

William Golding's The Paper Men: A Critical study

رواية وليم غولدنك رجال من ورق: دراسة نقدية

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Authorization

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Dedication

I dedicate this thesis to my precious father;

To my beloved mother;

To my two little brothers;

To my family, friends, and to all people who helped me complete this thesis.

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Abstract

The following is an attempt to study the thematic and technical aspects of William Golding's *The Paper Men* (1984). In contrast to Golding's other novels, this novel represents a radical shift in his writing in that the characters, situations and events are not mythical, nor are they allegorical. They are derived from factual experiences the author himself has undergone and keenly perceived as a winner of the Noble Prize. It is such aspects of the novel that will constitute the main point of the present study. As such, *The Paper Men* has much to do with the campus novel made popular by Amis, Bradbury, Lodge, and Snow.

The main action of such novels centers on what is going on in the academic world and its problems and interests. It is for this reason that *The Paper Men* engaged a special position in the work of William Golding.

رواية وليم غولدنك رجال من ورق: دراسة نقدية

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ملخص الدراسة

البحث الحالي محاوله لدراسة الجوانب الموضوعاتية والتقنية في رواية وليم غولدنك " رجال من ورق" (1984). وبخلاف روايات غولدنك الأخرى , فإن هذه الروايه تمثل نقله جذريه في كتاباته حيث ان شخصياتها ومواقفها واحداثها ليست أسطوريه أو رمزيه . بل هي مستوحاة من مواقف حقيقيه عاشها المؤلف واحس بها بحده بعد ان سلطت عليه الاضواء بأعتباره احد حائزي جائزة نوبل للأدب . إن هذه النواحي في الروايه هي التي تشكل المحور الرئيسي للدراسة الحاليه.يما ان الأمر كذلك , تشترك رواية (رجال من ورق) بالكثير مع كتاب الرواية الاكاديمية التي روجها كل من أميس, برادبوري, لوك, و سنو. ان الحدث الرئيسي في مثل هذه الروايات يتمحور حول ما يجري في الاجواء الاكاديمية و مشكلاتها و اهتماماتها. لهذا السبب فإن رواية رجال من ورق تنبأ مكانه خاصة في اعمال وليام غولدنك.

Chapter One

Introduction

1.0 Introduction:

There are certain thematic aspects characterizing William Golding's fiction which have to be stated in advance in a few headlines. The purpose behind this is to have a general idea about the distinct position Golding's writings engage in the literary canon. But before doing so, it is necessary to give a brief idea about the controversy raised about Golding, the man, the artist and the thinker. In fact, his fiction has aroused various and sometimes incompatible critical assessments and appraisals. This is due to the fact that, in contrast to his contemporaries, Golding has set a particular task for his fiction: the exploration of man's moral and philosophical problems and the manifestations of his predicament. It is for these thematic aspects that Golding has been admired and criticized simultaneously. Critic Malcolm Bradbury (1987), to choose one example only, praises him lavishly, calling him "the greatest " of the contemporary novelists for his great analysis of man's motives and disclosure of man's weaknesses" Golding (is) one of our greatest postwar novelists, and one of those authors to whom you can point as a protector and extender of the novel as a moral form" (p.341). As will be

shown in the following pages, Golding's striking ability to scrutinize man's innermost motives is felt in all his fiction, including his *The Paper Men*.

1.1 Golding and Gimmick

On the surface, Golding's fiction seems traditional in the sense that there is an authorial omniscient description and the book makes use of all its possible means to make the message clear to the reader. However, one can generally notice that the authorial point of view which has been conspicuous throughout the texture of any of his novels undergoes a sudden and radical change at the end. Critics have called this 'gimmick', as seen in James Gindin's labeling it so. As he puts it, the 'gimmick' seems to "work against the novel, to contradict or limit the range of reference and meaning that Golding has already established metaphorically" (Gindin, 1963: 196). Gimmick, as the reader knows, is a trick made by the magician in the circus shows where an object or a bird suddenly turns into something else. Golding borrows this device and applies it successfully and competently to his fiction, especially when he uses it in the final lines of the book. For instance, *Lord of the Flies* does its best to inform the reader that the book is symbolic in its representation of the conflict going on in this island between the rational camp (Ralph) and evil in violence (Jack) and how the island becomes a theater of bloodshed. However, when the children are eventually rescued by a warship officer, he calls the whole situation "a game" made by

children “I should have thought that a pack of British boys – you’re all British aren’t you? – would have been able to put up a better show than that” (Golding, 1954: 992).

In the same vein runs his novel, *Pincher Martin*. The description shows that Pincher is alive and does his best to survive on the rock in the Atlantic. All the detailed description of Pincher’s desperate attempts to survive will be cancelled altogether when the author inserts in the final lines of the book some casual references. The dialogue exchanged between the officers in the British navy: emphasize this fact “he did not even have time to take off his boots” (Golding, 1955:210).

One conclusion the reader gets out of this deliberate shift in narrative technique is that Golding is not a traditional writer per se, though he appears to be following the devices of the Victorian writers. Indeed he has his own technical devices and linguistic tricks that help in crystallizing his themes.

1.2 Use of Symbols

Out of the general account already given about Golding’s use of symbols, it is evident that as a fabulator, his fiction depends on giving two levels of meaning at the same time: the surface presentation of material which can appeal both to adults and children especially in his early fiction in *Lord of Flies*. The second thing is the exotic world with its surprising events and

adventures that could be enjoyed for their own sake. Seen from another angle, his fiction carries a clear symbolic content as shown in the island of the novel (*Lord of the Flies*). In the early description of his novel, the reader feels that it is almost a paradise-like site where food, fresh air, and water are available and abundant. But the advent of man represented by these children disrupts this common course of nature and in fact transforms it into a hell.

Pincher Martin elaborates this symbolic side of Golding's fiction in showing the reader how certain events in the book such as the rock to which he clings carries a symbolic meaning (his egotism and corrupt nature), even though he is in a very critical situation. It is, in other words, a kind of purgatory experience that Golding successfully presents and dramatizes.

1.3 Golding's Recurrent Theme (s)

One of the salient characteristics of Golding's fictional world is that he has been viewed as a writer very much interested in putting his characters "into extreme situations, observe the evil they do and the sin they suffer, and do this in a mythmaker's style, well beyond the constraints of Christian morality" (Trahair 1999:159). A running theme in William Golding's fiction is that man is savage at heart, always ultimately reverting back to an evil side and primitive nature. Therefore, he exposes evil and darkness lurking in

human nature. Golding finds evil within, rather than outside human nature. Golding symbolizes this in different manners, varying from the illustration of the mentality of actual primitive man to the reflection of a corrupt seaman in purgatory. Eventually the ‘stranded boys of *Lord of the Flies* almost entirely shake off civilized behavior’ (Riley, 1973: 119). When the confusion finally leads to a manhunt (for Ralph), the reader realizes that despite the strong sense of British character that has been instilled in the young throughout their lives, the boys have shown the underlying savage side existent in all humans. The novel shows how easy it is to revert back to the evil nature inherent in man when the circumstances are ripe as felt in this novel.

In his second novel *The Inheritors*, the death of the leader of a small group of Neanderthals reduces their number and the people find themselves tossed into the world. Golding labeled the characters with such names as “Fa” , “lok”, and “Ha” to emphasize the simplicity of their society and mentality. When a new tribe of more advanced people discovers the Neanderthal, they see them as devils and try to kill them. However, the Neanderthals are too naive to realize the motives of the new people. In the end, all of the Neanderthals are dead, and the new people are the inheritors of the earth. It is ironic that the more advanced people are considered to be destructive. The innocent Neanderthals are peaceful and the new people are aggressive; they have regressed to a more savage state than even the

savages. Golding is making the statement that with each cycle of human evolution, the evil nature of man becomes more and more apparent. As he points out in one of the interviews held with him, “though we have inherited the earth, we remain hunters and ritualists, using our weapons and incantations with the same seriousness and blind conceit that possessed the first our kind” (Baker, 1965: 19). *Pincher Martin* is Golding’s exploration of the afterlife of a fallen man. In the novel, there are two basic theories as to what actually happened: in the first Martin experiences a flashback and his life flashes before his eyes. The second theory is that his soul is in purgatory before he realizes that he is no longer alive. In any event, his body ceases to live instantly after he has been thrown from the ship. Golding creates a character with whom many readers can identify, even though at one level, and this is how he makes the point in *Pincher Martin* that man is ultimately evil. For Golding’s popular theme in all his works is that man has always been, essentially, evil by nature. Man grows more savage at heart as he evolves because of his cowardice and darkness. Golding proves this by throwing together opposing forces (whether the force to be that of two tribes of conflicting boys or the inner conflict of a condemned man) into a situation that endows them with power struggles and frightening situations. Golding provides images of the darker side of man. This dark side of man’s nature inevitably wins and man proves to be a pathetic race that refuses to accept responsibility for all its shortcomings and challenges.

1.4 The Relationship between Creative Writer and Biographers or Critics

That Golding chooses at the end of his life to write about controversial topics such as the one discussed in *The Paper Men* is indicative of the continuing appeal of this love/hate relationship tying the creative writer to the critic. Needless to say, such a theme is not typically Goldensque. Rather it dates back to the 19th century writings of the major practitioners of fiction such as Oscar Wilde and Henry James. Indeed the latter devotes many of his tales to disclosing this tense and its serious- funny manifestations. James's 'The Figure in the Carpet' (1890) for example, tackles the tense relation between the two men, the reviewer and the dead writer, in search of meaning and authenticity of the material. As shown in many of its details, the search transcends the target (the writer) and reaches his wife. Getting married to his widow is a last desperate attempt made by the reviewer to reach this inaccessible matter. All this applies to his equally interesting tale "Aspern Papers" (1888) when the editor/biographer resorts to all types of intrigues and possible means to attain his goal. Only when encountered by the condition of getting married to an ugly spinster as the price for these papers, does he quit at the end. Then *The Paper Men* is not completely new in dealing with this timeless issue of the struggle between the creative writer and his critics or biographers. This relatively narrow issue about writing has

been tied to Golding's common issues about man's essentially evil and selfish nature.

