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Title: Narratology in William Golding's Novel Lord of the Flies

Sir William Gerald Golding (1911-1993) is one of Britain's most eminent novelists of the twentieth century. He wrote a good number of notable novels foremost among which are his first and most famous novel Lord of the Flies (1954), "which has since become *the* modern novel that all English schoolchildren study" (Leader, p.290), The Inheritors (1955), Pincher Martin (1956), Free Fall (1959), The Spire (1964) the Pyramid (1967), Rites of Passage (1980), Close Quarters (1987) and Fire Down Below (1989). Golding won the Nobel Prize for Literature in 1983. In 1988 he was knighted. It is the aim of the present paper to explore the narratological elements, or to use Barry's expression, "the basic mechanisms and procedures" (p. 22), in William Golding's novel Lord of the Flies. Certain narratological aspects will be discussed. These are aspects such as time and place, the narrator, speech, mimesis and diegesis. Prior to getting down Golding's narratology as revealed in the novel, however, it is appropriately of importance to give definitions of the terms, such as narratology, narrative, narrator, etc. Other, terms, will be defined when mentioned in due course.

Anyone studying narratology will most probably be faced by three main problems: first, the various terms used to refer to the same thing. Barry writes, "One of the most striking aspects of narratology is the way it tends to provide several different terms for the same phenomenon, each one the creation of a different 'school'" (p.240). The second problem is the countless number of terms narratology has 'hatched' since it was first coined by Tzvetan Todorov in 1969 (Hawthorn, p.226). Thirdly, theorists of narratology have greatly differed as to how to approach and deal with a work of art. "If Aristotle is mainly focused on theme, Propp on plot, ... Genette on narration [and] Barthes on the reader..." (Barry, p.240).

As the narrator in Lord of the Flies says, "The greatest ideas are the simplest" (Golding, p.151), I shall, therefore, try to be as simple as possible. To begin with, the term "narratology" can simply be defined as

The study of narrative structures... [it is] the study of how narratives make meaning, and what the basic mechanisms and procedures are which are common to all acts of storytelling. Narratology, then, is not the reading and interpretation of individual stories, but the attempt to study the nature of 'story' itself as a concept and as a cultural practice. (Barry, p.222-3)

In his book, Narratology: A Guide to the Theory of Narrative, Manfred stresses the importance of the narrator. He writes:

A narrator is the speaker or 'voice' of the narrative discourse (Genette 1980 [1972]: 186). He or she is the agent who establishes communicative contact with an addressee (the 'narratee'), who manages the exposition, who decides what is to be told, how it is to be told (especially, from what point of view, and in what sequence), and what is to be left out. If necessary, the narrator will defend the 'tellability' (N1.5) of the story (Labov 1972) and comment on its lesson, purpose, or message.

It is important here to remark that the main concern of the narratologist is not with the tale itself, but, so to speak, in how the tale is told, i.e. he is mainly interested in "the process of telling itself" (Barry, p.231). A narrative is a "text which tells a story. A narrative differs from most other types of text in that it relates a connected series of events, either real or fictional, in a more or less orderly manner" (Trask, p. 197).

Lord of the Flies tells the story of a group of about thirty British pre-adolescent schoolboys stranded on an island as plane crashes on a desert island in the Pacific as a result of a nuclear war. The crew gets killed, and the boys are left on their own. They begin to establish themselves in a society but every thing turns into a mess. A rumor about 'the beast' spreads and all the boys are filled with horror. Furthermore, a struggle over power arises between Ralph, who aspires for a civilized, democratic society, and Jack, with his promises for a reversion to primitivism. The majority of the boys choose to be savages and paint their faces as primitive people. They attack and horrify 'the civilised' boys, and kill two of them, Simon and Piggy. They were about to 'hunt' Ralph, the leader, and the last of those who chose to be civilized, when eventually a naval officer arrives. At the end of the novel, horrified by the cruelty and the brutality that fills man's heart he has discovered, Ralph weeps for "the end of innocence, the darkness of man's heart" (Golding, p.233).

