



The Moral and Humanistic Signification in the Linguistic

Experiments of William Golding's *The Inheritors* and John

Gardner's *Grendel*: A Contemporary Perspective

الدلالة الانسانية والاخلاقية في التجارب اللغوية لروايتي وليم كولدنج "الورثة" و جون كاردنر

"غرندل" : من منظور معاصر

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

” لَقَدْ خَلَقْنَا الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ ﴿٤﴾ ثُمَّ

رَدَدْنَاهُ أَسْفَلَ سَافِلِينَ ﴿٥﴾ إِلَّا الَّذِينَ آمَنُوا

وَعَمِلُوا الصَّالِحَاتِ فَلَهُمْ أَجْرٌ غَيْرُ مَمْنُونٍ ﴿٦﴾ ”

(سورة التين الآيات ٤-٦)

صدق الله العظيم

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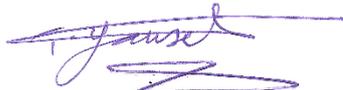
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Thesis Committee Decision

This thesis "**The Moral and Humanistic Signification in the Linguistic Experiments of William Golding's *The Inheritors* and John Gardner's *Grendel: A Contemporary Perspective***" was discussed and certified in August , 2015.

Examination Committee

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Dedication

To the greatest mother who keeps on supporting me emotionally and spiritually.

To the greatest father who has helped me to read the first of my letters when I was a child

To my lovely great country, IRAQ, and

To every drop of blood of all Iraqi Innocent Martyrs.

Table of Contents

Number	Contents	Page
	Title Page	
	Holy Quran	
	Authorization	III
	Thesis Committee Decision	IV
	Acknowledgements	V
	Dedication	VI
	Table of Contents	VII
	English Abstract	IX
	Arabic Abstract	X
Chapter one		1
1.0.	Introduction	1
1.1.	Civilization and its Discontents	1
1.2.	The Appeal of the Past or Future to Contemporary Literature	5
1.3.	The Creative Writers as Critics	11
1.4.	Primitivism in Literature	12
1.5.	The Linguistic Experiments	16
1.6.	The Two Writers' Biographies	17
1.7.	Statement of the Problem	20
1.8.	Objectives of the Study	21
1.9.	Questions of the Study	21
1.10.	Significance of the Study	22
1.11.	Limits of the Study	22
1.12.	Limitations of the Study	22
1.13.	Definitions of Terms	23
Chapter Two		26
2.0.	Review of Related Literature	26
2.1.	Review of Theoretical Studies	26
2.2.	Review of Empirical Studies	38
Chapter Three		44
3.0.	Research Methodology and Procedures	44

3.1.	Methods of the Study	44
3.2.	Sample of the Study	45
3.3.	Procedures of the Study	45
Chapter Four		47
4.0.	Discussion and Analysis	47
4.1.	Golding's <i>The Inheritors</i>	47
4.1.1	The Domestic Affairs	49
	A- Individual- Community Relationship	49
	B- Husband-Wife Relationship	58
	C- The Role of the Supernatural	62
4.1.2	The Linguistic Significance	64
4.1.3	The Moral and Philosophical Implications	71
4.1.4	<i>The Inheritors: A contrapuntal Reading</i>	74
4.2.	Gardner's <i>Grendel</i>	79
4.2.1	The Domestic Affairs	81
	A- Individual- Community Relationship	82
	B- Son -Parent Relationship	87
	C- The Role of the Supernatural	91
4.2.2	The Linguistic Significance	95
4.2.3	The Moral and Philosophical Implications	99
4.2.4	<i>Grendel: A contrapuntal Reading</i>	103
4.3.	The Humanistic Touches	105
Chapter Five		108
5.0.	Conclusion , Recommendations and Further Studies	108
5.1.	Conclusion	108
5.2.	Recommendations	111
5.3.	Further Studies	112
References		114

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Abstract

The following study presents two of the well known writers living on the two sides of the Atlantic, the British William Gerald Golding and the American John Champlin Gardner. Both choose different worlds in their fiction by which they indirectly criticize the contemporary, civilized man. This study explores Golding's *The Inheritors* and Gardner's *Grendel* showing the moral and humanistic similarities or correspondences between the two novels in addition to the linguistic experiments the two writers have used in their fiction.