1.5 Golding's Biography and Writings

William Gerald Golding is considered one of the most distinguished twentieth century British novelists. His first novel, *Lord of the Flies*, has not only been canonized by school curricula but also entered mythology. It was also adapted to the cinema in different versions. Golding was born in a small village in Rural Southwest England to Alex and Mildred Golding. He was educated at an academically sound but unpropitious state-funded grammar school and at Brasenose College, University of Oxford. After graduation in 1935 and a brief spell as a writer, actor and producer with small theater companies (experience evident in the tight plotting of his novels and his choice of dramatic situations), Golding became a master at Bishop Wordsworth's school in the cathedral town of Salisbury; this appointment contributed to the strong sense of place evoked in his novel *The Spire*. He married Ann Brockfield in 1939 and the following year joined the Royal Navy, where he saw such action as the sinking of the German Battleship Bismarck and commanding a rocket-launching craft during the Allied invasion of France. These experiences form the background of his novel *Pincher Martin*. After World War II ended, Golding returned to teaching, and he remained a teacher until 1960. No one could have suspected in 1954

that the intensely private author of *Lord of the Flies* would come to occupy a central place in British culture.

This novel was followed by *Pincher Martin* (1956) and *Free Fall*, (1959) the stories of a guilt-ridden naval officer's last hour and a painter's desperate attempt to locate the point at which he lost his innocence. This first phase of Golding's work culminated with *The Spire*. At the center of this novel is Jocelin, whose construction of an immense spire represents the core of the book and its major events. It has been suggested *The Spire's* very "monolithic" completeness may have blocked Golding's way forward. Certainly there was cooler critical acclaim for *The Pyramid*, a set of three interrelated narratives centering on the hierarchical British social structure of which the Pyramid is the symbol.

Darkness Visible (1979) was awarded the James Black Memorial prize in 1980, and Golding's next novel, *Rites of Passage* (1980), received Great Britain's most prestigious literary award, the Booker prize. The Nobel Prize in Literature followed in 1983. After that, in 1984, *The Paper Men* was born. Obviously Golding was versatile in his command of a wide variety of forms and historical backgrounds. At the time that he died of a heart attack in 1993, Golding was revising a new novel. Published in an unfinished form in 1995 as *The Double Tongue*, this work is an ironic treatment of the oracle at Delphi.

The predominant concern of Golding's novels is an examination of human evil as already suggested. This curiosity was no doubt provoked by his experiences in the violence of World War II as the commander of a rocket launching ship. He once observed that what his generation had discovered was that there was more evil in man.

1.6 Statement of the problem

The problem which will be raised in the present study is related to the great change in Golding's presentation of his fictional material and people in *The Paper Men*. What is unexpected in that change is that human nature and its manifestations will be the cornerstone of this study and its primary emphasis. The study will clarify the thematic and technical sides of this change and the reasons behind that.

1.7 Research Questions

1. What differentiates *The Paper Men* from Golding's other novels?
2. What does the author attempt to do in his novel?
3. What made the author choose this mode of writing in this novel in particular?

4. To what extent does *The Paper Men* represent an upward line in his fiction or a descent?

1.8 Objectives of the study

1. It explores the main characteristics, nature, and the particularity of Golding's *The Paper Men*.
2. It shows how the form, structure, and language of this novel are different from the rest of his fiction.
3. It sheds light on the tense relationship between the creative writer and the critic or biographer.
4. It assesses the position of this particular novel within Golding's oeuvre.

1.9 Significance of the study

The significance of the present study lies in the fact this novel represents a total shift from the mainstream of Golding's fiction. Therefore writing about *The Paper Men* is considered vital and relevant in emphasizing this work and sorting it out from the rest of his fiction. As a matter of fact, this novel has not received its due emphasis and analysis for its striking difference

from his other novels and somewhat narrow scope. Therefore, this attempt may fill some aspects of this gap in Golding's work.

1.10 Limitations of the study:

The present study centers on investigating *The Paper Men*. Therefore Golding's other novels will not be emphasized, although there are references here and there, wherever necessary. The study as a whole cannot be generalized to Golding's other fiction as it chooses only one novel for its unmistakable particularity and type.

1.11 Research Methodology:

The method which the researcher is going to follow throughout her research is both descriptive and analytic. The study will be satisfied with concentrating on describing the situations, events, characters, and themes of *The Paper Men* and analyzing these in detail. It is hoped that such methodology can be of great help in perceiving the world of this novel and its thematic and technical devices.

Chapter Two

Literature Review

2.0 Literature Review

All the following titles of books, articles and academic theses stress the thematic and structural sides of Golding's fiction which serve as an indispensable source for the researcher or any serious reader to develop and deepen one's insights in dealing with *The Paper Man*. There are many different and sometimes incompatible viewpoints of some critics about William Golding and his works, his fictions, and his entire achievements.

For example, Hynes (1963: 70-75), explaining the technical ingenuity of Golding's fiction wrote

In his first three novels, Golding isolated his characters either in time or in space, placing them in primitive situations from which the telegrams and anger would quite naturally be excluded, and in which the immediate problem would be simply survival. Then by man: pulsating action and symbols he made it clear that survival must be taken to mean more than the preservation of life; the castaway on his island might first ask what must I do to be saved? And mean it quite literally.

The Critic Karl, on the other hand, appreciates Golding's courage to experiment with form and to attempt exploring "daring themes" (Karl, 1965: 254). He also suggests that Golding has damaged his literary potential by an excessive concern with morality. In this regard he argues that "the idea of a

Golding novel invariably is superior to the performance itself" (Karl, 1965: 259). Indeed Karl finds Golding's work to be the representative existential beat in that Golding is interested in states of being and aspects of survival, not just in human response to a given society. In comparing Golding's *Free Fall* and Camu's *The Fall*, Karl writes

both writers are interested in pride and its damning consequences: both have created contemporary Fausts... and both treat their main character, with irony and an awareness that guilt is greater in a world that does not punish transgression than in one the severely penalizes. In this aspect; both Camu and Golding are moralists

(Karl, 1965: 255). Moreover, Karl does not see how any of the characters of Golding's novel transcends the ordinary life of human beings. The boys in *Lord of the Flies* may represent adults, but have nothing significant to be adults, as this keenly perceives. So as the Neanderthal men hardly transcend their daily routine and Pincher Martin is less interesting than any other characters because of his vicious nature. Karl states that "to present all these characters and situations straight is to take them as they are, and this evaluation simplifies them" (Karl, 1965: 259-260).

It is relevant to note that Golding provides a partial answer to Karl's dilemma in an essay titled "Fable", where he explains what has led Golding to choose boys instead of adults as characters of *Lord of the Flies*. It is Golding's belief that human beings are morally diseased. He attempts "to trace the connection between his [man's] diseased nature and the

international mess he gets himself into” (Golding, 1965: 87). Golding continues

I looked round me for some convenient form in which this man is a fallen being might be worked out, and found it in the play of children... I have lived for many years with small boys, and understand and know them with awful precision (Golding, 1965: 88)

However it is convenient to say that Golding is pessimistic with regard to the future of human beings, but he himself has emphatically claimed that "he is optimistic" (Biles, 1970: 105). Biles argues that Golding is pessimistic in his Nobel Lecture 1983 when Golding stated with some regret that twenty five years ago he thoughtlessly accepted the label "pessimist" and even "named himself a universal pessimist but a cosmic optimist (Golding, 1984: 203). Although human beings are fallen, they are still endowed with free will. The human capacity to choose between good and evil, between constructive and destructive work, still must indicate a potential for goodness. Indeed, Golding never denies this potential for human goodness, while his fiction excavates any aspect of the potential for evil. According to Golding, "the weight of any investigation must be in asking man commit evil, rather than why he sometimes does good" (Biles, 1970: 106).

Golding's artistic vision and technical devices are explicit enough. He has been classified as "a fabulator" whose interest lies in the primordial drives in man's character. His masterpiece, *Lord of the Flies* (1954),

explores the manifestations of sanity, good, evil, and innocence. *Pincher Martin* (1956) once again elaborates the themes of damnation and selfishness. Golding elaborates Christopher Martin's greed for life "had been the mainspring of his nature and forces him to refuse the selfless act of dying..." (Kermode, 1971: 247).

Another viewpoint, raised by Tiger, argues that Golding's art is based on the darkness–light duality. Summarizing this postulate, she reminds the reader of Golding's dictum that "when there is no vision, the people perish" (Tiger, 1974: 15). Indeed all Golding's fiction draws upon this problem of blindness, darkness and failure to see this properly as seen in *The Paper Men*. Golding's fictional worlds are inwardly, those of "darkness visible" as Golding entitles one of his novels (1979).