In her book, William Golding: The Dark Fields of Discovery, Virginia Tiger stresses the point that "Much of the novel's persuasive resonance comes from its strong structural shape" (p. 39). This entails a look at the structure of the novel. To start from the very beginning, one of the most interesting things about this novel is its title Lord of the Flies. The title was suggested by Charles Monteith, editor at Faber and Faber at the time when the novel was published, though Strangers from Within was the title given to the novel by Golding (Mullan, p.16). The phrase "Lord of the Flies" was used by the boys in the novel for the pig's head stuck on a pole to propitiate the 'beast' that

supposedly haunts the island (p.160). The title is the English version of the Hebrew name for the Devil, Ba'alzuvv, and Beelzebub in Greek, another name for the Devil, "a devil whose name suggests that he is devoted to decay, destruction, demoralization, hysteria and panic" (Netzley, p.154). In the novel, it refers to the pig's head, rotting and covered with flies, which becomes the totem, or god, of the boys on the island. The title tells us how all that is fearful and appalling on the island comes from within the boys themselves, as Piggy told them.

In discussing Gerard Genette's theory of narratology, as revealed in the latter's book Narrative Discourse, Peter Barry raises the following six questions on which Genette's theory of narratology is based:

- 1- How is the story 'packaged'?
- 2- How is time handled in the story?
- 3- Who is telling the story?
- 4- How is the narrative 'focalized'?
- 5- How are speech and thought represented?
- 6- Is the basic narrative mode 'mimetic' or 'diegetic'?

My discussion of the narratological elements in Golding's Lord of the Flies will be, as much as possible, an attempt to respond to the above six raised questions.

To begin with, Lord of the Flies is a 'straight' narrative in the sense that in its entirety it tells the story of those British schoolboys whose plane got crashed on a desert island. It neither 'frames' another story, nor is it 'embedded' in another 'frame' story. What is really noticeable about the novel is that from the first chapter it refers to events that took place earlier. It is noteworthy, however, that, like many other novels, this one makes many important references to time, whether these references are past or future ones.

As Barry explains:

Narratives often contain references back and forward, so that the order of telling does not correspond to the order of happening. sometimes the story will 'flash back' to relate an event which happened in the past, and such parts of the narrative can be called 'analeptic'... likewise, the narrative may 'flash forward' to narrate, or refer to, or anticipate an event which happens later: such parts of the narrative can be called 'proleptic'.

(p. 234-5)

Many of Golding's novels are narrated either in flashback or in flash-forward techniques, i.e., in Golding's novels in general, the narrator looks either forward or backward in time. Pincher Martin (1956) and Free Fall (1959), for instance, are written in a flashback technique. Lord of the Flies, on the other hand, is written in a flash forward technique, as many critics tend to believe. This recurrent fluctuation between the past and the present on Golding's part as a novelist has been admired by some critics, and criticised by others. In his book, A Brief History to English Literature, John Peck writes:

A criticism that can be leveled against Golding's novels is ...that although Golding can engage with the present, he is always looking back, recollecting old ways of structuring the world. (p. 279).

These methods of narration, undoubtedly, entail a discussion of the question of time in Lord of the Flies. To begin with, time is essential to getting to grips with Golding's works. It is, indeed, crucial to real understanding of his works. In Lord of the Flies, for instance, we are not at all told about the time when the story happened. This, like the setting of the novel that is not clearly defined either, remains a mystery till the very end of the novel. We are not even told about how long the boys spent on that desert island. Golding could have left this for the readers of the novel to speculate, guess and imagine. Speculating about the time when the novel takes place, Bradbury suggests that "The time is the future, in the aftermath of the nuclear war" (p.326). Thus, in its entirety, the novel is a flash forward on the part of the writer. In her turn, Virginia Tiger stresses the importance of imagination Golding's works arouse as she says, "his novels have spoken to the private imagination of the private reader with immediacy and certainty" (p. 8). In his book, The Modern British Novel, Malcolm Bradbury refers to the importance of time in Lord of the Flies as he notes that the novel is "hardly a work of realism, or in the conventional sense a Fifties novel, since, though its subject was timely, it possessed all the timelessness of myth (p.326)".

