

## WE NEED MORE HUMANITY, MORE CARE, MORE LOVE\*

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The title of the article is a quotation from William Golding's speech on the occasion of his being awarded the Nobel Prize for literature. In our paper we shall try to identify how the writer has illustrated this belief in his fables. This latter term describes most of his novels which have the purpose of inculcating a moral to the reader [2: 6-8].

In *Lord of the Flies* we witness the clash between two groups of boys, one headed by Ralph, the other by Jack Merridew. The former stands for the prevailing of a reasonable control of man over his evil instincts as embodied by the latter. Gradually the hunters get the upper hand on the island and start the killing of all their opponents. Simon and Piggy are the victims and Ralph is almost killed but for the miraculous emergence of the naval officer who stops the murderous hunters. The reader is shocked by the events that have taken place on the island. **The shock tactics** used by the writer brings out the moral of the fable. It could be interpreted as a plea for a more careful, loving attitude towards our fellow human beings. As the lack of respect and understanding for the identity and "otherness" of our fellow human beings is the source of such horrors which Golding described in his novel. In the end we find Ralph weeping over the end of "innocence." We have interpreted the term "innocence" to mean the initial stage that characterized the children's presence on the island. This was the time when they were all friends, when they were "together", when there was a community of purpose and action. By making the reader aware of what the alternative to innocence and friendship has led the community of boys to, the writer illustrates his belief that only by a more humane attitude, by more understanding shown for a different point of view can we prevent such a total deterioration of values in a community as shown in *Lord of the Flies*. Ralph is by no means an exceptional man, as Simon was. He, like the others, feels like playing the

role of a hunter, but he has the power to stop and impose a rational control over his instincts. He is a humanist in the sense given to the word by Andre Malraux [3: 25]: "*Humanism does not mean: What we did no animal would have done, but: we refused to do what the animal in us wanted to.*" That is why in the end of the novel, while Jack is suddenly pushed into the background and is no longer the spokesperson for the community, Ralph resumes his leading position; he comes to the foreground and symbolically illustrates the values that Golding wants to bring out into bold relief: friendship, a humanitarian attitude, love for the fellow human beings.

*The Inheritors* is a fable where primitive man is embodied by "the people" whereas modern man is represented by "the new people." Almost the whole novel is written from the point of view of "the people," a device which throws an ironic light on modern man – who, being more sophisticated, is by no means superior by his ethical dimension. Not unlike in *Lord of the Flies* innocence is a concept used by Golding to characterize "the people" who are united in their actions and feelings, whereas "the new people" are guilty and contagious, for all of the people who closely watched them were contaminated by their guilt, or by evil.

"The people" with their primitive way of thinking and depicting things, as represented by Lok, for instance, could neither imagine nor name an evil action such as shooting a poisoned arrow at a man. Because of their innocence they are doomed to destruction by the new people. The latter bring about death for "the people." Imagery, as used by Golding in the novel, reveals generalised darkness, by which he means evil, as he also did in *Lord of the Flies*. The new people, however, have also a redemptive quality. They are able to show affection for "the new one", whom they have taken with them and whom they feed and look after. The moral of the fable seems to be that only by

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an affectionate attitude can man be redeemed from evil, which is very widespread among the "new people."

*Pincher Martin* is another fable whose moral is illustrative of Golding's beliefs in the ethical values that man should promote. Christopher Martin's life principle has been "man either eating his fellow human beings or being eaten by others". The symbol for it is the parable of the Chinese box.

The universal process of eating, turned into a cosmic one, has stamped Martin's life and actions in his former life, which we come to know through the flash-back device.

In the past he had always used other people for his own selfish purposes, for his own pleasure. But his alienated relationship with other people, his hatred for his former friend Nathaniel who had got married to Mary Lovell, the girl who had resisted him, had a decisive influence on Martin's fate. For he had given up his career as an artist and joined the Navy to follow Nathaniel on board the ship and by a manoeuvre of the ship had tried to throw him overboard and kill him. This was fatal to him as well, as the ship sank, and so all that followed - his loneliness on the rock, his cosmic suffering - are all consequences of his choice in life. Martin's selfishness, which made him hate all those who prevented him from attaining his targets, is responsible for his sad fate, ultimately his death preceded by his losing battle to create his own world on the lonely rock where he desperately tried to survive and preserve his identity. All is seen in an ironic light, his pretending to be Prometheus included, for Prometheus was the symbol of selfless suffering in the service of mankind. We could therefore read the moral of the fable as pointing out that extreme selfishness in the human world is conducive to failure and death and as a plea for a more loving and caring attitude towards our fellow human creatures.

