

## The Black Hole in the Environment: Violence and Self-Sacrifice in William Golding's *Darkness Visible*

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*Darkness Visible* has been discussed in terms of the keen contrast between the sacred and evil, represented by Matty and Sophy respectively. In fact, Matty's self-sacrificial conduct, which is apparently sacred, has the same destructive quality as Sophy's violent behaviour. To prove this, I begin by focusing on the recurring theme of duality or binary opposition scattered throughout the novel. Then, I describe the dangerous aspects of the psychological phenomenon characterised by the duality or binary opposition, and point out that the lack of a third term leads to anti-symbolism and destructive impulse, which are represented with the metaphor of a black hole in the story. Finally, I suggest that the anti-symbolic mentality brings about environmental destruction and self-destruction.

The beginning of the story describes an area physically devastated by war as follows: 'Among the walled-off rectangles of water, the warehouses, railway lines and travelling cranes, were two streets of mean houses with two pubs and two shops among them'.<sup>1</sup> This representation foreshadows the theme of bringing duality and destructiveness into close connection with each other. In addition to the duality of the story's physical setting, the duality of both Matty and the Stanhope twins is evident. Matty emerges from the flames of the London Blitz, having been severely burned on the left side of his body. He survives miraculously, but even after skin graft surgery, horrific scars remain. These

scars create a constant ordeal throughout Matty's life. The duality of Matty's face, scarred on one side and unscarred on the other, is one instance of binary opposition that appears in the novel. The Stanhope twins Toni and Sophy also represent the theme of binary opposition. Toni and Sophy are the main characters in the novel who, in contrast to Matty, are blessed with incomparable beauty as well as intelligence. However, although their outward appearance is identical, their personalities are opposite. While Toni, the elder sister, is engrossed in abstract and metaphysical idealism, Sophy is fascinated with physical and carnal pleasures. Although Matty's world implies that all the dualities will be dialectically sublimated and will converge, this turns out not to be the case. Nor does sublimation occur in the world of the two sisters.

Further examples suggest that love and antagonism underlie the duality: Matty repels his scars, and yet is arrested by them. While Sophy abhors Toni, she is somehow driven towards her. Moreover, Sophy is frightened by and, at the same time, attracted to the dark tunnel in the back of her head (p. 134). Even the hospital nurse, who has a dual relationship with the infant Matty as if she were his mother, feels that her attitudes towards him take on the characteristic of love and antagonism when she finds herself holding him with his undamaged face against her breast. She knows she holds him this way because the left side of his face cannot bear the contact, but she also has a private perception that one person inside her embraces him with loving care, while another one avoids his weird scars, and that Matty sees through her two conflicting attitudes towards him (pp. 18-19). This simultaneous emergence of love and antagonism is not only due to his face but also due to the peculiarity of any kind of dual relationship between one and all the others. His two-tone face, which evokes love and antagonism at the same time, is not

so much a fact as a primal metaphor for the duality. The peculiarity of the duality or binary opposition in *Darkness Visible* is found in Golding's other novels.<sup>2</sup>

Matty comes to realise the existence of a third term, which intervenes in his dual relationship with others, for the first time when he peeks through the window of a bookshop, and sees pure light in a crystal ball on display. The light disappears when he is allured by a girl and the artificials, or when he deliberately avoids them (pp. 48–49). It shines only when Matty stands at a certain distance from them. This distance is indispensable for the relationship to assume its symbolic value.<sup>3</sup> Throughout the remainder of Matty's life, the light remains significant. It plays the role of a third term that intervenes in his dual relationship with all the others around him.

In addition, Mr Hanrahan's purpose-built mirror has the function of a third term in that it liberates the subject from the narcissistic dual relationship with its self-image as reflected in an ordinary mirror. Hanrahan's mirror is constructed to emphasise his physical defects. Thus, Hanrahan disciplines himself to overcome his sinful pride by making the ill balance of his body even more conspicuous. However, Matty hardly makes out what the manager means, or hardly bears to look squarely at the left side of his own face. He cannot endure the curious eyes of the manager's seven daughters, and dashes out of the house.