Tiger also explains to the reader that all his fiction embodies this dictum that deals with the primordial patterns of human experience. Thus, Golding's fiction, unlike most contemporary novels, is preoccupied with what is inherent in man's nature, looking not at man simply in relation to a particular society but at man in relation to his cosmic situation: his evil in *Lord of The Flies*, his origins in *The Inheritors*, his guilt in *Free Fall*, his vision in *The Spire*, his heart's meanness in *The Pyramid*. In his fiction as Tiger points out, Golding consciously tries to construct religions mythopoeia relevant to contemporary man since he agrees with the anthropological

notion that it is through myth that the imaginative substance of religious belief is expressed and enhanced (Tiger, 1974: 15). As Golding has remarked in conversation with him, myth is a story at which the reader can do nothing but wonder; it involves the root of being and reverberates. Tiger also discusses Golding's view that contemporary man lacks vision.

In each of his novels, there is the effort of bridge building between the physical world to which contemporary man adheres and spiritual world which he ignores but Golding's view does not ignore that. It is as though the spiritual is experienced not as individual, but as personal and universal guilt. According to Golding's view, man abstracts from his violence and projects it as fear which will destroy him. He seldom abstracts from his goodness. Thus in Golding's early fiction, the central symbol for the spiritual dimension is darkness. This is not merely the physical darkness of his irrational world, but also the darkness that lies deep within the human ego and consciousness.

Kinkead and Gregor illustrate that Golding's symbols are not in fact clear; they are always an incarnation of more than that can be extracted or translated from their symbols. Even when the fiction seems to offer itself for conceptual analysis, it is always richer and more profound so that the reader may be tempted to substitute for the experience. The two critics analyze in detail Golding's earlier novels which embody a situation and at the same time point to the fact that his fiction is far richer and more ambiguous. In

fact, it is possible to see there is a sharp irony and temptation to translate the fiction into an ambiguity symbol: this does more than simplify, it subverts. It is exactly the tendency to convert and reduce complexity into simplicity which Golding sees as the root of evil. This was not perhaps easy to see when the novel appeared, though it was always there, and there is no missing it now (Kinkead and Gregor, 1975: 19-21). Their influential book explores Golding's fiction and its arts. They see that in novel after novel Golding has attacked the way that "Homo Sapiens" makes Neanderthal man the image of his own evil; the way that Christopher Martin and Sammy Mountjoy recreate real people into the shape of their own need and lust; the set of symbols that must be cleared from Jocelin's mind at the moment of death and replaced by the vivid and complex physical truth of the spire itself "the recurrent topic of good and evil makes Golding think that Evil Tree grows in the human brain, in human consciousness and conceptual reduction are dangerous manifestations of the fall" (Kinkead and Gregor, 1975: 35). Kinkead and Gregor find Golding's work to be simplistic, especially in his earlier works, "the method of the novel *Lord of the Flies* is revelatory: the uncovering of an unsuspected depth to something already accepted" (p. 48).

Anderson, for his part, stresses the theological background of Golding's fiction. He asserts, for example, that "theology brings into focus: transcendence and immanence; freedom and necessity; being and becoming; good and evil; innocence and guilt. Finally, he may imply the harmonization

of contraries in a divine act of reconciliation. His success depends not upon the degree to which he engages us in discussion of theological ideas, but upon the degree to which he shocks us into recognition of forgotten elements in the recesses of our awareness (Anderson, 1978: 2). He gives here importance and priority to the significant theological experience that Golding's novels provide rather than to any theological statements or conclusions made by Golding.

Boyle, reads Golding's novel as "parables of caution" (Boyle, 1978: 22). He explains that when human beings deny themselves to ensure freedom, Golding believes that they will fall below the level of the best if they are not checked by a well – ordered society. In his analysis of Golding's individual novels, Boyle is disappointed by *The Inheritors* and also by *Pincher Martin*, while he believes that *Lord of the Flies*, *Free Fall*, *The Spire*, and *The Pyramid* are four of the best books of the twentieth century (Boyle, 1978: 22). Boyle's evaluation of Golding's significance as an existential writer is worth-quoting in some detail: "if Golding's attitudes are existential, his art, devoted to exemplifying death-in-life, stimulates us to assume responsibility for our own lives out of repulsion for Jack, Martin, Jocelin, (the characters in Golding's novel) (Boyle, 1978: 37).

Johnson's (1980) stresses the fact that the major topic of *Lord of the Flies* is the nature of mankind. All human beings have a dark side that can cause the breakdown of individual:

The theme is an attempt to trace 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. (p.128)

Baker's 'Interview with Golding' 1981, tries to locate Golding's work within a tradition even though, Golding himself was not helpful. This interview in fact provides the researcher with much information concerning Golding's main views about man, the universe and philosophical background of his fiction. Here are some lines of that interview:

Baker: earlier in your career, you said that you were dedicated to writing novels that went against the common perception of things that you wanted to offer a point of view that required the reader to rethink things. Is this still pretty much your policy or your creed?

Golding: well, I've said an awful lot of things, and that's one of them. I think all I could say is that some of my earlier books did have a reversal point view towards the end so that the reader could only understand the book properly if he went back and read it all over again. I can understand readers

being faintly indignant at that, you don't expect to read a man twice. There are very few people worth reading twice. (Baker, 1982: 169)

During the interview, Baker explains Golding's idea about his character that "the idea of the character who suffers a disastrous fall through a flaw in his character, that you find there, I think" (Baker, 1981: 163). Nearly in all his novels, Golding has dared to make a general statement on humanity. The exception that comes to mind is *The Pyramid* where Olly finds himself imprisoned in an English country community. For this reason, Golding answers to Baker saying, *The Pyramid* is very English, and I'm quite aware it can't be understood in America any more than *Rites of Passage* can be understood in America (Baker, 1981: 153). Both these novels, he claims, deal with class (p.160). If it is difficult to place Golding in the mainstream of British novelistic tradition, there are nevertheless some important characteristics that the reader can identify in the work of this contemporary British novelist. First, Golding has quit successfully experimenting with forward language. He has intentionally avoided writing two similar novels. The trick ending, although not an original Golding invention is a hallmark of Golding's novels. Another characteristic of Golding's technique is that he is a daring writer. Even to attempt a novel about a dead sailor or to attempt to describe the picture and expressions of the Neanderthals requires imagination of a special sort. Golding also writes with a serious purport in mind. He exposes evil and ugliness in human nature hoping that people will

be horrified enough to seek remedies. Golding locates evil within rather than outside human nature, a point most is hands keep exploring in different forms.

Kemp's (1983: 259) observation concerning the thematic repetition in Golding's novels is valid to a great extent since his topics do not undergo a radical change even though he chooses entirely different environments whether in the remote past (the Neanderthal or Egyptian Pharos or an atomic as shown in his most reputable work, *Lord of the Flies* (1954). This is in fact the gist of the argument in this article: "the predictability of moral observation, the thematic monotony of his fiction". Thus the main disadvantage of all Golding's fiction is its tendency to be 'repetitive and conventional'.

Dyson, argues how Golding stands apart from most of the contemporary novelists in England. In fact Golding was interested in a different kind of narrative – one that has been variously referred to as fable, allegory, and myth. These kinds of narrative, as already pointed out in chapter one, show some sort of preoccupation with something that lies beyond that representation of individual and social realities. Golding's concern is with large, more fundamental and abstract issues that may be called metaphysical or theological. Such works ask not "How does man live?" But what manner of creature is a man?" (Dyson, 1985: 11) This book

quotes Angus Wilson's view when he states that 'evil in the English novel'. In *Lord of the Flies* Golding 'solved the problem of expressing transcendent good and evil more satisfactorily than any other living English novelist' (Dyson, 1985: 11). Therefore, Dyson insists that the Golding's early novels remain "great fables rather than novels" (p. 11). He explains that Golding's fiction represents the social novel of contemporary life. In his first novel *Lord of the Flies*, the place, time, and characters (the future, a tropical island, and a group of young boys) had all diverged from normal expectations in the survival of a fable of man's nature that also contains elements of parody (Dyson, 1985: 27). Golding's second novel *The Inheritors* is situated a remote post, taking Neanderthal that men and the coming of Homo Sapiens, and creating its remarkable experimental prose the sense of seeing the world no merely through the eyes of other individuals but through the eyes and noses and ears of creatures of another race(p.30). In his third novel Golding appears to turn to the present day and to a protagonist whose name seemed to promise realistic treatment (even the title of *Pincher Martin* seems tradition); but through the course of events, it turned out to be the most daring of Golding's experiments to date, that many reviewers entirely failed to grasp what was going on. It was only in the fourth novel, *Free Fall*, that Golding chose a more normal kind of novel: this development was later made *The Pyramid, Darkness Visible*, and *The Paper Men*.

Redpath reviews in his book *William Golding: A Structural Reading of His Fiction* some critical viewpoints about Golding. One of them, Denis Donoghue, was the novel's most adverse critics: "it is as though Golding, rather to his discomfiture, has come upon his possession of these feelings rather recently... and.... Hasn't been able to bring them to a high condition of judgment or, indeed, of truth" (Redpath, 1986: 186). Most reviewers quoted in this book missed the point of *The Paper Men*. The critic might have believed that Golding created, a kind of direct portrait of himself, but there is no reason why Golding should be identified with Barclay (the novelist in *The Paper Men*). Here the critics do not identify Golding with the naval officer at the end of *Lord of the Flies*, or with Christopher Martin, Sammy, and Olly.

Nash's (1987: 65) focuses on Golding's capability to evoke worlds other than the reader is familiar with. Hence one of Golding's works is emphasized for the simple reason that it reveals the author's admirable skill in combining history with fiction, fantasy with reality. The rules of realistic fiction of "differentiation and contradiction "are left aside, while the thinking is replaced by "pictures", partaking of the images in one another's minds and the apprehension of objects as phenomena".