Within the novel itself, it is noteworthy to mention that the narrator aptly uses flashback and flash-forward techniques. Flashback has been adopted many times throughout the novel. To give one example, the novel opens with a dialogue between two boys, Ralph and Piggy, in which we are told about how and why such boys have been landed on such an island:

"Aren't there any grown-ups at all?"
"I don't think so."

The fair boy [i.e. Ralph] said this solemnly; but then the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned at the reversed fat boy [i.e. Piggy].

"No grown-ups!"

The fat boy thought for a moment.

"The pilot."

The fair boy allowed his feet to come down and sat on the steamy earth.

"He must have flown off after he dropped us. He couldn't land here. Not in a plane with wheels."

"We was attacked!"

The fat boy shook his head.

"When we was coming down I looked through one of the windows. I saw the other part of the plane. There were flames coming out of it."

(p.12)

We are, thus, from the very beginning of the novel, told in a flashback that it was through an air accident that such boys were landed on such an island. By using the flashback technique, as he does, Golding could do without many unnecessary details, at least from his own point of view, that could fill up many pages of the novel.

Accounting for using flashback at the beginning of a novel, as referred to here, Barry comments:

Writers make strategic use of both analepsis and prolepsis in telling a story, for the beginning is seldom the best place to begin—stories tend to begin in the middle..., with analeptic material sketching what went before. (p.235)

Two of the most interesting flash-forwards made in the novel are those made by Ralph and Piggy. In Chapter Two, Ralph asserts to Roger, "I said we'll be rescued" (p.52). On the contrary, Piggy says, "We may stay here till we die" (p.19). As the novel progresses, Ralph is rescued and Piggy is killed by the savage Roger. To many critics, the murdering of Piggy and Simon are two of the most horrifying in modern literature. Piggy gets killed in the Chapter Eleven. This is how the event is narrated:

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square, red rock in the sea. His head

opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long, slow sigh... (p.210)

Another flash-forward was that penetrating, far-sighted one made by Piggy when he expresses his fears of man's nature. Attempting to explain that there is no real beast on the island and that if there is a beast to fear, it is man that is to be feared. Piggy said,

"I know there isn't no beast- not with claws and all that, I mean- but I know there isn't no fear, either...unless-"

Ralph moved restlessly.

"Unless what"

"Unless we get frightened of people." (p.98)

Another flash-forward is made in this same chapter, Chapter Five, when Ralph also asserts, "We'll be like animals... we'll soon be animals anyway" (p.107). As the novel progresses, we see how the boys get much more savage than animals.

Golding's handling of time in such a way can, indeed, be attributed to two reasons: first, Golding believed that his novels were explorations of man's nature, which is itself hardly apt to change by time. Golding believed he was a connoisseur of human nature. He once said that he acquired "a terrible desperate knowledge of what human beings are capable of" (Bradbury p. 326). He believed he had discovered the ugly, harsh side of man's nature when, as a combatant during WW II, he was shocked by the brutality of man towards his fellow men. In the battlefield, he discovered *the beast* inside man; an idea that he was to develop and explore fully in his novel Lord of the Flies. It is not difficult at all to see it in the background in almost all of his works. Many critics assert that Lord of the Flies allegorically reflects "post-war disillusionment with human nature" (Carter, p.476). The war experience proved to be quite influential as well as greatly formative to Golding's mentality as a writer. Golding himself has once explained that "the novel originates from his experience of human evil during the atrocities of the Second World War" (Carter, p.476). So remarkable was the effect of war and its disasters on Golding the novelist that he has been looked at as a writer who "considers the post-war world" (Peck, Brief, p.278). In his turn, J. G. Ballard classifies Golding as a writer of "the British disaster novel" (Leader, p.219). He was preoccupied with evil and Original Sin, as both Ousby (p. 118) and Burgess (p. 227) assert.