When he wanders around the outback of Australia, he meets an Aborigine, Harry Bummer, who is notorious for his outrageous behaviour. Matty introduces himself by showing Harry the Bible and flinging himself on the ground as if he wished to be crucified on the sign of the cross he has scuffed in the sand. Thereupon, Harry leaps into the air, lands on Matty's outstretched arms and stabs a spear into Matty's palm. Further-

more, he lands with both feet on Matty's groin. It seems that Matty has foreseen and desired Harry's reaction that results in injury to his groin. Thus Matty fulfils a quotation given before the incident: '*Some have made themselves eunuchs for the sake of the kingdom of God*' (p.61). This quotation is based on Matthew 19:12: 'For while some are incapable of marriage because they were born so, or were made so by men, there are others who have themselves renounced marriage for the sake of the kingdom of Heaven'. In short, Matty, here as elsewhere, cannot understand the symbolism of the Bible. He understands the signifier 'eunuchs' in the literal sense outside its symbolic dimension.<sup>4</sup> It is only natural that Matty's 'literal-mindedness' (p.29) should be interpreted as 'anti-symbolic'.<sup>5</sup> Immediately after he is cured of his injuries, he proceeds to act out the Scriptures of Christ, St John, and Ezekiel quite literally, until he gets into trouble with the police.

In his first act of his literalism he puts a curse on Henderson, to whom Pedigree gives private lessons. Henderson then commits suicide by throwing himself from a fire escape, and, by pure accident, falls on Matty's gym shoe, which he has thrown from the window in the literal enactment of Jehovah's curse: 'I fling my shoes at Edom' (Psalms 60:8, 108:9). Matty's literalism manifests itself again when he undergoes the ritualistic experience of walking through a bog in darkness. As is easily surmised, this experience proves to be the literal enactment of the Scripture: 'But if a man is a cause of stumbling to one of these little ones who have faith in me, it would be better for him to have a millstone hung round his neck and be drowned in the depths of the sea' (Matthew 18:6). Matty interprets 'one of these little ones' as Henderson, whom his curse has driven to death. He experiences guilt regarding the incident, especially given that he had longed for a friendship with Henderson in his

school days. After placing chains and wheels on his body to ensure that he will not rise to the surface, Matty walks into the unknown depth of half water and half mud, holding a lamp high above his head. For the space of a yard, he is completely submerged except for his arm and hand, which is holding up the lamp. Then, he gradually rises as he approaches the other side of the bog; the lamp is never extinguished as he crosses. On the bank of the bog, he heaves the lamp 'four times at four points of the compass, as if he were making the sign of the cross', which implies the biblical significance of his enactment.<sup>6</sup>

However, this ritual exceeds the mere literal enactment of the Scripture. When he immerses himself in the water by lighting up the bog, the weirdness of the bog turns out to be vegetables and animal decay, numerous frogs, phosphorescent fungi, flames from marsh gas, plants living on insects, a huge lizard, leeches, and the like. With the aid of the lighted lamp, he clarifies such detestable components as would otherwise be discarded from his symbolic world. While the weirdness of the bog threatens to destroy the symbolic world, the light has the function of leading Matty to symbolise the weirdness as much as possible. Now that he is able to symbolise the components of the bog by lighting it up, he neither avoids the deepest part of the bog, nor is he arrested by it. The moment he reaches the deepest point, he lifts his head and swallows a breath of air. Thus, he somehow keeps himself just a short distance away from death at the darkest point. The light of the lamp, which plays the role of a third term that intervenes in the dual relationship between Matty and the weirdness of the bog, introduces him to the symbolic world, like the pure light in the crystal ball. Through his experience of the bog, Matty acquires an objectifying viewpoint from which he can shed a light upon his weird scars, as upon the bog, and look squarely at it, just as Mr

Hanrahan does. Matty now moves more easily among women without being too conscious of their gaze at his keloid.