Golding recognized that the term was not quite right for the range of structure of his fiction. He said "he aimed for the larger and looser

dimensions of 'myth'" (Gindin, 1988: 20). Recognizing how difficult and problematic it is to try to create comprehensive myths for own contemporaries, Gindin explains Golding's striking structure, that he reverses some of the implications of liner fable with 'gimmicks', at the end of his novel. Critics took him at his word: some elevated his work to 'myth' others complained that the 'gimmicks' reversed, reduced the fiction. The reader felt the fullest account of 'fable' as it applies to *Lord of the Flies*. Johns Whitley quotes Golding as saying that "his 'fable' split at the seams" (Gindin, 1988: 26).

The problem of the 'fable' as Gindin shows in his influential book, is particularly acute at the end of *Lard of the Flies* in the 'rescue'. A naval officer arrives on the island to pick up the boys and saves Ralph literally from the chanting choir of 'hunters' that destroy Piggy on the final page of the novel, the officer says, "I should have Thought that a pack of British boys you're all British aren't you?" (Golding, 1954: P.222) The implications of Golding's perspective are obvious through the final lines of the novel: the central darkness and evil the boys revealed reflects a larger human darkness and evil.

The technical weaknesses of Golding's fictions are identified in Biles (1989). As he argues, Biles reminds the reader that Golding writes rapidly when he feels that the conception of a particular book or article is already

there in his mind. For instance, *Pincher Martin*, one of his influential moral fables" was written quickly in three or four weeks over a
a Charismas holiday"(p.63).

Bradbury tackles the question of contemporary social writing. He quotes the view that the book should be regarded, not as a fable but myth. Fable is an invented thing out on the surface whereas myth is" something that comes out of the roots of the things in the ancient sense of being a key"(Bradbury, 1989: 350). It is necessary to refer to Golding's art and his narrative technique which he has almost invariably followed throughout his creative career. Before writing his two novels, *Free Fall* and *The Paper Men*, Golding had based his writing on the fruitful use of the fable as a valid means of disclosing his moral and philosophical message to the reader. Indeed fable and math are very old devices used by writers and thinkers to reflect their philosophical and moral standpoints. Whenever the word 'fable' is mentioned, the reader's or beholder's mind immediately recalls the invaluable contribution of the classical writer Aesop (B.C.). His fables about animals, and planets were employed in presenting innumerable examples of human beings in their daily experiences and situations. This side of Golding's writing has been investigated by critics like Gindin and Bradbury as already mentioned in the above lines.

Ousby gives brief lines about William Golding's life and career as he adopts the view that the literary text has got its own life away from the writer's own experiences. Conversely, there are those scholars and critics who perceive Golding's fiction in the light of Golding's own career. For instance, his experience in drama, when working in the field of theater both as writer and actor and also producer is at work in giving his fiction its final shape and vision. Also his work as a school master for many years in addition to his serving the Royal Navy during World War II are points to be considered for having a fair and comprehensive recognition of his achievement. All these experiences will find their way to his own fiction as its characteristic tone and vision of man and the world. Ousby points at the main recurrent issues and interests in Golding's fiction when this critic states "Profoundly obsessed with the subject of evil and original sin, he treats these subjects in a way that transcends the boundaries of orthodox Christianity. His other works included a play *The Brass Butterfly* (1958), and a collection of essays *The Hot Gate* (1965) and *A Moving Target* (1982). He was awarded the Nobel Prize in 1983" (Ousby, 1992: 374-375).

Lambert's obituary of Golding debates Golding's statements about his writing and crafts, "look out... The evil is in all" (Lambert, 1993: 17) According to this perspective, Golding seems to illustrate to the reader that there is something working about ethical nature of mankind. He has

analyzed certain factors in his novels which have created the problem of evil in the twentieth century. Of course such references to Golding's emphasis of the evil are not new, given the numbers of books, articles, and theses in this regard. However this reference even at the moment of Golding's funeral shows that this is central and inescapable, if one seeks a serious reading of his fictional world.

Bradbury's (1994: 327) argues that the main stream of Golding's fiction centers on the recurrent themes of terror and evil. The book quotes Golding's observation that the reader acquired "a terrible desperate knowledge of what human beings are capable of. Also the author enhances this pessimistic impression stemming from all Golding's fiction when he quotes a further example of Golding's flat observation that "man's nature is sinful and his state perilous". (p.327)

Waugh pays much attention to Golding style and artistic construction, and different aspects of his work. She draws out attention to the "grotesque and obscurantism" (Waugh, 1995: 104) and similar sides of his fiction. Apart from these stylish uncommon features attributed to Golding's fiction, there are further objections raised against his type of characterization, particularly the implication(s) of the character rather than the character as a self-contained entity standing in its own right. Waugh sees Golding as a writer for whom 'right reason' (Waugh, 1995: 100) is unavailable and all human systems of knowledge or self-knowledge complicit with the desire.

She also reveals some problems in accommodating such a vision to the traditional form of the novel. In each Golding's novel since *Free Fall*, human activation has remained unknowable; therefore must be left to heaven (Waugh, 1995: 105) Golding writes with a serious purpose in mind. He exposes evil and darkness in human nature, hoping that people will be terrified enough to explore and seek some remedies. So Golding finds evil within, rather than outside human nature. In all Golding's novels, the reader feels an echo of this firm and invariable conviction about human nature.

Crawford discusses the satire's constituent modes of the fantastic and carnivalesque in *The Paper Men*. Fantastic represents "religious vision" and "carnavalesque represents "moral depravity" (Crawford, 2002: 275). *Darkness Visible* combines to present what James Gindin has called" a blistering indictment of contemporary England" (Gindin, 1988: 187). In *The Paper Men* the two modes combine to satirize the authority of an English literature industry that Golding simplistically presents as being overrun by depthless writers and critics. Crawford argues Golding was quite familiar with the world of the University, at times, took delight in making gibes against literary critical approaches, not least structuralism (Crawford, 2002: 276). This disdain of critics, particularly those engaged in structuralism, is reflected in *The Paper Men* where Tucker's conference paper on Barclay's use of relative clauses is presented as deceitful and jaws

– breaking dull and a female acquaintance is dismissed as a "structuralistic to boot" (Golding, 1984 19)

Aleyeva discusses the fabulator and creative writer, William Golding, that attracts great attention of literary scholars not only in England, but also abroad, Russia included. *Lord of Flies*, *The Spire*, and *The Inheritors*, are Golding's major novels which were first published in literary journal in Russia – as representative of International Literature, which for a long time remained the major if not the only source of information about world literature (Aleyeva, 2006: 360). Aleyeva's argument centers on the mythical background of Golding's fiction. As she puts it, "I tried to show that Golding's works are largely based on myth and symbol, time, and space. Finally, I arrived at the conclusion the complexity of Golding's works which is the problem of an individual and his interrelation with the external world (Aleyeva, 2006: 360).

If Aleyeva stresses the role of myth and symbol in appreciating Golding's fiction, the critics in the previous pages have pointed out how Golding's fiction is part and parcel of the mythical life. It is through myth and symbol that Golding's writing acquires universal and wide-ranging implications.

As a man, Golding had his moments of crises despite his great successes. His daughter lists the reasons for his unhappiness: " First he was becoming worn out because of his many activities. Second he suffered from

writer's block and found it difficult to write another novel after writing his fourth novel, *Free Fall*"(Reiff, 2010:37). This testimony of an outsider, his daughter who knows the most private sides of her father's craft and life is of prime importance in dealing with *The Paper Men* as the main issue of that novel is the question of writing and its costs and demerits.

Out of this survey of some of the works and academic articles that have been written about Golding's fiction and its thematic and technical aspects, the present researcher finds that Kemp, is much relevant to her perspective and perception of Golding's work. Indeed this book will be investigated in detail due to the fact that it raises similar arguments and views regarding Golding's world view about the writer as man and artist. Accordingly *The Paper Men* will capitalize on these views and elaborate them further since this novel in particular has its uncommon position in the mainstream of Golding work as it draws the reader's attention to the real nightmares, sufferings of the writer in his daily encounters with writing and life at the same time.

Chapter Three

Discussion

3.0 Preliminary Notes:

The Paper Men engages a distinct position in Golding's literary canon as it chooses another mode of writing (the realistic or academic type) through which the author dramatizes his misgivings about the craft of writing and its sacrifices and costs. As a matter of fact, Golding's earlier practices in *Lord of the Flies*, *The Inheritors*, *Pincher Martin*, *The Spire*, *Darkness Visible*...etc have often been viewed as filling a gap in the literary and cultural scene particularly when the reader realizes the issue of "The demotion of fantasy and magic realism from its position of pre-eminence" (Head, 2002:3). This is a point which Golding, J.R.R Tolkien, Kafka and Rowling have sought to address through their fantastic worlds which do not exclude the real world altogether, even though from the surface they seem to be far away from it.

However, despite this choice of another mode of writing, *The Paper Men* shows that Golding has not given up his interest in the imaginative flights and the exceptional and uncanny. Here the author brings the reader face to face with one of his own central concerns- writing. As indicated by its very title, *The Paper Men* is about the craft of writing and it two poles- the creative writer and the critic.

The events of the novel show that each one of them believes in the legitimacy of his attitude and the value of his work. Leaving aside these two poles of conflict and interest in the novel, the book tackles equally important questions pertaining to the “intellect and imagination, the conscious definition of self, the metaphysical world, man’s nature...” (Redpath, 1986: 21). The question that poses itself in this regard is: what drives Golding with his fertile and imaginative abilities to shift to the limited world of writing, its prerequisites, merits, demerits, rewards, buffets and sacrifices? One aspect of this question could be clarified by referring to his Nobel Prize speech. It is here that Golding gives a direct and unmistakable expression of all that he has in mind regarding his craft and its problems.