Secondly, Golding was always satisfied to set an air of myth about his novels. The fact that Golding, deliberately enough, locates almost all his novels at unspecified times and extreme locations, adds to the mythical dimension of his novels. Indeed, he believed that his stories were not fables but myths. Expounding the difference as he saw it, he said that fable was "an invented thing", but myth is as original and as intrinsic as man's existence itself. Golding says:

... I think a myth is a much profounder and more significant than a fable. I do feel fable as being an invented thing on the surface whereas myth is something that comes out of the roots of things in the ancient sense of being a key to existence, the whole meaning of life, and experience as a whole. (Tiger, p. 28)

To take the idea a step further, many critics have, indeed, commented on Golding's manipulating of time and place in his novels in such a way asserting that this adds a "metaphysical" perspective to such works. This encouraged many critics to claim that Golding was a metaphysical writer (Bradbury, p.326).

With such 'metaphysical' and 'mythical' concepts in mind, Golding was encouraged to locate his characters, in most of his novels, at remote, often unspecified times and places. Lord of the Flies, for instance, is about a group of English schoolboys marooned on a desert island in the Pacific after a plane crash. Pincher Martin is about a torpedoed sailor marooned alone on a desolate rock in the mid-Atlantic. In Darkness Visible a horribly disfigured child emerges from the wartime bombing of London. In such novels, time, as well as place, remains a mystery. Free Fall has been distinguished from Golding's other novels on the grounds of having "a more concrete setting" (Legouis, p. 1415).

With such notions in Golding's mind as a novelist, it can safely be stated that since Golding's themes are universal and his narratee, i.e. the person(s) to whom the novel is addressed, is man and, therefore, it would be a mistake to think of Lord of the Flies as a novel for boys. As has already been pointed out, this novel addresses universal themes since it takes to its focal interest to be man's nature. This, indeed, encourages us to have a look at the narrator of the novel to see how he manipulates his novel.

Having had such a quick look at the narratee, it is time now to turn to discussing the narrator who tells the story. It is a well-known fact that the narrator in a novel is not necessarily its author. There are two main types of narrator: dramatized and non-dramatised narrators. A dramatized narrator,

also referred to as 'intrusive', 'overt', is the kind of narrator that is identified as a distinct, named character with a personal history and gender. A good example of this kind of narrator is Mr. Lockwood in Emily Bronte's novel Wuthering Heights. Contrary to the dramatized narrator, a non-dramatised narrator, also known as 'covert', 'effaced', or 'non-intrusive', is a narrator that is not identified at all as a distinct character with a name and a personal history and remains just as a voice or a tone, which we may register simply as an intelligent recording consciousness, "a mere 'telling medium'", to quote Barry, "which strives for neutrality and transparency" (p.234). From this perspective, the narrator in Lord of the Flies, can be distinguished on the grounds of being a non-dramatised one.

Furthermore, narrators can also be distinguished from one another on the grounds of being omniscient or not. "An omniscient narrator", as Martin Stephen puts it, "is a narrator in a novel who knows and sees all that is happening in the plot of the novel and to its characters" (p.35). Omniscient narration is a common form of third-person narration in which the teller of the tale, who often appears to speak with the voice of the author himself, assumes an omniscient (all-knowing) perspective on the story being told: diving into private thoughts, narrating secret or hidden events, jumping between spaces and times. An omniscient narrator, thus, "has access to the unstated feelings that lie behind the characters' words and actions. He can take us into the most hidden recesses of their minds" (Mullan, p.65). Of course, the omniscient narrator, it is to be born in mind, does not tell the reader everything, at least not until the moment of greatest effect. Shedding more light on the idea of omniscience in narration, Mullan states that

Logically speaking, all authors of the novels are omniscient: their characters are their creations, so they can surly know whatever they want to know about them. But not all narrators are omniscient. ... the author can know everything, but the narrator declines to do so, presenting the scene to us as if he had already puzzled over it, without quite getting to the bottom of things. ...this narrator has access to the unstated feelings that lie behind the characters' words and actions. He can take us into the most hidden recesses of their minds. (p. 64-5)

The narrator in Lord of the Flies is an omniscient one. Many a time does he delve deep into the minds of his characters to tell us what they think about. Here is an example,