Virginia Tiger observes that a third term is suggested by the number three. For example, Matty presses the starter of his car three times at the end of the ritual. When he is leaving Australia soon after this experience, he lifts his feet and shakes off the dust three times before boarding the ship.<sup>7</sup> The text contains further hints of a third term which Matty is supposed to acquire. In addition to alluding to the above-mentioned instances, Tiger draws attention to the number three that questions ‘the reductiveness of binary frames’ (Tiger, p. 198). Tiger goes on to observe: ‘In Chapter Three, Matty receives his calling when he gazes into the skyring (sic) glass. Hanrahan’s house (with his seven daughters) has three walls. In Australia, Matty passes “three decaying houses”, “the low hump of three trees” [...]’ (ibid., p. 198). However, Tiger does not seem to find that Sophy has the same possibility of acquiring a third term. Whenever she hops on one leg by herself, ‘threeness’ gives her ‘calm pleasure’ because she regards the third step as the preliminary stage for her to hop without having any annoying contact with Toni:

Sophy could do the step and would have liked to do it for ever, one, two, three, hop, one, two, three, hop; calm pleasure in the way that threeness always brought the other leg for you to do a hop with, and for some reason, no Toni. (p. 106)

Sophy feels that every human relationship is an extension of her suffocating relationship with her sister: ‘And if belonging was like being twin with a lot of people out there the way Daddy had lived with aunts and the Bells with each other and the Goodchilds with each other and all the others [...]’

(p. 123). This means that if violence arises from her dual relationship with her sister, it will affect every other human relationship. It is no wonder that the relationship between Sophy and Toni causes them to join the international terrorist group. Although Sophy has the same opportunity as Matty does to acquire a third term, her attitude towards others brings about suffocation, or else the impulse to destroy both others and herself. She fails to grasp the hint of a third term that provides her with an objectifying eye.

In favour of triadic schemes, Lacan rejects all dualistic schemes of thought as the imaginary: '[A]ll two-sided relationships are always stamped with the style of the imaginary' (Lacan and Granoff, p. 274). The imaginary is 'the formation of the ego' in the mirror stage.<sup>8</sup> The mirror stage is one in which a child has a dual relationship with his or her own image in the mirror and in all the others as well.<sup>9</sup> This stage is not a one-time phenomenon in infants' development: it characterises every dual relationship they have thereafter.<sup>10</sup> Thus, they strain their specific human relationship, as Sophy does, to apply to all sorts of relationships there are in the world. The dual relationship is 'fundamentally narcissistic', and narcissism, which is a characteristic of the imaginary, is always accompanied by aggressivity (Evans, p. 82). In the mirror stage, in which the subject views 'its own image as whole' (Evans, p. 115), the image is still unstable and it easily collapses. The subject still lacks coordination, and this uncoordinated state is experienced as a fragmented body and leads to the psychotic destruction of others as well as of itself.<sup>11</sup> Destroying others in the dual relationship at the mirror stage is, therefore, nothing less than the destruction of the subject itself, that is, self-destruction, because both of them reflect each other as in a mirror. Thus, the subject's aggression towards others at the mirror stage is what Lacan

calls 'narcissistic suicidal aggression (*l'agression suicidaire narcissique*)'.<sup>12</sup> A third term acts as prevention against the possible violence arising from the dual relationship.<sup>13</sup>

In her childhood, Sophy, being made aggressive by the dual relationship with her sister, semiconsciously projects her aggressiveness outward and throws a large pebble at her outer world. It accidentally hits one of the dabchicks and kills it instantaneously. The incident remains fixed in her mind and eventually becomes the origin of her use of violence towards others. Her fixation with violence is such that she experiences an orgasm only when she jabs a penknife into her supposed husband's shoulder. Called upon by her sister to work with a terrorist group, Sophy privately enjoys a sadistic daydream in which she confines a kidnapped boy in an old barge and thrusts the point of her knife in his cock.

The images of duality continue to haunt her. Just before her sadistic daydream, she sees two-tone clouds and moonlight making the sides of the downs float and glimmer, and immediately after daydreaming, she finds herself staring into the two-tone face of Bill, who tells her that their plan to abduct the princeling has been frustrated: 'She stood, staring into his face that was pallid on one side and glowing on the other where a cloud burned in the sky' (p. 253). These images represent her doomed duality being projected on the outer world. Bound, once again, by the dual relationship with Toni in joining her group, Sophy's hatred towards her sister is further aggravated when she discovers that Gerry, her lover, has run away abroad with her sister after the collapse of their plan. The acts of violence that Sophy wished to have committed on the boy and now wishes to commit on Toni and Gerry are eventually directed at herself: 'She got up, heavily, and glanced across at the old barge where

there was no boy, no body. She slung her shoulder bag and wondered how much damage she had done her face (sic)' (p. 253). Thus, Sophy's violence against others results in the violence against herself.

