‘obscene, ferocious Figure’ which imposes ‘a senseless, destructive, purely oppressive, almost always anti-legal morality’ on the neurotic subject." It easily connects with sadism/masochism.³¹ Whereas Freud does not necessarily make any systematic distinction between the superego and the ego-ideal, Lacan does this by defining the latter as "an internalised plan of the law" that sublimates sexual desire for the mother and "provides the coordinates which enable the subject to take up a sexual position as a man or woman," although the father plays the dual role. Thus, the ego-ideal is "the guide governing the subject's position in the symbolic order,"³² while the law of the superego, though essentially located in the symbolic order, has a "‘senseless, blind character, of pure imperativeness and simple tyranny,’" and is therefore "‘at one and the same time the law and its destruction.’"³³ Thus, the superego fills the gaps in the symbolic with "an imaginary substitute that distorts the law."³⁴ In short, the superego may apparently reinforce a symbolic structure, but it actually makes the subject regress to the imaginary, that is, to the mirror stage. Since Kristeva holds that the Imaginary Father is a prerequisite for the ego-ideal,³⁵ not for the superego, it is Palm the Head Woman who provides the community with the symbolic order and the sexual or social differentiation where the Elder of Elders is not likely to fulfill the function of the Name-of-the-Father. It is through the mother that the Imaginary Father is given to the infants because the code

of her absence or rejection in her very presence no doubt represents the paternal function.³⁶ Kristeva derives this notion from R. Spitz's idea of "the optimal frustration (*la frustration optimale*)" that the mother demands of the infants, or from D. W. Winnicott's idea of "the good-enough mother (*la suffisamment bonne mère*)" who gratifies fully the infants' needs and at the same time gradually frustrates their needs.³⁷ This paternal function inherent in the mother thus links the infants to the Name-of-the-father. Palm successfully does this for Chimp. In the Imaginary Father, or in the ego-ideal, the symbolic and the semiotic keep an exquisite balance. Especially in an artistic practice, the semiotic is so active that the symbolic would collapse were it not for the subtle equilibrium and sublimation between the two in the ever-renewed symbolic order. The simple verse at the beginning of this story—"Song before speech/Verse before prose/Flute before blowpipe/Lyre before bow"(63)—underscores the artistic elements which keep more effectively the society from disintegrating than would the hunting that appears to strengthen the solidarity of the members. When Chimp is being expelled from the male community, what occurs to him first is the memory of his comrades as well as Chimp himself playing on the musical instrument and singing convivially, not the memory of their going hunting with arms: "He saw Furious Lion beat at his little drum, he watched Stooping Eagle strum his three-stringed bow. He saw Chimp there too, happily tootling away on his bone flute....They were all singing and clapping, bawling the song of the Sky Woman in triumph — (96)

Similarly, in *Lord of the Flies* it is not the hunting of a pig but the artistic pattern of a conch and its sound that first attract and summon a pack of boys marooned on an uninhabited island. The spiral pattern of the conch stands for the very sublimational process of the signification

that is made by the interaction between the symbolic and the semiotic.³⁸ Disorder and corruption of the community become more conspicuous as the charm of a conch gives way to that of a hunting. The community virtually breaks down when the conch shatters to pieces.

Another factor with respect to the music in Chimp's memory is the effect of the semiotic element upon the time structure in the narrative. Only by the memory of the music do the past and the present in the narrative "melt into and permeate one another, without precise outline,"³⁹ as Bergson observes in *Time and Free Will* regarding his concept of "pure duration (*la durée pure*)," which lays the foundation of "stream of consciousness." Our free will (freedom), Bergson argues, makes us perceive the pure duration whereas in a state of the loss of freedom each moment of time spreads out linearly in space.⁴⁰ Kristeva refers approximately to the same effect: "This sort of time [as planning, as teleology, as linear and prospective development—the time of departure, of transport and arrival, that is, the time of history] is...maintained through its outer limit—death. A psychoanalyst would call it obsessional time, for the very structure of the slave can be found within the mastery of this time".⁴¹ The semiotic element in music actively dissolves the symbolic to help create the ever-renewed symbolic order in which we are free from the "structure of the slave," that is, from the superego structure. This theme reappears in "Envoy Extraordinary," the last of the three novellas in *The Scorpion God*.