Simon paused. He looked over his shoulder as Jack had done at the close ways behind him and glanced swiftly round to confirm that

he was utterly alone. For a moment his movements were almost furtive. Then he bent down and wormed his way into the centre of the mat. The creepers and the bushes were so close that he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath, he cocked a hot a critical ear at the sounds of the island. (p.66-7)

One of the most important things about omniscient narration is that it is a means by which we are introduced into the minds of the characters in the novel so that we can share them their thinking and sympathise with them. Indeed, it is true that sometimes we are allowed to know more about the character's inner world, thoughts and feelings than the character himself, as the quotation above shows. Another situation that palpably reveals the omniscience of the narrator is that of the murdering of Simon. It is through omniscient narration that we can gauge the real fathom of the limitless imaginative power of a character such as Simon and the cares and worries of Ralph. The imaginative dialogue supposed to have gone on between Simon, when left by himself in the company of the pig, and the Lord of the Flies is telling:

"You are a silly little boy," said the Lord of the Flies, "just an ignorant, silly little boy."

Simon moved his swollen tongue but said nothing. "Don't you agree?" said the Lord of the Flies, "Aren't you just a silly little boy?"

Simon answered him in the same silent voice. "Well then," said the Lord of the Flies, "you'd better run off and play with the others. They think you're batty, do you? You like Ralph a lot, don't you?"

...

Simon's head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him.

"What are you doing out here all alone? Aren't you afraid of me?" Simon shook.

... "Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter.

"You knew, didn't you? I'm part of you. Close, close, close".
(p.166)

It is through omniscient narration, as shown above, that we are acquainted with the character's inner thought and are thus qualified to sympathise with him and able to anticipate and expect how such a character is likely to act.

Omniscient narration overlaps the narratological idea of 'focalisation', that is the 'viewpoint', 'perspective' or the point-of-view from which the story is told. Focalization can be divided into two types: 'external' and 'internal'. An externally focalized narrator is the one that takes to his focal interest what is externally observable in depicting his characters. So that the narrator of such a kind is mainly interested in what the characters *say* and *do*. In other words, the narrator of such a kind is interested in what is accessible to anyone that happens to be present at the time when an event takes place. Contrary to this is the 'internal focalisation' in which the narrator is keen on probing the psyche of his characters. The focus here is on what the characters *think* and *feel*. Narration in Lord of the Flies can, however, be described as 'zero-focalised' in the sense that the novel is not narrated from the viewpoint of one particular narrator, i.e. 'focaliser' or 'reflector', two terms being used to refer the character through whose point-of-view the novel is presented. What happens in this novel is that the narrator freely enters the minds and emotions of more than one of the characters, "as if privy to the thoughts and feelings of all of them... [Gerald] Prince says that zero-focalization is characteristic of 'traditional' or 'classical' narration. Its more familiar name is 'omniscient narration'" (Barry, p.233). The idea has, thus, come full circle.

It is important here to point out that the type of focalization the novelist chooses his narrator to be can affect the way speech and thought are presented in the novel. Four versions of speech are commonly adopted by novelists. These are: 'direct, tagged' (referred to as 'mimetic speech' by Genette), 'direct, untagged', 'direct, selectively tagged' and 'tagged, indirect' speech (referred to as 'transposed speech' by Genette). 'Tagging' is the term used to describe those sentences attached often at the end of a sentence to indicate who the speaker is. Novelists have the freedom to select the type of speech they believe most suitable and effective in conducting the novel's discourse. It is worth noting, however, that, "each inserted tag is a reminder of the presence of a narrator" (Barry, p. 238). In Lord of the Flies, Golding oscillates among the first three most of the time. The following dialogue is an example of the 'direct, selectively tagged' speech:

Ralph raised his head off his forearms.