The destructive nature of her relationships with all the others around her is reflected in her attitude towards the natural environment. For example, surrounded with wildflowers, insects, and birds, she regards the death of the dabchick as 'a slice of luck' (p. 109). She feels considerable pleasure as she contemplates a scrap of fluff carried down by the stream. Moreover, after killing the bird, she seems to be steeped in slight carnal pleasure as she stands 'among the meadowsweet with the tall buttercups brushing her thighs' (p. 109). She privately enjoys herself in allowing a black hole to pervade the symbolic world of splendid differentiation created by beautiful plants and creatures (p. 109).

On the other hand, she feels herself endlessly pulled into the hole amidst the symbolic world. She, therefore, experiences great fear of the image of a black hole. At the party to which Gerry takes Sophy, she screams and faints at 'a piece of paper with a blotch of ink on it' with which someone begins to play a game like a Rorschach test (pp. 157-58). The situation of Sophy being endlessly swallowed up by the black hole is described as endless 'running down' or 'entropy':

'I want to know about pebbles and the hissing in the transistor and the running down, running down, endless running down!' (pp. 155-56)

'You [Sophy], Mummy, Toni, me [Mr. Stanhope]—we're not the way people used to be. It's part of the whole running down'. 'Entropy' (p. 185).

The expression 'running down' is recurrently used to characterise Sophy's mind. It is obvious that she analogises the death drive with entropy.<sup>14</sup>

Freud observes that entropy is 'the force which, according to the Second Law of Thermodynamics, tends to make certain physical changes irreversible' (Freud, 'Recapitulations and Problems', p. 359n). Freud combines an energy theory based on thermodynamics with the tendency towards death.<sup>15</sup> According to Lacan, however, the death drive is not to be reduced to energetics. It is 'beyond the instinct to return to the state of equilibrium of the inanimate sphere'.<sup>16</sup> Although Freud analogises the death instinct to entropy, that is, the irreversible return to the terminal state of the equilibrium of the inanimate sphere, he adds that 'decisive external influences' oblige a living substance to 'make ever more complicated *détours* before reaching its aim of death'.<sup>17</sup> Freud, thus, puts forward the hypothesis that death instincts are, from the very beginning, associated with life instincts (*Beyond the Pleasure Principle*, p. 51). Lacan goes so far as to say that the death drive is 'a will to create from zero, a will to begin again' ('The death drive', p. 212), and elaborates further: 'The first symbol in which we recognize humanity in its vestigial traces is the sepulture, and the intermediary of death can be recognized in every relation in which man comes to the life of his history'.<sup>18</sup> Sophy is unaware that the death drive is, in fact, the origin of life and humanity, which Matty seems to recognise by intuition in his experience of the bog, though he fails to do so in the last experience he undergoes when the spirits visit him unexpectedly.

A seraph in a red robe and a cherub in a blue robe appear before him at night: 'The elder in the red robe with a crown and the elder with the blue robe and a coronet was (sic) waiting and greeted me kindly' (p. 238). These two spirits visit him several times, and then a white spirit

joins them as a third visitor. This third visitor obviously plays the role of a third term that stands between the two spirits: 'I saw their friend standing between them. He was dressed all in white and with the circle of the sun round his head' (p. 239). With regard to the colour of the two spirits, Gunnel Cleve observes that the red stands for 'divinity', and the blue stands for 'the fidelity of God'.<sup>19</sup> However, these colours mean more than that. According to Rudolf Steiner, for whom Golding has high regard in his book review in *The Spectator*,<sup>20</sup> an infinite space, which is far more living than the closed space, spreads out between red and blue.<sup>21</sup> The infinite breadth of the sunlight emanating from the white spirit functions to liberate Matty from the confinement in the narrow space occupied by the duality of the red and blue spirits. This light, like that of the crystal ball and Matty's lamp, suggests the existence of a third term.