"Envoy Extraordinary" was originally published in a collection *Sometime, Never: Three Tales of Imagination* in 1956, then was dramatized as a play entitled *The Brass Butterfly* and first performed at the New Theatre, Oxford in 1958. The original form and title are preserved in *The Scorpion God* (1971).⁴² The plot is rather simple. The Roman

Emperor named Caesar,⁴³ who has retired to a villa in Capri for his old age, is visited by Phanocles, a Greek inventor. Phanocles proffers three inventions to the Emperor; a pressure cooker, an explosive launcher, and a steam ship. The Emperor is interested in nothing but the pressure cooker, but Phanocles is allowed by the Emperor to transform an old galley into a high-powered warship *Amphitrite*, which happens to mangle the fleet of Postumus the heir designate who makes coup attempts to overthrow the Emperor and his illegitimate grandson Mamillius. *Amphitrite* herself sinks, caught by the flames due to the rebel of the slaves who are afraid of being replaced by a steam engine. Having lost his ships, the impatient Postumus uses Phanocles' missile to attack the villa, but he is killed on the spot by the explosion of the projectile because a safety device named "brass butterfly" has been removed by Phanocles' sister Euphrosyne. Mamillius, who has been fascinated with Euphrosyne since their first meeting, asks for her hand, which is finally given him. Phanocles further suggests to the Emperor his invention of the printing press, but the Emperor, fearing a probable flood of information, refuses this offer and sends Phanocles to China as envoy extraordinary on a slow boat in order to deliberately defer the invention.

Behind this simple plot can be detected intricate designs analogous to the previous two novellas. At first sight, Phanocles' scientific rationalism conflicts with the Emperor's irrational and primitive belief in old gods, but this dichotomy is not really the case. Throughout the story, songs and music are heard as if they were delicately woven into the plot. Mamillius consistently endeavours to compose the poems on love for Euphrosyne. These artistic elements must necessarily be taken into account if we are to get at the bottom of the seeming conflict between science and religion in Golding's fiction. The real conflict lies between

law, whether scientific or religious, and its residual. So long as Phanocles and the Emperor stick to their own law, they can never obtain freedom, for the excluded residual or the semiotic in some form or other rebels against the law or the symbolic. As for the slaves, they are forced to row warships when a wind fails, and are beaten when they are tired, and if they become so tired that beating is useless, they are thrown overboard (133). This is the Emperor's law (Law). On the other hand, Phanocles' scientific law, contrary to his intention of emancipating slaves from forced labour, eradicates their social function. In short, the slaves are doubly rejected by the Emperor's Law based on old gods and by Phanocles' law based on scientific rationalism. It is only natural that they should revolt against the law, whether rational or irrational. The residual element, that is, the semiotic is activated by an artistic practice in such a way as to vehemently dissolve law or the symbolic. Songs, music, and poems, which form the environment, as it were, of the Emperor and Mamillius, are effective enough to emancipate them from subservience to the law of old gods and of science. Freedom thus acquired is able to relieve us of the slavery to the linear time toward death.

A pressure cooker, the only invention the Emperor adopts from Phanocles, appeals to the Emperor not because it can technologically improve the cooking but because it can "make the past live again,"⁴⁴ or awake precious memories of his first trout. The Emperor perceives what might be called Bergson's *durée pure*: "It comes back to me. I am lying on a rock that is only just as big as my body. The cliffs rise about me, the river runs by me and the water is dark for all the sun...I touch a miracle of present actuality, I stroke—I am fiercely, passionately alive—a moment more and the exultation of my heart will burst in a fury of

movement....I stroke slowly as a drifting weed. She lies there in the darkness, undulating, stemming the flow of water. Now—! A convulsion of two bodies, sense of terror, of rape—she flies in the air and I grab with lion's claws. She is out, she is mine—”(175) Here the different moments of time “melt into and permeate one another, without precise outline.”⁴⁵ He mentions the same kind of sensation 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) Just in the same way as Sammy Mountjoy refers to the two modes of time at the beginning of *Free Fall*,⁴⁶ the Emperor relates them to Phanocles, though the latter cannot or will not understand: “‘Think, Phanocles! If you can restore to me not the gratification of an appetite, but a single precious memory! How else but by the enlargements of anticipation and memory does our human instant differ from the mindless movement of nature's clock?’”(174) This “mindless movement of nature's clock” is what Kristeva calls “obsessional time” of “linear and prospective development,” what Bergson refers to as the time spreading out linearly in space, or what Sammy Mountjoy regards as that laid out in straight line “from the first hiccup to the last gasp.”⁴⁷

Emancipation of slaves presupposes that both the Emperor and Phanocles should emancipate themselves from “the structure of the slave” which traps them in the mastery of time due to the law, be it rational or irrational, to which they cling while suppressing by force its residual.