"That was no good."
Roger spat efficiently into the hot dust
"What do you mean?"
"There wasn't any smoke. Only flame."
Piggy had settled himself in a coign between two rocks, and sat
with the conch on his knees.
"We haven't made a fire" he said, "What's any use. We couldn't
keep a fire like that going, not if we tried."
"A fat lot you tried," said Jack contemptuously. "You just sat."
"We used his specs," said Simon, smearing a black cheek with his
forearm. "He helped that way."
"I got the conch," said Piggy indignantly. "You let me speak!"
(p. 50)

One possible reason that can account for Golding's preference of direct speech is that he wanted to be as accurate as possible in giving the actual, exact words of the characters, and, in so doing, to avoid intruding himself in that world of boys. Reader of the novel are, thus, given the chance to fully share those boys their thoughts and language through the characters' own uttered words. One more possibility is that Golding wanted to show his ability as a novelist to access and, indeed, master the language of such schoolboys at such an age, which is a real triumph on Golding's part. In this respect, as J. R. Rees explains, "Golding has succeeded brilliantly- partly no doubt because of his experience as a teacher of such boys" (p.140-1). In fact, he continued to teach for seven years after Lord of the Flies had already been published. The very language used by those young boys is really fit for boys of such an age with all the minutiae. It is not difficult, therefore, to notice that most of the conversations among such boys consist of simple sentences, rather than compound or complex ones. In addition, throughout the novel's course, we come across many linguistic features that remind us that the speakers are still young schoolboys. These include the grammatical mistakes that abound in the text of the novel, sentence fragments, ellipses. Much of the beauty emanating from language would have been done without had the writer resorted to indirect speech. The first of these types, 'direct and tagged' speech, is particularly effective when a conversation involving more than two is held. Furthermore, employing direct speech adds a dramatic dimension to the dialogue that can hardly be achieved in case reported speech is employed. Reported speech, when adopted by narrators, "seems to introduce an element of formal distancing between the reader and the depicted events" (Barry, p. 238). Indeed, even in the conversation that is supposed to have gone on between Simon and the Beast, direct speech is at work, and the severed head of the pig addresses Simon directly:

"I'm the reason why it's no go? Why things are what they are?"

The laughter shivered again.

"Come now," said the Lord of the Flies. "Get back to the others and we'll forget the whole thing. "p. 166-7)

It is high time now to consider the narrative mode of the novel, i.e. 'mimetic' or 'diegetic'. 'Mimesis' means 'showing' or 'dramatising'. 'Diegesis' means 'telling' or 'relating'. As Barry explains:

The parts of a narrative which are presented in a mimetic manner are 'dramatised', which is to say that they are presented in a 'scenic' way... 'Mimesis' is 'slow telling', in which what is done and said is 'staged' for the reader, creating the illusion that we are 'seeing' and 'hearing' things for ourselves. (p.231)

Barry proceeds distinguishing 'diegesis' from 'mimesis' on the grounds of being an abridged telling of a certain event. The parts of the narrative which are presented in the diegetic mode, he explains,

are given in a more 'rapid' or 'panoramic' or 'summarising' way. The aim is to give us essential or linking information as efficiently as possible, without trying to create the illusion that the events are taking place before our eyes- the narrator just says what happens, without trying to show it as it happens. (p.231)

Worthy of note is that most narrators use both modes in tandem. Within the course of the same novel, a narrator usually moves from mimetic to diegetic, and back again, "for strategic reasons... because an entirely mimetic novel would tend to be infinitely long, and an entirely diegetic one could hardly be more than a couple of pages, and would read like a plot summary" (Barry, p.231-2). The point to be stressed here is that to deal in detail with one event or another depends greatly on the narrator's own point of view much more than on the idea or the event itself. This can simply be rendered and attributed to the narrator's own point of view and on the weight he/she would like to lay on such an event or idea. It is the significance of the idea proffered and its weight, according to the narrator, that decide whether it should be dealt with mimetically or diegetically. To give one example, the event of the plane crash referred to in a flashback at the start of the novel is dealt with diegetically. It is not commented on or referred to any more throughout the novel.