However, even at this stage, Matty is still unaware of the function of the white light, and does not overcome his literalism. When he raises his eyes to the white spirit's face, a sword comes out of the spirit's mouth and strikes Matty so hard that he faints and falls forward (p. 239). Matty assumes that the white spirit is the angel that appears in Revelation 1:16: 'In his right hand he held seven stars, and out of his mouth came a sharp two-edged sword; and his face shone like the sun in full strength' or in Revelation 19:15: 'From his mouth there went a sharp sword with which to smite the nations'. Matty is lost in an hallucination wherein he feels that these biblical events have occurred in reality: the two spirits predict that he is to be a burnt offering in order to guard an intelligent child with the white spirit standing behind him. Matty is to be guided by the white spirit towards the white flame which is to burn him completely. Thus, his mental duality, represented by his half-scarred face, is supposed to be

sublimated by the white light.

Nevertheless, these signifiers, without relating themselves with the symbolic dimension, return as the real in his fantasy, which is proven by his subsequent behaviour. Matty happens to fill the tyre of his bike in a garage, where Bill, who is Gerry's friend, sets a time bomb in order to divert people's attention during the kidnapping of the child. The bomb goes off in due course and the petrol tank catches fire. The burning petrol reaches Matty, who then literally enacts his fantasy: he transforms himself into a mass of flames and chases Bill, who is carrying a bundle wrapped in a blanket. Matty and the monstrous fire come so close to Bill that the latter instantly drops the bundle. The kidnapped boy leaps out of it and runs away. After a while, Matty burns to death. It is doubtful whether his self-sacrifice can be valued as sacred, for this evaluation is predicated upon Matty's non-symbolic fantasy and Sebastian Pedigree's hallucination in his last moments. Moreover, no reference is ever made to Matty's sepulture that would posthumously symbolise his life and humanity.

Sebastian Pedigree goes through as many hardships as does Matty. He wanders around town as a notorious pederast. He is a typical scapegoat like Saint Sebastian, who is a target for the malady and 'brandished like the serpent of brass in front of the Hebrews'.<sup>22</sup> After losing his job as a teacher, Pedigree is ostracised by other citizens because of his pederastic sexuality. Women are eager to scratch out his eyes, much in the same way that the women who work for Hanrahan's sweet factory demand Matty's dismissal on the pretext that his appearance causes the cream to go sour.

As usual, Pedigree is sitting back on the bench in the park with a multi-coloured ball stained with his perverse desire to attract children,

when Matty, now clad in a golden light, suddenly appears before him. From this passage, it is assumed that Matty has been feeling a keen compunction towards Pedigree for his degradation, and visits him for the last time to do for him what he possibly can. In Pedigree's eyes, Matty's face is no longer two-tone but gold, and his figure shines like a golden peacock, which stands for resurrection.<sup>23</sup> The peacock eyes of great feathers around him are the symbol of eternity (ibid., p. 112). Because peacock feathers assume the colour of the rainbow, which appears at the final stage of alchemy (ibid., p. 112), it is implied that every duality, including his face, is ultimately sublimated. The dying Pedigree fancies that Matty grabs the ball from his hands and says '*Freedom*' in an act of superhuman speech (p. 265). However, it should be remembered that the author depicts the scene from inside Pedigree's skull. Matty's golden figure might be an hallucination caused by Pedigree's physiological condition of the heart attack from which he dies in the park.<sup>24</sup> If this is the case, Matty's two-tone face, which stands for his mental duality, is not cured. Besides, there is no telling whether Pedigree is saved by Matty, although he finally wishes for his help.

The mysticism to which Matty finally resorts resembles that which is described in the passage of *The Dark Night of the Soul*, for example. San Juan de la Cruz [Saint John of the Cross] compares spiritual purification to the process of wood being burned by fire:

Then it [material fire] proceeds to blacken, discolour, and disfigure it [the wood], until having gradually dried and seasoned it, it makes it glow with light, and expels from it all those ugly and obscure properties which at first opposed the action of the fire. And finally, as the fire gradually kindles the outer parts, and fills them with its

heat, it ends at last by transmuting it into itself and transfiguring it into its own essential beauty.<sup>25</sup>

Even if his mysticism bears some relevance to the passage mentioned above, Matty cannot understand the symbolic relationship between the image of fire (a signifier of purgation) and the purgation (the signified). The fire ceases to be a signifier and is transported into the real. He simply believes that he can transform his physical or spiritual ugliness into beauty by burning him, which shows that he is still ignorant of the symbolic significance.