*Free Fall* is another fable where the moral to be derived is along the lines of our title to the present article.

Samuel Mountjoy is shown while recollecting scenes of his past experience, hoping to find the moment of his loss of freedom, of his fall. The character's transformation from innocence to guilt is the moment of discontinuity in him. It was the moment of his free choice when his essence changed. As in some of the previous novels, passion prevailed over reason and in the long run this choice will prove to be a wrong choice. As some of the characters of Golding's previous novels, Sam has chosen to get pleasure by using Beatrice for his own selfish purposes. The result was painful suffering for Beatrice and his loss of freedom, his free fall. He became isolated, an outcast

himself. During the period of his being a war prisoner in a Nazi camp, where he was tortured, in the conditions of severe suffering, favourable to meditation, a new choice became possible. His cry for help in the prison cell was the moment of a new choice, the moment of an essential change in the character. "*But the very act of crying changed the thing that cried*" [1: 140]. Sam, who had previously acted as a selfish, ruthless man taking advantage of others for his own pleasure, had now changed his mind: "*The relationship of individual man to individual man - once an irrelevance but now seen to be the forge in which all change, all value, all life is beaten out into a good or bad shape*" [1: 144]. Sam now saw Beatrice in a new light, he discovered her also to have qualities, to be generous and humble. He had sympathetic feelings but he could not help her now. Samuel also went to see his former teacher Rowena Pringle and expressed his willingness to offer forgiveness: "*Somewhere the awful line of descent must be broken*" [1: 191].

The moral of the fable seems obvious enough: only by a sympathetic insight into the character of his fellow humans can a man be spared the painful suffering of loneliness, alienation, isolation. Even when, in a period of one's life, one has made a wrong choice, there is always the possibility of a new choice, that can stop man's fall. From all the novels we discussed so far, this seems to contain a more optimistic view on man's possibility to make a new choice, which will lead him to a new essence.

*The Spire* is the story of Dean Jocelin's endeavour to make his vision take a concrete shape. His is the guiding consciousness in the novel, so the reader knows only as much as Jocelin himself does. Every now and then the author throws some light from an outside consciousness to achieve an ironic reversal of points of view. To supply but one example, what Jocelin called his vision and his divine mission to get the spire built, was called by the others "Jocelin's folly." From his point of view the erection of the spire must take place, no matter at what costs, even if the building and architectural laws proved that the place was not suitable for such a structure. Jocelin's strong will-power becomes the motif of the fable. He comes into conflict with the master builder, he becomes isolated, deserted by his friends. He is prepared to pay the price and impose his will. The building of the structure claimed the lives of a workman, and, in a way, that of Goody Pangall, who also died in consequence of her love relationship with the master builder. But Jocelin, who could have prevented the affair reaching such a point, did nothing to stop it, as it suited his plans to keep control over the master builder. Like in some previous fables Golding shows that

Jocelin used other people for his own selfish purposes. He calls the others: "his instruments...people he had to use" [1: 64].

At the beginning he is convinced he must act at the command of the divine power and thinks his motives to be pure and selfless. He used to think of himself as a morally pure man. But gradually the reader gets insights that show Jocelin had some more earthly reasons, namely keeping Goody near him. He was in love with her and in order to see her he had arranged her marriage with the impotent church servant Pangall. Jocelin is twice associated with "prurience" [1: 127-128]. Seen from the point of view of others Jocelin is far from being a saint. On the contrary, people thought he was a tyrant, a man causing destruction around him. His belief that God had chosen him to be the dean of the Cathedral and later ordered him to built the spire is contradicted when we learn that his aunt who had an affair with the king had arranged his promotion.

The moral of the fable seems to be that blindness to one's real nature combined with lack of consideration for the freedom of others is destructive. It leads to the character's isolation, to the breaking up of the congregation. The self-centred conception that might be called "being-for-oneself", implying the encroachment upon the freedom of others, proved to be a failure.

If we consider the moral of each of the fables we have briefly reviewed in our article, we could say that more or less all point out that lack of consideration and sympathy for others, selfishness and using the others as instruments for your own ends finally leads to the failure of the characters involved, which stand for man, for human nature in general. So the lesson for the reader seems to be that such an attitude should be avoided. This seems to bear out that the words of the title of our article sum up Golding's general intention when writing these fables.

#### REFERENCES

1. William GOLDING, *Free Fall*, London, Faber, 1959
2. We have discussed in some detail about our choice of the term "fable" to describe Golding's novels, in: Alexander HOLLINGER, *William Golding's Fables and the Human Condition* București, Cavallioti, 2000
3. Andre MALRAUX, *Condiția umană*. București, E.L. 1965