This thesis comprises five chapters; Chapter One is an introduction that covers the type of fiction written by the two writers who demonstrate their primitiveness and discontent with modern civilization. This chapter provides also biographies of both writers and clarifies the effects of their experiences on their writing. Chapter Two tackles the different theoretical and empirical studies written about the two novelists and their works. Chapter Three is about the methods and procedures used. Chapter Four is the core of the thesis where the different views and arguments of the two novelists as well as a detailed discussion of the two novels are presented.

Chapter Five includes the conclusion, the recommendations and further studies given in the thesis.

Keywords: contemporary, humanistic, primitiveness

الدلالة الانسانية والاخلاقية في التجارب اللغوية لروايتي وليم كولدنج "الورثة" و جون كاردنر

"غرندل" : من منظور معاصر

إعداد الطالبة: صباح عبد الحسن صابط

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ملخص الدراسة

تقدم هذه الدراسة اثنتين من الكتاب المعروفين اللذين عاشا على جانبي المحيط، البريطاني وليام جيرالد كولدنج و الأمريكي جون جامبلن كاردنر. أختار كلاهما عوالم مختلفة في روايتيهما والذي من خلاله انتقدا بصورة غير مباشرة الانسان المعاصر و المتحضر.

تستعرض هذه الدراسة رواية كولدنج "الورثة" و رواية كاردنر "غرندل" مبينة صفات التشابه او التطابق في الجوانب الانسانية والاخلاقية بين كلتا الروايتين بالاضافة الى التجارب اللغوية التي استخدمها الكاتبان في أدبيهما.

أشتملت هذه الدراسة على خمسة فصول، الفصل الاول هو مقدمة تغطي نوع الادب الذي قدمه كلا الكاتبين، و أعجابهما بالنظرية البدائية والاستياء من الحضارة الحديثة. بالاضافة الى ذلك، يقدم هذا الفصل سيرة حياة الكاتبين و تأثير تجاربهما على اسلوب الكتابة لديهما. بينما يعالج الفصل الثاني الدراسات السابقة والادب النظري الذي كتب حول كلا الكاتبين و عن أعمالهما الأدبية. الفصل الثالث يتعلق بالطريقة والاجراءات المستخدمة. اما الفصل الرابع فهو يعتبر المحور او الجدل الرئيسي في الدراسة حيث تطرح فيه ابرز النقاشات والاراء المختلفة مع شرح

تفصيلي حول كلتا الروايتين. الفصل الخامس يتطرق للأستنتاجات والتوصيات والدراسات

المستقبلية التي أثارها الدراسة الحالية.

الكلمات المفتاحية: معاصر ، إنسانية ، بدائية

Chapter One

1.0. Introduction

The following is a general introduction seeking to locate and contextualize the two novels in question as well as the psychological and cultural backgrounds.

1.0.1.Civilization and its Discontents

The best approach to handle such an intricate and challenging study as the present one is to have a brief idea about the cultural impasse that the contemporary man has faced in two post-war eras. As such, Freud's argument in this regard is essential and indispensable. Hence the initial argument of the present study centers on Freud's postulates about the man - civilization relationship and all types of dissatisfaction and unease it inevitably causes:

There is one question, however, which I can hardly ignore. If the evolution of civilization has such a far reaching similarity with the development of an individual, and if the same methods are employed in both, would not the diagnosis be justified that many systems of civilization.—or epochs of it.—possibly even the whole

of humanity.—have become *neurotic* under the pressure of the civilizing trends? To analytic dissection of these neuroses, therapeutic recommendations might follow which could claim a great practical interest. I would not say that such an attempt to apply psychoanalysis to civilized society would be fanciful or doomed to fruitlessness. But it behooves us to be very careful, not to forget that after all we are dealing only with analogies, and that it is dangerous, not only with men but also with concepts, to drag them out of the region where they originated and have matured.(Freud, 1920,p. 39)

In this seminal work, *Civilization and its Discontents* (1920), Freud sheds light on the complex relationship between man, civilization and the subsequent cultural and artistic choices. He first gives a definition of it as “the whole sum of the achievements and the regulations which distinguish our lives from those of our animal ancestors and which serve two purposes—namely to protect men against nature and to adjust their mutual relations” (Freud, 1929, p.14). He concludes that "civilization" is the form that distinguishes human beings from other "animal ancestors" as if to say that the primitive Man of our ancestors was an "animal" before the development of the early stages of civilization the "Animal Man" is called a "Human Being". What differentiates modern men from their ancestors is the fact that they are civilized. Freud refers to the

meaning of civilization for the modern man and the bittersweet implications saying:

According to it, our so-called civilization itself is to blame for a great part of our misery, and we should be much happier if we were to give it up and go back to primitive conditions. I call this amazing because.—however one may define culture.—it is undeniable that every means by which we try to guard ourselves against menaces from the several sources of human distress is a part of this same culture. (p.13)

Civilization for him is the first enemy as it is the first source of all human disasters and distress. Human beings are the ones who have invented the nuclear bomb, and have distorted the pure primitive laws on earth. One can say that Freud is completely right, and that civilization is a convenient myth as Mohsin Hamid asserts:

The idea that we fall into civilizations, plural, is merely a politically convenient myth. . . . Civilizations are illusory. But they are useful illusions. They allow us to deny our common humanity. . . . Our civilizations do not cause us to clash. No, our clashing allows us to pretend we belong to civilizations. (Hamid, 2015, pp.9-13)

In contrast with this view of the negative idea of man – civilization dialectics, the American professor Bruce Mazlish wrote *Civilization and*

its Contents (2004) in which he shows that his book is a play of some sort on Sigmund Freud's famous book *Civilization and its Discontents* ; Mazlish tries in his book to undertake the responsibility to look more closely at the "contents" of the word "civilization" in order to make some space for human happiness and discontents. He adds:

We must note that civilization doesn't figure as members of international institutions, nor do they "act" and "interact" with one another, except possibly as ideologies. Nor do they mobilize armies, nor raise taxes, nor have representation at the United States. Nor do they lunch satellites or operate computer banks. Which is not to say that they, or the concept of them, doesn't have power, indeed, sometimes immense power. (p. 13)

Whether civilization is seen as the direct cause of "content" or "discontent", the fact remains that there is always a state of unease and sometimes antagonism characterizing this item. In contrast to the pastoral and agrarian modes of living when people's income, interests and expectations are more or less similar, civilization causes chasms and differences between classes. It is this profound psychological tension created by civilization, which drives story writers and artists to select uncommon or remote worlds as rich and meaningful topics for their fiction. This step is by itself indicative of the extent of disappointment

and frustration resulting from unequal the encounter between civilization and man. As such, some writers such as William Golding and John Gardner choose to reconsider works in European literature canon and judge them from a totally different perspective. This choice is made because of the painful experiences associated with civilization and its dreary world.

1.0.2.The Appeal of the Past or Future to Contemporary Literature

The feeling of dissatisfaction with the peoples' present life, for all its ostensible development, often leads many writers of literary texts to seek the past or the future as possible locations for their fictional world. There are different writers who have chosen either the future or the past and some option for the grim reading of the present. One of these writers is Jorge Luis Borges, who in *The Library of Babel* (1941), conceives of a universe in the form of a vast library containing all possible 410-page books of a certain format and character set. It depicts what Borges might feel in modern day. The fact is that several of his ideas have evolved with

time; one might even say that they are more applicable now than they were when Borges wrote them. In this way, Borges was ahead of his time.

By writing this way, Borges refers to a visionary world that may virtually correspond to what goes on in the present world:

Borges imagined *The Library of Babel* with infinite rooms and all possible books; of course, it would be humanly impossible to read a substantial portion of all possible books. Yet the internet is in some ways just a much more efficient *The Library of Babel*. Dive into the web, decode the pages, and reap whatever knowledge they may or may not offer you. The possibilities are limited only by the total set of web pages (Borges Short Stories, 1999).

This reflects the idea that Borges's universe is a total library where we can make our choices and build our decisions through selecting the way and the style that we want to follow by time. Taking the readers to this kind of fiction with this imaginative library room is a real travel in time and place, and each reader can get his favorite book in his own language; of course, any reader can't understand the language of each book and this is the author's representation of reality and future identification.

Similarly, Calvino's dream rests in conducting a perfect future map in his *Invisible Cities* (1972). It is in these 55 imaginative worlds that his narrator dreams of travelling to history with a map:

A map that perfectly represents a territory, a dream of Divine knowledge; a map that has haunted the ideology of representation throughout history; a map so detailed that it coincides with real space. In a short parable, 'Museum, on Exactitude in Science'

(Verbancic, 2012, p.1)

Also the reader learns that Marco Polo and Kublai Khan, the main characters in the story, played a huge part in the creation of the elusive Atlas of these 55 cities. Here the meaning cannot be read by the traditional sense of logic and language as well as architecture. Calvino claims that he depicts in his cities is the inner sincerity, and he calls for multiplicity as a thread that binds together modern and postmodern, hoping that it will be the main value of literature in the next millennium. He calls it a hypernovel, and tries in his novel to answer the question of a better future and life:

.. the further, it departs from that unicum which is the self of the writer, his inner sincerity and the discovery of his own truth. But I would answer: Who are we, who is each one of us, if not a combinatoria of experiences, information, books we have read,

things imagined? Each life is an encyclopaedia, a library, and inventory of objects, a series of styles, and everything can be constantly shuffled and recorded in every way conceivable (Calvino, 1988, p.124).