To give a few examples, the overstress is laid on the four ideas of 'fire', 'the conch', 'silence' and 'face'. The mimetic treatments, and the remarkable

importance, laid on such words from the beginning of the novel can simply be indicative of the weight to be added to them. It is true to think of these four as motifs that form the unbreakable bond that goes steadfastly throughout the whole course of the novel. A motif can simply be defined as "a type of incident or image that occurs frequently in texts" (Peck, Literary., p.165). It is a repeated word, idea or image which acts as a unifying device. It is a way of presenting the theme at any moment without stating it. "A word or image [that] crosses and re-crosses the fabric of the story and creates a kind of internal stitching" (Coles, p.57).

One of the reasons why a narrator could deal mimetically with one idea or another is that such an idea or event will be developed in due course. From this standpoint, mimesis, rather than diegesis, has a lot to do with the internal cohesion and unity of the novel. More often than not does the narrator of a novel select one or more ideas to develop throughout the course of the novel. This, of course, necessitates that more weight and importance should be laid on such an idea or event.

One single paragraph from Chapter Two can reveal the mimetic treatment and the increasing interest Golding deliberately gave to the word 'fire'. In the quotation below I have italicized the word fire as well as the other words and pronouns that are related or refer to it:

Smoke was rising here and there among the creepers that festooned the dead or dying trees. As they watched, a *flash* of *fire* appeared at the root of one wisp, and then the *smoke* thickened. Small *flames* stirred at the bole of a tree and crawled away through leaves and brushwood, dividing and increasing. *One patch* touched a tree trunk and scrambled up *like a bright squirrel*. The *smoke* increased, sifted, rolled outwards. *The squirrel* leapt on the wings of the wind and clung to another standing tree, eating downwards. Beneath the dark canopy of leaves and *smoke* the *fire* laid hold on the forest and began to gnaw. Acres of black and yellow *smoke* rolled steadily towards the sea. At the sight of the *flames* and the irresistible course of the *fire*, the boys broke into shrill, excited cheering. The *flames*, as though they were a kind of wild life, crept *as a jaguar* creeps on its belly towards a line of birch-like saplings that fledged an outcrop of the pink rock. They flapped at the first of the trees, and the branches grew a brief foliage of *fire*. The heart of the flame leapt nimbly across the gap between the trees and then went swinging and *flaring* along the whole row of them. Beneath the capering boys a quarter of a mile square of forest was savage with *smoke* and *flame*. The separate noises of the *fire* merged into a drum-roll that seemed to shake the mountain. (pp. 52-3)

This must be one of the best and most interesting descriptions of a fire. This is, indeed, an excellent portrait drawn with words from which much of the pleasure springs. The quick, overwhelming spread of the fire has its counterpart in the text, i. e. it remarkably represented by the ubiquity of the word fire in the text itself. The whole paragraph, indeed, seems to be ablaze by the immense heat of the fire. One can hardly ever expect a writer to describe fire with such efficacy and dexterity. On the whole, I believe that this is the most interesting description Golding offers us in his Lord of the Flies.

To recapitulate, the present study has endeavoured to explore Golding's art of narratology as revealed in his novel Lord of the Flies. Gerard Genette's narratological approach has been adopted since it is believed by many critics to be the best in the domain of narratology. The paper has attempted to explore six pivotal areas in the novel. These are: the 'straightforwardness' of the novel, time, the narrator, focalization, speech, mimesis and diegesis. As Barry asserts, these are the six pivotal areas around which Genette's theory of narratology revolve.

The wide popularity Golding's novel has gained can be attributed to the multifaceted nature of the novel. The novel, Tiger asserts, "suggests a large scale of human values, social, political, moral, and mythic which are relevant in both universal and contemporary terms" (p.54). Golding himself, no wonder, intended his novel to bring about such richness of meaning and implications. In describing the meaning of his novel, Golding writes:

The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable. The whole book is symbolic in nature except the rescue in the end where adult appears, dignified and capable, but in reality enmeshed in the same evil as the symbolic life of the children on the island. The officer, having interrupted a man-hunt, prepares to take the children off the island in a cruiser which will presently be hunting its enemy in the same implacable way. And who will rescue the adult and his cruiser. (Netzley, p. 153-4)

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