NOTES

- 1 Don Crompton, *A View from the Spire: William Golding's Later*

- Novels* (Oxford: Basil Blackwell, 1985) 77-78.
- 2 Crompton 78.
 - 3 William Golding, *The Scorpion God: Three Short Novels* (London: Faber, 1973) 57. All further citations and references given in the text are to this edition.
 - 4 Anika Lemaire, *Jacques Lacan*, trans. David Macey (London: Routledge & Kegan Paul, 1977) 60.
 - 5 Lemaire 83.
 - 6 Michel Foucault, *The History of Sexuality*, trans. Robert Hurley (Harmondsworth: Penguin, 1990) 44-45.
 - 7 Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia UP, 1984) 78-79.
 - 8 Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia UP, 1982) 65.
 - 9 *Revolution in Poetic Language* 24.
 - 10 Gilbert Chaitin, *Rhetoric and Culture in Lacan* (Cambridge: Cambridge UP, 1996) 36.
 - 11 Chaitin 248.
 - 12 *Revolution in Poetic Language* 26.
 - 13 James R. Baker and William Golding, "The Scorpion God: Sending Up the Idea of History," *Critical Essays on William Golding*, ed. James R. Baker (Boston: G. K. Hall, 1988) 112.
 - 14 Peter O. Stummer, "Man's Beastliness to Man: The Novels of William Golding," *Essays on the Contemporary British Novel*, ed. Nedwig Bock and Albert Wertheim (Munich: Max Hueber, 1986) 84.
 - 15 Peter O. Stummer 84.
 - 16 René Girard, *The Scapegoat*, trans. Yvonne Freccero (Baltimore: Johns Hopkins UP, 1986) 86.

- 17 Crompton 89. See also Philip Redpath, *William Golding: A Structural Reading of His Fiction* (London: Vision, 1986) 116.
- 18 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London: Routledge, 1996) 67.
- 19 Virginia Tiger, *William Golding: The Dark Fields of Discovery* (London: Marion Boyars, 1974) 226. See also Peter O. Stummer 85.
- 20 Pierre Kaufmann, *L'apport freudien: Éléments pour une encyclopédie de la psychanalyse* (Paris: Bordas, 1993) 320-21.
- 21 Jacques Lacan, *Écrits: A Selection*, trans. Alan Sheridan (London: Routledge, 1977; rpt. 2001) 13.
- 22 Evans 67. See also *Écrits* 13.
- 23 Crompton 86-87.
- 24 Crompton 87.
- 25 Julia Kristeva, *Tales of Love*, trans. Leon S. Roudiez (New York: Columbia UP, 1987) 26.
- 26 *Tales of Love* 27.
- 27 *Tales of Love* 29
- 28 *Tales of Love* 29
- 29 Sigmund Freud, *The Origins of Religion*, trans. James Strachey (Harmondsworth: Penguin, 1985; rpt. 1990) 248.
- 30 Freud 367-82.
- 31 Evans 201.
- 32 Evans 52.
- 33 Evans 200.
- 34 Evans 201.
- 35 *Tales of Love* 310.
- 36 Julia Kristeva, *Polylogue* (Paris: Seuil, 1977) 480.
- 37 *Polylogue* 480.

- 38 For the spiral pattern of signification, see Lemaire 15.
- 39 Henri Bergson, *Time and Free Will*, trans. F. L. Pogson (New York: Harper, 1960) 104.
- 40 Bergson 238-39.
- 41 Julia Kristeva, *New Maladies of the Soul*, trans. Ross Guberman (New York: Columbia UP, 1995) 205-06.
- 42 Lawrence S. Friedman, *William Golding* (New York: Continuum, 1993) 119. See also Kevin McCarron, *William Golding* (Plymouth: Northcote House, 1994) 25-26.
- 43 According to Bernard F. Dick, this Emperor is “fictitious, but suggests something of a cross between Trajan and Marcus Aurelius.” See Bernard F. Dick, *William Golding* (Boston: Twayne, 1987) 92.
- 44 Redpath 111.
- 45 Bergson 104.
- 46 Sammy Mountjoy notes: “For time is not to be laid out endlessly like a row 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.” See William Golding, *Free Fall* (London: Faber, 1959) 6.
- 47 *Free Fall* 6.

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