Clearly the critics represent the core of his concern, fear and even loathing, especially when we recall that he sees the creative writer as a prey, a target while the critic is a detective, always wont to fish out the secrets of creative writers or even to infer things the writer has not even conceived. As such, it is not surprising that he reiterates this question in his speech of accepting the prize on Dec, 7, 1983. It is clearly noticeable to note that Golding refers to the invariable misunderstanding and misrepresentation going on between creative writer and critics

Critics have dug into my book until they could come up with nothing that looked hopeless. I can’t think why. I don’t feel hopeless myself... Under some critical investigation I warned myself a universal pessimist but a cosmic optimist. I should have thought that anyone with an ear for language could understand and that of ears allowing more connotation than

denotation to the word cosmic though in derivation universal and cosmic mean the same thing ... I was an optimist when I consider the spiritual dimension which the scientist's discipline force him to ignore.(Wohrer, 2003:151)

That Golding identifies this problem at this memorable time in his life (the moment of receiving the Nobel Prize) is evidence of the discontent he has towards the reception of his work and its ultimate visions and explications. In *The Paper Men* the author meditates the question of writing, its two agents, and challenges and sacrifices. The most obvious of all elements in these are related to “the freedom of the artist that has been taken away” (O’Neil, 2004:454).Indeed the issue of freedom and free will versus their pathetic absence is the core of these two novels and their main lines of action.

3.1 The Creative Writer: Between Two Pressures:

As one of the brilliant and popular novelists of the 20th century, Golding has his own special technique of presenting the character's thoughts and conflicts to the reader by using different and successful devices and strategies. This technical brilliance is certainly one of the outstanding merits of Golding’s fiction and art. It is in Holloway’s phrase “Golding’s imaginative sweep...and carefully planned structuring make his work especially noteworthy” (Holloway, 1995: 90).

One of these successful components of his success is what the reader finds in the contemporary novel as seen in the manipulation of the technique

of interior monologue when the reader has a chance to grasp and conceptualize what goes on in the character's mind. Hence Barclay is revealed by means of his ruminations which show that he is surrounded by foes too keen to inflict pain on him

I was wearing an old pair of pajama and the cord of my dressing – gown was gripping me a little above where the pajamas should have been gripping me but was too ancient for their elasticized top to do so. If I was losing weight, they slipped down. If I was gaining weight, they slipped down. I had the loaded gun in one hand, my torch in the other, there is no third hand for my trousers which now fell suddenly under my dressing – gown so that I only just caught them by clapping my knee together. (Golding, 1984: 11)

Obviously *The Paper Men* elaborates the intricate and tense relation between the pugnacious and moody British novelist, Wilfred Barclay, and the American academic critic, Prof. Rick. Tucker. The narrative point of view of this book ought to be taken into consideration, since it presents the material from the novelist's viewpoint (Barclay's) while the first two chapters accentuate the critic's perspective. In Henry James's and Nabokov's embarrassments and challenges, the two critics have to bear all types of pressures to decode the author's meanings and assert their egos. Here the details of the book are presented from the beginning of the novel, when Wilfred Barclay is bored and angry with the American Assistant Professor of English literature, Rick L-Tucker. The latter achieved his reputation by counting the number of relative clauses Barclay has used in this novel as an index to his style. This by itself is a terrible condemnation and the downgrading of the critical activity which fails to give a serious and

significant analysis of the literary text. If criticism is content with giving a statistical study of the literary text, this means that criticism is no longer advocating its traditional role of explication, evaluating and appreciating the literary text as specified by its major practitioners like Matthew Arnold, Coleridge, Leavis or Eliot. The following is the farcical portrait of the proceedings of the conference supposedly held in Seville:

A sleepy bunch of professors, lectures, and postgraduate. Students were all trying their hardest to stay awake.... What jerked me was the sound of my name in Tucker's peculiarly toneless American voice he was on about my relative clauses. He had counted them apparently, book by book Here and there among the audience I saw heads nod, then jerk up again on. Prof. Tucker was now pointing out the significant difference between his graph and those constructed by a Japanese Professor. (Golding, 1984: P. 23)

Tucker now wants to write Barclay's biography. Although contemporary literary theory warns against reading any work in the light of the author's life and experiences, the details of the struggle between the two men (Barclay and Tucker) support the view that finds this struggle as something "Golding has drawn from his own experiences as a Literary celebrity" (Stringer, 1996: 254). In other words, the events of this novel and its endless struggle can be considered as Golding's sharp comment on the field of criticism and biography as simply a secondary activity, as Barclay states at the end of the book. In his view, the biography can be best done by the writer himself/herself, i.e., writing one's own autobiography, hence

putting an end to all the series of intrusions and needless involvement with critics and their troubles.

In a relentless search for any scrap of paper relevant to Barclay's life, Tucker keeps exerting all types of pressure on Barclay to sign a paper authorizing him the status of the official biographer, a documentation Barclay resists: "Wilf. Please! Professor? It means a whole lot to me. I can do no more than Plead You wana be a full professor? Emeritus? Wilf. I want you to appoint me your official biographer" (Golding, 1984: 46). In this case, some reviewers and critics do intrude on creative writer's life as a raw material to reach their own goals. The academic Professor Rick.L.Tucker was pleading to be Barclay's official biographer by any means to meet his interests. The incidents are handled in a tone of comic outrage, an expansion of the outrageous farce of some of Golding's earlier work when, one night, Barclay hears scuffling among his dustbin, he runs out, his pajamas slipping to his knee, and shoots what he disingenuously assumes as a raiding badger

I faced it across the bin. The badger looked up and uttered the only really "strangled cry" I have never experienced outside fiction. This was the beginning of a high sound expressed in the funnies as glug or gulp... face of professor Rick.L.Tucker rose before me beyond the further rim. He has bored me and intruded, he has shown every sign of prying, of making a professional meal of me. Now I caught him in the act of the unthinkable. (Golding, 1984: 11)

He finds that he has slightly wounded Tucker, the badger rummaging for bits of paper what Barclay may have discarded. The incident leads Liz,

Barclay's wife, to discover a different scrap of paper, part of a letter to Barclay from another woman that leads her to divorce him "Lucinda predated my marriage to Liz and at the time of the dustbin I was involved with a girl successfully concealed. Irony? The eye of Osiris?" (Golding, 1984: 17).

As Barclay wanders Europe and the Mediterranean trying to hide himself in places like an isolated mountain in the Swiss Alps, still badgered for his signature by Tucker, he recalls much of his seedy past which sheds some light on the secret lives of many creative writers with all their whims and uncommon interests

Rick said to give it you. May I? There was another smaller envelope inside it, which had a note wrapped round, Gone prospecting for our walk tomorrow. Hope Mary Lou has more luck than I did. Rick... My name was typed at the bottom with a space above it for my signature. (Golding, 1984: 63)

Barclay has been entirely egotistical, a debased and more grotesquely comic Pincher Martin, through a career as a bad clerk, dishonest adulterous affairs with women, and sudden western success as a novelist. Tucker brings his wife Mary Lou, a beautiful and spectrally silent figure, to the stage setting in the leaves Barclay full of contradictory guilt's. Tucker and his wife (Mary Lou) make collusion against Barclay to sign the paper that Tucker be Barclay's official biographer:

To know myself accepted, endured not even as in honest whoredom, for money, but for paper!.... what was the, as we say in our jargon, projected scenario? Did he think we would fence archly, and she, girlishly ... no Wilf,

no, not, not unless you sign that paper? ... Neither of us, critic and author, we knew nothing about people or not enough. We know about paper, that was all. (Golding, 1984: 76)

Barclay feels guilty in having rejected Mary Lou, for she radiates unusually spiritual beauty; he also feels guilty because he is so corruptible. The outrageousness is also extended to the outside world, like Barclay's author's club in London in which the Victorian statue to Psyche the image of soul, has been replaced by contemporary statue directly representing all types of sexual perversion. All these outrages, excesses and contradictions are apparent in Barclay's voice and reactions.

The harm inflicted by Tucker is not simply in his insistence on laying bare the most intimate details of his life, but also in the disaffection Tucker creates in the couple's life. Searching in the remains of the evening's dinner, he finds a letter addressed to Lucinda with whom Barclay has had a perverse relation, and he reads it and he reads it to Barclay's wife (Elizabeth). This is one of the most striking and uncommon scenes in the British novel. The fictional image given here is primitive and even very unusual fictional start indeed. The critic is virtually destroying and devouring the creative writer and everything he possesses. A novelist carrying his gun to kill a badger in his dustbin is amused and surprised to find a human badger rummaging.