Prior to the publication of these works, H. G. Wells's scientific speculations and the unpredictable future awaiting man were stressed. *The Time Machine* (1895), for instance is a general example of how man remains prey to the honorable impact of time.

Since the time traveler is propelled into the far future by his fear of a sudden stop which might lead to a clash with something in his way, the structure of the novella poses a puzzle: what is the relation of the future to the present (Kienscherf, 2004, p. 6).

Huxley's *A Brave New World* (1931) is where all these optimistic expectations disappear when one realizes the grim realities of man's situation in comparison with the sweeping forces of science and civilization. The theme of this futuristic novel is the irresistible current of time and technological development of man whose cognitive powers are too weak to grasp and figure out what is going on.

Huxley's *Brave New World* represents to specific dictatorships around the globe born out of economic necessity, global warfare, and social chaos by wrestling not only with the root of the issue but

also with the complexities that individuals living in such societies face (Izzo & Kirkpatrick, 2008, p. 11).

Many other writers recapitulate earlier works as a result of their dissatisfaction with the present life. However, some writers choose a certain topic which has already been explored for different reasons and from a certain perspective. One of these reasons is the assumption that the presentation of the topic in the earlier version is not adequate, erroneous or not acceptable to the writer involved in rereading it. Arthur Rimbaud's poem 'Ophelia' (1870), for instance, is certainly an answer to, or rather a tacit criticism of Shakespeare's presentation of this character in his classic work, *Hamlet* (1602). In that work, the emphasis was put on Hamlet's anguishes and frustrations, while the life and death of Ophelia have not received due attention; hence the validity of Rimbaud's view. His poem starts with these lines

On the calm black water where the stars are sleeping

White Ophelia floats like a great lily;

Floats very slowly, lying in her long veils...

- In the far-off woods you can hear them sound the mort.

Her only fault lies in falling in love with a "poor madman". All natural elements commingle in one collective dirge about poor Ophelia's death:

The shivering willows weep on her shoulder,
 The rushes lean over her wide, dreaming brow.
 The ruffled water-lilies are sighing around her;
 At times she rouses, in a slumbering alder,
 Some nest from which escapes a small rustle of wings;
 - A mysterious anthem falls from the golden stars. (Bernard,
 1998)

As Grendel who was a discriminated character in the original *Beowulf*, Ophelia's case is the same.

Leaving aside Rimbaud's presentation of Ophelia's death, Tom Stoppard's play *Rosencrantz and Guildenstern Are Dead* (1966) is another attempt at bringing to the fore the fate of Hamlet's poor and helpless companions, Rosencrantz and Guildenstern. In that famous play, the roles of the two characters are really sorrowful. They have been caught between cross-fires, between the hammer and anvil, between the powerful king and the defeated prince, their existence and death are meaningless. Stoppard undertakes the task of reconsidering their awkward position (Bloom, 2003, p.17) by giving them a clear-cut voice and at the same time silencing Hamlet.

Another example is Edward Bond's *Lear* (1971) which is a re-writing of Shakespeare's famous tragic figure, *King Lear*. As a Marxist, Bond's *Lear* is a totally different presentation of the Shakespearian Lear. Bond's image depicts a parallel view of the controversial Lear from a contemporary viewpoint. All these and many others support the view that some creative works are in fact a re-reading or reconsideration of an earlier notion, but the focus or perspective is quite different (Spencer, 1992, p.85).

It is to these types of writings that William Golding's *The Inheritors* and John Gardner's *Grendel* belong. Both choose earlier works and shift the point of view so that the same work begins to serve the contemporary writer's perspective and philosophical stand.

1.0.3. The Creative Writers as Critics

Creative writers are expected to write something fresh or original. This is perhaps the reason why they are called "creative". Poets, dramatists and novelists have followed this line since times immemorial. *Chambers Dictionary* defines creative as "Having the power to create, or that creates, showing, pertaining to, imagination, originality" and writing as "The act of one who writes, that which is written, literary production or composition" (p.501). Therefore, the term 'creative writing' may be defined as having the power to create an imaginative, original literary production or composition.