In his experience of the bog, he barely returns from the non-symbolic spot to the symbolic world by a will to create from nothingness. In his last experience of the burnt offering, on the other hand, what appears to be his creation from zero is, in fact, the product of Pedigree's hallucination. Sophy appeals to violence against others and incurs self-destruction, while Matty disciplines himself to stop using it against those others. In this context, he deserves to be praised for his perseverance. However, his pent-up violence is eventually directed at himself, and he cannot avoid self-destruction. Trapped by the narcissistic duality, both Sophy and Matty are doomed to suicidal violence, having failed to convert the death drive into creative power.

It is therefore irrelevant to argue that Matty's role of the burnt offering elevates him to the level of a sacred being. The fire that burns him is, from an environmental viewpoint, no different from that caused by the Second World War, since in both cases he is burned by fire caused by a bomb. The argument of relating the fire from the time bomb to something sacred would also sacralise the fire from the air raid that caused Matty unbearable trauma throughout his life. It is this after-

effect and the resulting crude discrimination against him in society that made him accept the role of self-sacrifice. To presume that he has been a sacred being presents the danger of glorifying every process of the mental and physical violence hitherto inflicted upon him.<sup>26</sup> As a matter of fact, Matty is burned twice by fire, once in a disaster caused by the Second World War and again in that caused by international terrorism. The latter results in his death; he self-destructively allows himself to be engulfed by the black hole that his anti-symbolic mentality projects onto the symbolic world, which has been splendidly illuminated by the white light of the spirit equivalent to that of the crystal ball as well as of his lamp.

At least one of the characters seems to succeed in organising the death drive into the symbolic dimension. Sim Goodchild, who is an amateur philosopher, finds that vehicle noise, a fire engine's alarm bell or a jet or helicopter engine often disrupts the environmental calmness. This noise is the equivalent of a black hole within the symbolic world. In this sense, the noise represents the death drive and is regarded as the analogue of entropy. According to Michel Serres, background noise has 'entropic irreversibility' which 'pushes the system toward death at maximum speed' (Serres, p. 81). On the other hand, time becomes reversible and the background noise is eliminated if the noise of disorder is integrated and organised into the symbolic order (ibid., p. 81). Silence pervades the air only when Sim notices the symbolic world of differentiation made by the beauty and fresh scent of various plants and flowers.<sup>27</sup>

Throughout *Darkness Visible*, Golding uses the metaphor of black holes to represent anti-symbolism. Evidence on the meaning of his metaphor can be found outside this fiction, in Golding's other works. For example, the author remarks that in his childhood, he found a magic place

in a small recess among rocks on the seashore. The place was inhabited by plenty of beautiful creatures rich in colours. Golding was comforted by their magical beauty and cherished the memory of them like a private treasure. However, when he later revisited the place there was no sign of living creatures in the recess. Where they once lived, the two holes they had made had widened like the orbits of a skull. The author goes on to say: 'Was it a natural process? Was it fuel oil? Was it sewage or chemicals more deadly that killed my childhood's bit of magic and mystery? I cannot tell and it does not matter. What matters is that this is only one tiny example among millions of how we are impoverishing the only planet we have to live on'.<sup>28</sup> In any case, Golding finds that the two black holes have been made not so much naturally but rather artificially amidst the symbolic world. He refers to the Second World War, in relation to the black holes, and observes the following:

The Second World War [...] uncovered entirely different areas of indescribability.[...] The experience of Hamburg, Belsen, Hiroshima and Dachau cannot be imagined. We have gone to war and beggered (sic) description all over again. Those experiences are like black holes in space. Nothing can get out to let us know what it was like inside. It was like what it was like and on the other hand it was like nothing whatsoever.[...] Did we discover black holes out there in space because we had already invented them in here?<sup>29</sup>