This scene raises a question that many writers or thinkers may encounter in their professional and private life: frustration or failure in

domestic life and an endless pursuit of reviewers and critics of the minutest details in their lives. In this ironic and sarcastic tone Golding puts Wilfred Barclay (The novelist in the book) in a very unenviable position: unhappiness at home and discontent caused by the selfish interests of academic editors and researchers. Barclay's malicious character can be seen through both the author's description of him and his own interior monologues where he betrays his deep doubts concerning the act of writing biographies. In his view, such an act always seeks to hide many aspects of the subject of the biography

At one point I had Tucker writing my biography but with such strict supervision it included for the world's inspection an account of how he had attempted the virtue of ST Wilfred with the offer of his beautiful wife; an offer rejected with such gentle tact and kindness that the (Assistant professor Rick. Tucker) flung himself on his knees and received such a gigantic back in his private from one of those beds that were no good for rough country he immediately entered a monastery, leaving his beautiful wife to.... Yes, I was unbalanced, there's no doubt about it. But the date was good and I wish I knew what it was. (Golding, 1984: 93)

The authorial description takes the form of the interior monologues in showing the gap between the biographer and his subject (Barclay)

Encounter in the Alps, was not Barclay had thought it.... climbing in the fog one day, over what Tucker had said was precipitous ledge, a claim on his gratitude and being that, in his defiant guilt and defensiveness, he was determined to resist. During the later meeting in the Alps, in bright sunshine, Barclay sees that the ledge is suspended only a few feet above a soft, pleasant meadow and he consequently turns the guilt that generated the situation against himself and his symbolic desire to be rescued. (Golding, 1984: 83)

Barclay suffers from instability in his private life. He is unhappy. Part of his distress is attributed to frustration and his failure with Liz (his wife) which eventually leads them to divorce. After she knows about the letter addressed to Lucinda, she decides to end their marriage; Barclay lacks self-control as far as his instincts are concerned; he is a womanizer and a drunkard

I took her by the shoulders and kissed her. I don't know what she thought of the Swiss mine- Dole – that I'd been drinking as early in the morning as that. I thrust her away, examined her from low, pale brow to delicate throat. Her cheeks and mantled. (Golding, 1984: 30)

The difference of age between Barclay and his wife, Liz, is another reason to end their marriage. Such great differences represent the seeds of the conflict and incompatibility going on between the two, in addition to the unexpected lights he has received because of his success as a novelist

That was the beginning of the end of my marriage to Liz. Never marry a woman nearly ten years younger than yourself. It took years, what with the state of the law as touching divorce. We are and always shall be profoundly connected, not in love or hate, nor in the trite compromise of a love-hate relation. Whatever it was... we were entirely unsuitable for each other and for making anything but a dissonance. (Golding, 1984: 17)

Because of his frustration, Barclay never faces the reality and he decides to run away to another country and start a new life with a new woman in Italy. If we leave aside his domestic strained life, the public one is no less problematic. His relation with the biographer and critic, Tucker, is the essence of the tension in Barclay's public life. In fact, each thinks that he has the right choice and achievement, while Golding draws attention to the

dependent nature of the other (critics). If the critic can be of help to the creative writer, it is perhaps in teaching him some of their tricks, particularly the idea of intertextuality that spares him the agonizing effort of writing something typically his own. The conference operates in the light of certain beliefs. The most important one is that there is nothing new. Indeed paper men, whether creative writers or critics, have only ruminations of what is already written and its different interpretations. This point in fact forms the core of the poststructuralist controversy that the writer in fact is not in full control of his language, and it is the other way round. It is the language that has full control of the writer as seen in the arguments of Roland Barthes, Michel Foucault and Derrida. This is the main argument of a recent book about the "violence" of the language as viewed by both practitioners and scholars (Lecerle, 1990:188) and how it is always evanescent and fleeting.

The point raised in the previous paragraph needs further elaboration since the main issue of the present novel is writing and its different problems. Many critics, especially those following the paradigms of poststructuralist, emphasize the passive roles of writers and how in fact they create nothing and it is the language that matters in their writing. As already mentioned, the writer is perceived as simply a tool used by the language that has the upper hand in the whole process. Hence Barthes declares the death of the author in article carrying the same title. Here he states that "a text is made of multiple writings from many cultures and entering into mutual

relations of dialogue, parody, contestation..."(Janaway, 2006:193). In his ironic way, Golding refers to this idea when he allows his Barclay to ruminate on this critical question

...there is nothing new. The question to be asked when reading one book is, what other books does it come from? I will not say that this was a blinding light...indeed, what are academics to do?-But I did see what an economical way there was for me to write my next book. (Golding, 1984:25)

Besides, this novel raises another important point related to writing: how it can turn into an obsession, a lifelong struggle for some people whose slogan is ' Publish or Perish'. Such a phrase necessitates getting published by all means, including the crooked ones. Tucker does not hide the fact that his position as an academic is critical as he is in dire need for Barclay's help. He does not hesitate to use the most debasing terms in describing his status:" I warn you, Wilf Barclay. I'll write it whether—look, sir. It means sheer beggary. I gave up everything"(p.184).Thus Tucker's reaction betrays this horrible shock, although Golding goes too far here when he deliberately dehumanizes Tucker.

Another relevant point here is the contrast between creative writers who have a kind of autonomy while critics remain dependent, subservient to other texts and other people:

'Listen, carefully, Rick. You're a bit drunk and perhaps—anyway, Listen I'm going to write it myself'.Rick gave a kind of howl. I've never heard anything like it. Perhaps it's like a wolf or coyote or something strange and wild. Things got very confused after that. I mean, he kneeled down or rather flung himself down on his knees. (Golding, 1984: 182)

If the use of temptation and flattery proves to be in vain, the critic, Tucker, has other means of extorting the aging novelist and force him to accept the deal. Tucker is a typical detective who can use the information at his disposal to get his wish fulfilled:

" I warn you. I'm not helpless!"

"Oh for God's sake!"

"I'll use the material Mrs. Barclay gave me .And Miss Barclay!"

"What material?"

"They told me things."(p.182)

3.2 The Nature of Creativity: Seen from the Inside and Outside:

As shown above, Golding shows the futility and stale ideas of critics in their continuous search for a significant role in the literary process. As Golding presents Tucker's position, he finds it a good opportunity to comment on the activity of the critic as simply a person whose field is not that significant when compared to the creative writer and that sometimes the critical activity is virtually needless

The question to be asked when reading a book is what other books does it come from? ... I did see that there and then ... I did not need to invent, to dive, to suffer, endure that obscurely necessary anguish in the pursuit of the unreadable, so I wrote "The Bird of Prey" in next to no time, with no more than five percent of myself. (Golding, 1984: 25)

Shocking and comical as it is in its treatment, *The Paper Man* is serious in its tackling of the literary scene, the paper profession. The most important element here is the authority of the critic and the duties he is to perform. In contrast to this, Barclay realizes that he is getting older and wants to be free from any restrictions or obligations life. That is what happens to Barclay when he is sixty years old:

I cultivated what you might call universal indifference. Sometimes the thought and feeling of life would merge into waves of astonishment that made me exclaim silently inside myself, this cannot be you? But it was; and I now see that on edge of sixty years old. I had reduced myself to what would think least and feel lust ... If I wondered where I was going, I flew somewhere. If some one tried to arrange an interview, I flew away. (Golding, 1984: 27)

Barclay whose "scary yellow white head, yellow white thatch are broken – toothed" (p. 30) is an elderly, drunken, and famous novelist. He is ceaselessly being chased by the hairy and opportunistic assistant Prof. Tucker. The novel is really a struggle for supremacy, a conflict of wills where each seeks to evade and intrigue or counter play the other. The terrible sense of persecution deeply felt by the novelist is manifested by the critic's different and often cheap means of chasing his prey- recorders, chats, interviews and temptations (through his pretty wife). Barclay himself is aging and suffering from many physical weaknesses-lapses of memory, weak sight and above all hallucinations. He remains an alcoholic and womanizer, who never stops travelling to different parts of the world as a means of escape from an unhappy domestic life. His discontent at home is

aggravated by the hunting presence of Tucker and the ravages he brings about in Barclay's life. In this situation, Barclay is always chased by Tucker. Therefore the image of the writers in this novel tends to carry some universal implications since they are always seen as the objects of the critics' queries and interests:

Then I added the loathsome words aloud hopefully in this encounter situation.... So this meeting was not accidental. They had wheedled my posts restates out of Elizabeth, if not my agent I was Rick's special subject. I was his raw material; they are in his mine, his farm, and his lobster pots. But where was he getting the money to come in pursuit? Such things are expensive, as I know from an early attempt to get some letters back. (Golding, 1984: 36)

A statement of this sort indicates the extent of oppression the creative writer feels regarding the activities of critics and their intrusive and selfish concerns. The logical reaction of such critical encroachments is to treat them with indifference and even contempt. Leaving aside his vulgar and even rude tone, his anger is justified. As a human being, Barclay has to assert his individuality that dislikes to be 'pigeon-holed' (Kulkarni, 2003: 68), as has been rightly suggested.

The creative writer's arrogant attitude toward critical practices can be seen in his statement: "Hell, what is a professor anyway? When I was young I thought a professor mounted to something. They're no better than writers. I eat 'em for breakfast. Taste different, that's all" (Golding, 1984: 34). Clearly Tucker's characterization is meant to be a typical example of the dedicated critic who spares no means to get his objective. The writer has a sense of

fear around him and a fear of the unknown. He likes nature and runs away from the hustle of life to collect his thoughts and write a creative work "But there could be nothing in it for me but fixation, frustration, folly and grief. I determined to sear this tiny bud of the future before it was in leaf" (Golding, 1984: 36). If Golding's daughter has already attracted our attention to the fact that Golding, in his final years, betrayed all signs of the joys and frustrations of the successful writer, here are some of them represented through the great sense of discontent and futility continuously haunting the aging writer.

Barclay as a creative writer does not like the dazzling lights of fame and prestige. He just wants to be himself, in his own world without interference of anybody, even his wife (Liz). But he is still pursued by other people who are just seeking any opportunity to feed themselves and fool him at the same time. That is the difference between the two parties: first writers and thinkers and second academics and critics. According to the first group, the main consideration is to bring the readers an imaginative work which can bring them amusement and joy. And for them to be a creative writer, there are some points to be there such as comfort, happiness, and healthy atmosphere. In contrast, one notices in the second party that they are selfish people with certain interests; they do anything to be famous at any cost which the creative writer is unwilling to do, "If I wanted real fame, i.e. recognition in the street, I should wear a hat with "Author of cold harbor"

stuck in front of it. I was happy not to be want fame and thus give Elizabeth the lie"(Golding, 1984: 71).