T. S. Eliot thinks that any writer cannot be "creative" by his/her own ability or individually, but in fact, s/he has to be attached to the writers in the literary canon. "No poet, no artist of any art has his complete meaning alone. His significance, his appreciation, is the appreciation of his relation to the dead poets and artists" (Eliot, 1971, pp.761- 4). In his opinion, tradition 'cannot be inherited'. It can be obtained only by great work. It is the critical work of shifting the good from the bad and knowing what is good and useful. Tradition can be obtained only by those who have 'historical sense'. This historical sense involves a perception not

only of the pastness of the past but of its presence'. He realizes that the past lives into the present and that the past and the present in a continuous line.

In fact, calling the past and weaving it with the present is not quite enough for great works as Eliot suggests. The writer could be both a creative writer and a critic. S/he can speculate on earlier texts, shift them and locate them within new contexts in accordance with the intellectual and philosophical viewpoints of the writers in question.

1.4. Primitivism in literature

In Penguin Dictionary the term primitivism "expresses a form of nostalgia for a primitive or pre-civilized way of life or for a 'golden age' to which there are plentiful allusions in Classical literature"(p.697). According to the writers Arthur O. Lovejoy and George Boas, primitivism is of two kinds: chronological and cultural. They think that chronological primitivism is the belief that the world is a better place and that it is now in the process of running down while cultural primitivism is in fact, dissatisfied with culture as a whole (Lovejoy & Boas, 1935, pp.1-22). This kind of nostalgia for the past and virgin nature has driven some twentieth-century writers to look for their origin, or for their loss of

innocence. Its basic tenet is that modesty and simplicity is the greatest richness, and that modesty of living is achieved by restricting ownership to essential and indispensable objects and depending more greatly on nature; hence living close to nature is man's ultimate happiness. That is what the French philosopher Jean- Jacques Rousseau means when he calls for the return to our mother nature. This call of Rousseau, as the idea of the Noble Savage, was later on passed to the Romantics in England.

A well-known example in literature of primitivism is found in the writings of Hemingway. These writings reflected his love for nature and his dissatisfaction with civilized society. Through his works one can find both chronological and cultural meanings informing his primitive thoughts.

It is not only his love of nature, but also the actual function that nature is put to in much of his writing that support the primitivistic theme. Though nature can be negative now and then to reinforce the negativism of human events, by and large it is a beautiful and positive nature, evoking morality and standing in contrast to negative human action (Camden, 1961, p.10).

In his African story, *The Snows of Kilimanjaro* (1936), the images of the snow - copped mountain, the scavenging hyena, the frozen carcass of a

leopard are the most striking .This primitive environment represents the total contrast to Harry's corrupt and disappointing world. One can share the common view held by Hemingway who calls for being "free as Nature first made Man" (p.689).

Conversely, one can find that most of Lawrence's works starting with *The White Peacock* (1911) to *The Man Who Died* (1931) and his essays like *Study of Thomas Hardy* (1914), show cultural and great chronological primitivism:

Continuing the pastoral tradition generated by Hardy whom he admired, Lawrence eulogized in his fiction the richness of the rustic life, exploring fundamental human....., fiercely romantic, stridently primitivistic, Lawrence in remembrance of things past long before the Industrial Revolution and the evils it has spawned decried what civilization man has made of man(Boettcher, 1986, pp.90-91).

Lawrence's *The Rainbow* (1914) and *Women in Love* (1920) are really regarded as "monuments to cultural primitivism"(p.101) in which he explains nature as the source of authentic existence. Looking for the past as a confrontation tool from the horror of civilization time is an idea that haunted not only Lawrence but many of the twentieth century poets and novelists. For them primitivism, chronological or cultural or both, is a

kind of re-unifying or rejoining principle with the scattered and vanished culture.

It is to this primitivistic school of thoughts that William Golding and John Gardner belong when they call for cultural primitivism through their novels and their sticking emphasis on such primitive worlds. No doubt these worlds represent what these two novelists consider to be missing in the contemporary civilized world. Indeed primitivism here is also functional in showing the glaring contrast between civilization and culture and the priority of the former.

However, one has to stress the fact that the primitivism advocated by Golding's and that of Gardner may be additional versions of these works given by Hemingway or Lawrence. The novels in question bring the contemporary reader to the deep recesses of history and literature in search of future experiences and meanings.