The author dares to describe the indescribable and thus un-symbolic scene of environmental destruction, be it the recess among rocks or an area affected by the Second World War, by using the metaphor of 'black holes'. He has ever developed his own idea of Gaia; the idea that the universe has

its consciousness, but he later revises it and observes that 'the universe, far from being a conscious organism, may be a figment created out of our own souls'.<sup>30</sup>

For Golding, the universe is the screen on which human consciousness is projected. In *Darkness Visible*, he depicts black holes as the projection of the characters' anti-symbolic mentality, which is destructive to both the subject and environment. Matty may appear to be the opposite of Sophy in regard to his religious self-sacrifice, but they are both trapped in the black holes of their own projections and deprived of the creativity with which to begin again.

## NOTES

- 1 William Golding, *Darkness Visible* (1979; repr. London: Faber and Faber, 1983), p. 9. Further references to *Darkness Visible* mentioned in the course of the discussion will be given in the text.
- 2 In *Pincher Martin*, for example, Golding depicts the conflicting nature of the dual relationship between Christopher Martin and Nathaniel Walteson. Martin regards Nathaniel as his best friend, and yet directs highly aggressive attitudes toward him. In Martin's mind coexist both love and hatred for Nathaniel. See William Golding, *Pincher Martin* (1956; repr. London: Faber and Faber, 1969), p. 103. In *Lord of the Flies*, too, Samneric, the twins, 'locked in an embrace, were fighting each other'. See William Golding, *Lord of the Flies* (1954; repr. London: Faber and Faber, 1973), p. 175. Philippe Julien observes that, in the dual relation, the self and its other produce love and at the same time hatred, aggressiveness and violence. See Philippe Julien, *Le retour à Freud de Jacques Lacan: L'application au miroir* (Paris: E. P. E. L., 1990), pp. 50–56.
- 3 See, for example, Jacques Lacan and Wladimir Granoff, 'Fetishism: The Symbolic, the Imaginary and the Real', *Perversions: Psychodynamics and Therapy*, ed. Sandor Lorand (London: The Ortolan Press, 1965), pp. 265–76 (p. 274).
- 4 Lemaire observes that the lack of the understanding of symbolism brings about the situation in which the signifier is 'taken in the literal sense, outside of any operation referring it to its symbolic dimension'. See Anika Lemaire, *Jacques Lacan*, trans. David Macey (1977; repr. London: Routledge

- and Kegan Paul, 1982), p. 86.
- 5 Mark Kinkead-Weekes and Ian Gregor, *William Golding: A Critical Study of the Novels*, 3rd ed (1967; repr. London: Faber and Faber, 2002), p. 241.
  - 6 Gunnell Cleve, *Elements of Mysticism in Three of William Golding's Novels* (Turku: Turun Yliopisto, 1986), p. 256.
  - 7 Virginia Tiger, *William Golding: The Unmoved Target* (London: Marion Boyars, 2003), p. 198.
  - 8 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London: Routledge, 1996), p. 82.
  - 9 See Lemaire, p. 78. See also Louis Althusser, 'Freud and Lacan', *Jacques Lacan: Critical Evaluations in Cultural Theory*, vol. 3, ed. Slavoj Žižek (London: Routledge, 2003), pp. 44–62 (pp. 54–55).
  - 10 Jacques Lacan, 'Introduction', *Le Séminaire Livre IV: La relation d'objet 1956–1957* (Paris: Seuil, 1994), pp. 11–24 (p. 17).
  - 11 Joël Dor, *Introduction à la Lecture de Lacan* (Paris: Denoël, 1985), pp. 99–100.
  - 12 Jacques Lacan, *Écrits* (Paris: Seuil, 1966), p. 187. See also Evans, p. 120.
  - 13 Slavoj Žižek observes that 'a Third has to step in between me and my neighbours so that our relations do not explode in murderous violence'. See Slavoj Žižek, *How to Read Lacan* (London: Granta Books, 2006), p. 46.
  - 14 Freud uses the expressions 'death instinct' and 'destructive aggression' interchangeably. See Jennifer Bonovitz, 'Aggression', *The Freud Encyclopedia: Theory, Therapy, and Culture*, ed. Edward Erwin (New York and London: Routledge, 2002), pp. 15–16 (p. 15). Freud draws an analogy of 'entropy' with a sexual aberration, including sadism and masochism, irreversibly fixated on a child at the age of five or six years. See Sigmund Freud, "'A child is being beaten": A Contribution to the Study of the Origin of Sexual Perversions', *On Psychopathology: Inhibitions, Symptoms and Anxiety and Other Works*, trans. James Strachey (Harmondsworth: Penguin, 1993), pp. 163–93 (pp. 166–67). See also Sigmund Freud, 'Recapitulations and Problems', *Case Histories II*, trans. James Strachey (Harmondsworth: Penguin, 1979), pp. 345–66 (pp. 357–59).
  - 15 Michel Serres, *Hermes: Literature, Science, Philosophy* (Baltimore and London: The Johns Hopkins University Press, 1982), p. 72.
  - 16 Jacques Lacan, 'The death drive', *The Seminar of Jacques Lacan: Book VII The Ethics of Psychoanalysis 1959–1960*, ed. Jacques-Alain Miller, trans. Dennis Porter (London: Routledge, 1999), pp. 205–17 (pp. 211–12).
  - 17 Sigmund Freud, *Beyond the Pleasure Principle*, trans. James Strachey (New York: Norton, 1961), pp. 32–33.
  - 18 Jacques Lacan, *Écrits: a selection*, trans. Alan Sheridan (London and New York: Routledge, 2001), p. 114.
  - 19 Gunnell Cleve, 'Some Elements of Mysticism in William Golding's Novel *Darkness Visible*', *Bulletin of the Modern Language Society*, 83 (1982), 457–70 (p. 469).