When Barclay realizes the deception of Tucker and his wife (Mary Lou), he thinks about himself as a commodity everybody seeks to get and utilize, regardless of the creativity of his works, his personality and his cultivation as a writer. "I cursed myself inwardly, and then protested to myself that all was not lost. The brandy was still on the table, the mature man's consolation. Then, paper man that I am, I began to think – what a strange thing!" (Golding, 1984: 77). Here in this point, one is apt to refer to the fact that one of the unmistakable themes in this novel, apart from the struggle between the critic and creative writer, is the self-deception:, a point that has become part and parcel of Barclay's character. He sees himself in a totally different light. Indeed he has to undergo many devastating and painful experience to realize that he has been wrong in his judgment of himself and others. It is in Dickson's argument, "self-deception is a more common condition than self-awareness" (Dickson, 1990:134). However, Tucker's collusion starts and Barclay has sense about it. Then he decides to revenge and teach Tucker a lesson he would never forget. Barclay uses his own weapon against Professor Rick Tucker, by putting him in a book, a story, with such a viciously precise delineation that even his wife (Mary Lou) would blush for him:

Then, of course, the novelist's truism popped out. It was no good putting the real, live Rick. L. Tucker in a book. He had this in common with most of human race—he was quite spectacularly unbelievable. There are things that novelists invent which they call characters but they aren't. They're constructs, shaved down out of some wood... I must do what I have never done before in my life. No more invention, only selection – I must actually study a living person. Rick should become my prey. Instead of trying to avoid him ... At the time he thought he was finding out about me, I should be finding out about him. It was all the exhilaration of the hunt. (Golding, 1984: 79)

Barclay here tries to reverse the situation for him and instead of being the raw material for Tucker; he will invalidate the whole scheme and disclose all the tricks and devices of people like Tucker.

So far the argument of this study has highlighted the distress of the creative writer due to the endless intervention of critics in his life in addition to his own unrestrained submission to his desires and whims. However, Golding's fiction is expectedly capable of raising further spiritual and even mystical dimensions. Barclay's situation in the novel appears to be in a state of continuous transition from the material to the immaterial and the purely physical to the spiritual. Above all, he appears at the end of the book to be groping his way to a sort of spiritual awakening and a positive change. He describes his position as “right and consonant. I was trying to tell you that it's all right” (Golding, 1984: 172). The shift from the empty life of the bohemian living in a decadent world and selfish interests could be taken as a reference to what has been described as “the suggestion of the external bliss awaiting the pilgrim about death” (Regard, 1995: 174). Barclay's position

gradually and imperceptibly changes and his attributes vary accordingly. If the author has devoted much space to the selfish acts of critics, the creative writers have their own share of blame and castigation as seen through the indiscriminate behavior of Barclay in his materialistic environment. However, there is a scene of recognition and awareness of his faults as the novel reaches its end. Golding's Nobel Prize speech stresses the 'optimistic' spirit in his fiction. Here it can be felt in the final pages of *The Paper Men* where only the creative writer has his own moment of self-realization and disillusionment. The irony here is that although Barclay and Tucker are both 'paper men' and share the same craft, the creative writer in the novel (representing Golding's own view) has this privilege while Tucker remains static, maintaining the same pursuit of the other's materials and perhaps secret. This is Golding's blunt and merciless attack on critics and their futile enterprise. For all his weaknesses, the creative writer appears in the book as capable of overcoming his weaknesses and may get his moment of salvation and release from his daily spiritual conflicts and dilemmas.

In the details of his/her works, the creative writer faces another dilemma which the critic never thinks of: the failure or at least inadequacy of the linguistic medium in communicating what is there in the author's or the persona's minds. Already in *Free Fall* Sammy longs to have the ability "To communicate in our passion and our despair" (Golding, 1959: 8). The Marxist critic Frederic Jameson has aptly called this the 'prison house of the

language' as he entitled one of his important books. By implication, this deep desire on the part of the creative writer does not always materialize. Barclay's case in *The Paper Men* is equally keen as far as this point is concerned. He realizes (and perhaps his creator, Golding, himself) that there is always a rift between what is conceptualized and what is eventually achieved. Indeed he feels that words will not always describe the experience he wants to write about "I think there was a dark, calm sea beyond ...since I have nothing to speak with but metaphor. Also there were creatures in the sea that sing. For the singing and the song I have no words at all" (Golding, 1984: 161). This is the problem which has been fully analyzed by creative writers such as T.S Eliot, Beckett, Pinter...etc. In contrast, Tucker's class of writers, has no problem about the inadequacy of the language. Their concerns are more practical and pragmatic and less playful and innovative. As their projects are less ambitious, the challenges they face are less demanding.

Out of this account of the tense and incompatible relation tying the creative writer (Barclay) to the critic (Tucker), it turns out that Golding is shedding light in this novel on the forces and pressures the writer has to face daily and continuously. The most serious and challenging of these is the position of the editors, researchers, critics and scholars whose very existence thrives on what the creative writer composes and does in his daily life. If the French critic Maurice Blanchot differentiates between the creative writer and

the critic in his statement that "writers compose, the critics expose" (Holland, 1995:26), the 'exposition' often takes different and even unacceptable dimensions and manifestations. Critics as viewed by Golding's perception of the 'paper' people becomes a legal instrument in and even intrusion into others' lives and their most private affairs. In another context, Golding calls this violating of the creative writer's life as a sort of 'a moving target', a mere benefit for the critics' needs and interests.

This work, for all its exaggerations, comic and bitter treatment of the topic, and the aggressiveness of its protagonist, shows Golding's serious attacks on such utilitarian and egotistic activities. In his deep and insightful remark, the romantic poet and critic S.T. Coleridge has already specified this timeless problem and misunderstanding going on between the creative writer and the critic and how the former is often the victim of the strategies and concerns of the latter, "Disinterested thieves of our good nature/ Cool, slow murderers of their neighbour's name (Coleridge, 1907: 86)

However, the unhappiness and worry which is the creative writer's lot is not always the outcome of the critic's intervention. Barclay as an image of the creative writer is himself no less selfish and unprincipled. In his emotional life, he is not stable. He could not resist the temptation of women and his view of them (including his wife) is no more than commodities to be easily replaced and disposed.

As such, *The Paper Men* is both an honest account of self-exploration and a deep analysis of the motives and interests of those critics who keep an eye on the creative writers and their public and private worlds. From the psychological view, Barclay's image represents what the American critic Edmund Wilson elaborates about the traditional role of the artist throughout cultural history: he/she is both subject to doubt in his activities and at the same time society needs these practices. Wilson's influential book, *The Wound and the Bow* (1941) explores the two dimensions of this formula, although the whole picture is presented from the viewpoint of the creative writer with all his complaints and unpredictable reactions.

Seen as a whole, the situation of both creative writer (Barclay) and critic (Tucker) are almost the same if viewed in terms of the narrative treatment. Usually novelists make great efforts to make the attitudes and behavior of the main and minor characters plausible and reasonable or as Todorov puts it, "the law of verisimilitude with which all of the characters, words, and actions must agree" (Todorov, 1977: 54).

The Paper Men, although less metaphorically coherent and less confident than the earlier novels as an artistic statement (Gindin, 1988: 87), is finally a humble novel about writing because it never arrogates to itself the certainty of the message about the nature of literature of fiction. This novel might be read as Golding's inferential statement about his career as a

writer, the novelist's perspective is not at all that of the older, intemperate, successful novelist it may appear to be on the surface:

Rather *The Paper Men* reveals the self-questioning novelist, aware of the contradictory, wondering if, apart from some stroking phrases and metaphors, some bits of brilliance that do not cohere, he has not finally made any statement or provided any significance at all. (Gindin, 1988: 88)

Nonetheless, Rick. L. Tucker is no innocent victim, prepared to sacrifice all to become the acknowledged "Barclay Man". This is due to his great pursuit of academic affairs and obligations. The question of vision and seeing is apt when it comes to Barclay's position in the book. It is obvious that his vision of Tucker is completely right. He does not allow the critic to deceive him and thrive at his own expense. However, when he sees his own life and experiences, his judgment here is totally different: it is a mixture of self-loathing, which reflects in its unbearable ugliness the state of Barclay's own being. He sees himself as "one of the, or perhaps the only, predestinate damned"(Golding, 1984: 124).The effect of the vision is therefore a recognition of his cursed state, a recognition which might be considered the first step for change.

Certainly Barclay has undergone such depths when he suddenly and without apparent cause is offered a vision of the world, Barclay knows such happiness "It took me days to come to terms with being happy" (Golding, 1984: 162).The book ends in a tone of 'happiness' and a positive change.

Thus there is a measure of optimism rarely found in Golding's other novels. As a book of self-investigation and keen analysis of the cares and troubles of the verbal art, *The Paper Men* shows that the first step toward positive transformation in Barclay's character has been fulfilled: self-awareness and recognition of his faults and shortcomings:

I am happy, quietly happy. How can I be happy? Sometimes the experience is like a jewel, exquisite, sparkling, without words. Sometimes it is calm and beyond all my ordinary experience, because of its perfect calmness. I am happy. That's not reasonable, it's a fact. Either I have broken away from the intolerance which is impossible, or it has let me go, which is also impossible. (p. 190)

A form of "happiness", then, is what awaits the creative writer at the end which can be seen as his prize, unlike the critic who appears carrying his "gun" in the last word of the book. Death in its metaphoric and even actual sense is associated with the critic, a point that represents the opposite of the image of the creative writer.