- 20 William Golding, 'All or Nothing', *The Spectator*, vol. 26 (24 Mar. 1961), p. 410. See also Leighton Hodson, *William Golding* (Edinburgh: Oliver and Boyd, 1969), pp. 10, 10n.
- 21 Alec and Gladys Morison, 'The Activity of Colour in the Art of Painting', *The Faithful Thinker: Centenary Essays on the Work and Thought of Rudolf Steiner, 1861-1925*, ed. A. C. Harwood (London: Hodder and Stoughton, 1961), pp. 153-62 (pp. 157-58).
- 22 René Girard, *The Scapegoat*, trans. Yvonne Freccero (Baltimore: The Johns Hopkins University Press, 1989), p. 61.
- 23 Bernard F. Dick, *William Golding* (Boston: Twayne, 1987), p. 112.
- 24 Virgini Glorie Tebbutt, 'Reading and Righting: Metafiction and Metaphysics in William Golding's *Darkness Visible*', *Twentieth-Century Literature*, 39 (1993), 47-58 (p. 57).
- 25 San Juan de la Cruz, *The Dark Night of the Soul*, trans. Gabriela Cunningham-Graham (London: John M. Watkins, 1922), pp. 167-68.
- 26 According to Andrew J. McKenna, 'to sacralize the victim is to sacralize violence'. See Andrew J. McKenna, *Violence and Difference* (Urbana and Chicago: University of Illinois Press, 1992), p. 203.
- 27 See the following passage: 'This oblong of garden, unkempt, abandoned and deserted, was nevertheless like a pool of something, a pool, one could only say, of quiet. Balm. Sim stopped and looked about him as if this effect would reveal itself to the eye as well as the ear but there was nothing—only the overgrown fruit trees, the rioting rose stocks, camomile, nettles, rosemary, lupins, willowherb and foxgloves. He looked up into the clear air; and there, astonishingly at a great height, a jet was coming down, the noise of its descent wiped away so that it was graceful and innocent as a glider. He looked round him again, buddleia, old man's beard, veronica—and the scents of the garden invaded his nostrils like a new thing' (p. 227).
- 28 William Golding, 'Nobel Lecture', *A Moving Target* (London: Faber and Faber, 1984), pp. 203-14 (pp. 211-12).
- 29 William Golding, 'Crabbed Youth and Age', *A Moving Target* (London: Faber and Faber, 1984), pp. 99-103 (pp. 102-103).
- 30 John Carey, *William Golding: The Man Who Wrote Lord of the Flies* (London: Faber and Faber, 2009), p. 411.