Julia Briggs (1985:25) suggests that *The Paper Men* is judged distinctly minor; this judgment is related to the degree of task with which Golding presents the manifestations of spiritual forces to a largely skeptical readership. *The Paper Men* is in same sense the fictional novelist's autobiography, and one of Barclay's motives in writing it is to be revenged upon his would-be biographer

think Rick – all the people who get lice like you in their hair, all the people spied on, followed, lied about, all the people offered up to the great public – we'll be revenged, Rick, I'll be revenged on the whole lot of them (Golding, 1984: 152)

The limited viewpoint of *The Paper Men* requires the reader to understand what has really happened not only through what the readers are told, but also through what the readers are not told, to reconstruct events in the light of the narrator's narrowed vision (Baker, 1988: 159). In other words, the book as a whole has deliberate gaps to be filled by the reader in accordance with his/her perception of this delicate relationship between the creative writer and the critic.

The main events reveal some of the underling implications, but taken as a whole, the book fails to recognize these moments, and now Barclay is content to write with less effort and more economy, "I did not need to invent, to dive, suffer, endure that obscurely necessary anguish in the pursuit of the-unreadable" (Golding, 1984: 93)

After Tucker's first disastrous encounter with Barclay at his English country house, they meet again, by Tucker's design, in Switzerland. Tucker is now married to beautiful, utterly naive Mary Lou. At one level she is a stereotype of the young American wife familiar from television situation comedy, her conversation "he said no one else was doing you as of this moment in time". (p. 72) or replying to Rick's query "was there any sun, hon? Sun, hon? In our room, this afternoon, hon? Why none, hon, I guess not" (Golding, 1984: 72). At another level, she is brought to tempt the sensual Barclay to sign the pact. Her peculiarly transparent beauty makes Barclay think of Helen, and it is as Helen that he writes about her in his

journal and puts her in his next novel: "perhaps she didn't exist at all but was a phantom of absolute beauty like the false Helen"(Golding, 1984: 135). Barclay as an image of the creative writer is himself no less selfish and unprincipled. In his emotional life, he is not stable. He could not resist the temptation of absolute beauty like "the false Helen". He is equally subject to Golding's condemnation and ridicule.

The events of *The Paper Men*, in their uncommon and even bizarre exaggeration, eventually make it carry the same trait of Golding's fiction. In his comment on this particular aspect in Golding's work, critic Frank Kermode describes it as "violent, fiercely odd" (Kermode, 1968: 186). The final impression present in this novel does emphasize this 'oddity' and 'violence'. Although both of them are paper men, Barclay and Tucker seem involved in a fierce struggle for supremacy. If the final image of the creative writer is bad and even unpleasant, the critic's is no less unprincipled and bad. Tucker appears as a typical selfish critic who resorts to all possible means to appropriate and own what is most intimate and dear to the creative writer.

Accordingly, *The Paper Men* in its representation of the world of the writer and the continuous challenges and threats he has to undergone puts into practice Gabriel Josipovici's view of how art or literature works: "art is the creation of a structure that will allow us to perceive and will thus in a sense give us the world" (Josipovici, 1979: 95). This 'world' reflected in this

novel is a site of struggle, chase and terrible selfishness. As such, this novel is not different from the result of Golding's fiction in its striking emphasis on the inherent evil in man, which has been rightly described as "the devil in man is the dominant theme in all Golding's fiction" (Phelps, 1995: 441). This evil side in Golding's world extends this to the creators and practitioners of literature. Barclay and Tucker in this novel appear to the reader to be restless, struggling and far from happy. It is this outstanding side of *The Paper Men* that brings it in line with Golding's other novels. Thus it is fair to say that although *The Paper Men* lacks the vast scope and multiplicity of topics in his other novels, is thematically linked to these in its paramount emphasis on man's evil nature represented by both Barclay and Tucker.

A final note could be raised here concerning the linguistic and rhetorical devices common in Golding's fiction and their application or absence in the novel in question. It is obvious out of the many quotes given in this chapter that Golding relies heavily on the use of denotation and the minimization of the suggestive language of his fables. The only plot or episode in the book that carries suggestions, as Dickson points out, is:

the appearance of a kind of stigmata on Barclay's hands and feet as he undergoes a kind of religious epiphany at the end of the novel. There is a brief scene in which Barclay is "saved" from falling over a steep cliff.

(Dickson, 1990; 130)

In this murky world of *The Paper Men*, it is difficult to accept such an explanation about the beneficial role of the critic in the life and works of a man of Barclay's disposition and bias against anyone seeking to intrude into his most secretive and private matters.

Chapter Four

4.0 Conclusions:

It has become evident by now that Golding's fiction generally revolves around many issues related to man's destiny and his precarious position in the world. In his famous fables or allegories, *Lord of the Flies*, *The Inheritors*, and *Pincher Martin*, the author shifts his readers to remote places and times where all types of struggle-physical, moral, ontological and philosophical-take place. The themes in these works are realistic or pseudo-realistic, are almost the same. The leitmotif in these and many others is invariable: the same biblical image of man's inherent evil and his tendency to inflict harm on himself and others. In other words, his character is the typical fallen man who is doomed to bring chaos and pain to his fellow being and environment. This is an indirect way of saying that evil is part and parcel of human nature. Hence his present deplorable predicament from which there is no exit or escape.

Given the above-mentioned points, *The Paper Men* becomes fully contextualized in that it explores similar issues related to the endless struggle between the creative writer and critics and how each group thinks that it has the supremacy or the upper hand in the literary process.

It goes without saying that this conflict or misunderstanding is not confined to Golding's novel or essays.

Literary history in Europe and American abounds with examples Coleridge, Wordsworth, Arnold, Eliot and F.R. Leavis. Indeed the last name is of great interest here as he has raised the question of the relation between science and humanities in his famous debate with C.P. Snow about One or Two Cultures, seeking to remind the creative writer (Snow) of the critic's great role in cultural life.

The Paper Men has drawn heavily on Golding's own experience after becoming a famous figure as a laureate and knight. In disposition and mood, Golding leans to shunning the lights of celebrity. He has expressed dissatisfaction at the idea that graduate students, researchers and critics turn the life of the creative writer into an area of investigation where all the details, including the private ones, are fully explored. His book, *A Moving Target*, uses this main premise as the starting-point for attacking or counter-attacking those attempts that seek to exploit or even dehumanize him for the sake of the critic's or reader's selfish interests.

The Paper Men, then, is a fictional account of the questions and problems Golding has encountered in the last decades of his life after the resounding success of his *Lord of the Flies*. As expected, researchers and scholars keep molesting the aging author (Golding himself) whose physical appearance provides the prototype for his Barclay. As regards

the bohemian and amoral mode of living, this can be explained by the fact that the book is after all a novel where the author is free to mix between reality and fiction.

The Paper Men is in line with the rest of Golding's fiction in its elaboration of the evil that forms the centre of man's nature and sins. Barclay and Tucker equally lack moral standards and codes of behavior if the reader thinks of their behaviors at home and outside it. However, there is a difference since Barclay's attitude remains essentially defensive because he feels persecuted and pursued. Tucker in this novel stands for the industrious and indefatigable critic who uses every possible means to reach his objective, i.e., to be Barclay's official biographer. In this novel, Golding gives his final judgment or even verdict about the critical enterprise. In the 1980's when this novel was written all types of critical schools were in vogue- deconstruction, semiotics, reader-response, new- historicism ...etc. With the exception of the last one, the critical emphasis lies in different areas, away from the author as the sole agent of the existence of the literary work. That Barclay refuses to give the critic any access to his inner secrets which may illuminate his own fiction is Golding's answer that the author as a paper man or actual one is a must, an indispensable element for the recognition and full appreciation of its meanings and signification.

In this particular point Golding is in line with the American Henry James and Vladimir Nabokov who have raised similar issues in their works.

In terms of artistic presentation, *The Paper Men* follows many campus novels such as those written by Kingsley Amis (*Lucky Jim*), Malcolm Bradbury (*The History Man*) and David Lodge (*Small World and Exchanging Places*). However, Golding's novel lacks the biting and satirical tone of these novels and their successful mixing between fun and seriousness. Golding's novel is sharp and direct in its attacks on critics and criticism. Often the book gives the impression that its author seeks to settle scores with his critics. Obviously writing fiction as in the case of *The Paper Men* becomes a goal and legitimate pretext for assaulting those the author cannot stand or finds that they represent a nuisance for his peaceful life. In short, *The Paper Men* does not have the vast and great topics of Golding's earlier novels where the author could handle issues that are timeless and universal. Here the tone is local and sometimes personal. Perhaps one explanation for the particularity of this novel is that it was written at a last stage in Golding's own creative career when the great inspiration and creativity were on the wane.

The Paper Men is both personal and impersonal in its vivid representation of the love/hate relationship between creative writers and critics.

The impersonal side lies in the disputes and misconceptions between

creative writers and critics and how each group proclaims the 'death' or absence of the other. Golding has given in this novel a summary of many issues that all people involved in the literary process feel keenly and judge differently. In comparison with Golding's other novels, *The Paper Men* is narrow in its scope and topics. Apart from the problems of writing and its practitioners, the deep question of man's destiny and the challenges facing him are strikingly absent. *The Paper Men* does represent a descent in Golding's writing and line of thinking, given the points already mentioned.

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