In the history of plastic art the term 'primitives' is:

taken to be those painters of the Netherlandish and Italian schools and many artists' works belonging to many periods which displays a naïve vision, a technically simple conception and presentation of

reality, even certain crudeness of style. Perhaps a kind of untutored art (p. 697).

Paul Gauguin, for example, was a famous figure in the Symbolist movement as a painter, sculptor, print-maker of wood engraving and woodcuts, ceramist, and writer. His bold experimentation with color led directly to the Synthetist style of modern art, while his expression of the inherent meaning of the subjects in his paintings, under the influence of the cloisonnist style, has paved the way for Primitivism and the return to the pastoral.(Kang, 2000)

1.0.5.The Linguistic Experiments

Any work of art can be distinguished, interpreted, assessed, and analyzed through its language because it is only the words that matter, after all, for any reader or critic. Barthes (1915-1980) explains in his influential book *S/Z* (1970) that there are two types of texts which he refers to as the 'Readerly or Lisible' text and 'the Writerly or the scriptable' text. By a 'readerly' text, he means any book (a novel, a short story) to which a reader's response is more or less passive. The reader accepts the meaning without needing to make much effort that's why it is lisible only.

However, a 'writerly' text entails a specific type of response on the part of on the reader who has to interpret things out, to search and provide meaning. It tends to draw attention to how it is written or formed, the special use of language, and to be self-conscious; it calls attention to itself as a work of art. The reader here, is "no longer a consumer but a producer of the text"(Barthes, 1971, pp 3-4).

Through this study, the researcher is going to deal with two of the prominent twentieth-century writerly texts written by William Golding and John Gardner. These two novels are indicative of different concepts and judgments, and challenge certain established views in Western literature and thought.

1.0.6.The Two Writers' Biographies

The British writer William Golding (1911-1993) the Nobel prize winner in literature in (1983), lived his childhood in a house which is very close to a church graveyard which makes him suffer from these gloomy surroundings. He grows up with a sense of isolation that is reflected in most of his works. His words reflect his alienation, isolation and desperate sense " my nights were miserable as it was, with every sort of apprehension given a label, and these even so only outlier of a central,

not- comprehended"(Golding, 1965, p. 167). But this childhood shaped the early life of the writer who left behind him a huge library of books and articles. He read and examined a great number of classics. Indeed the classic works help him with shaping his concepts of humanity and human psychology as well as human fate. He is very much interested in the Anglo-Saxon and Greek literatures that influence much of his works. His point of view of humanity goodness has been destroyed and diminished through his participating in the Second World War, where he served in the Royal Navy and witnessed the pursuit of the German warship, Bismarck, till it has sank end, an experience that has changed his viewpoint of life, man and the world which contrasts sharply with his youthful ideas before the war.

These reversed ideas are expressed in his first novel *Lord of the Flies* (1954) which reflects his ideologies of the destruction and corruption of man's character. He uses this experiment in his novel *The Inheritors* in (1955) where the old Neanderthal man is located in a position to serve his philosophical view summarized in "I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head" (Golding, 1982, p.87). In fact *The Inheritors* seeks to correct

what H. G. Wells had stated in *The Outline of History* "that Neanderthal men are gorilla-like monsters with cannibalistic tendencies"(Wells, 1920, pp.35-7). Golding's novel presents one of the Neanderthal men from a totally different viewpoint. Lok, the main subhuman being in the novel, stands for anything which is good, gracious, and kind. He represents the opposite of the "new" men with their greed, evil and malicious nature.

Conversely, the American writer John Gardner (1933-1982) who died in a motorcycle accident is well-known as the writer of fiction, but he also writes poetry, children's books and plays for the stage and radio moreover, he has a literary critic and scholar. His first novel, *The Resurrection* (1966), did not get much attention. He often writes one work of art every year during his life and his two non fictional books *Chaucer Biography* (1977) and *On Moral Fiction* (1978) where he bluntly deals with many factors of the good moral fiction and the features of a good fictional writer. This book is the climax of Gardner's career because he mentions some of the writers' names and regards them to be "bad examples" of writers. Many other works have been published after his death. In the novel in question and through his teaching at the university for some years, Gardner has inverted the roles and positions of the characters of *Beowulf* epic. In his novel *Grendel* (1971), Gardner

intentionally reverses the plot and characters' roles of the Sixth Century Anglo-Saxon *Beowulf*. Thus he shows the reader Grendel as a half human, tolerant, thoughtful, merciful creature telling us the real truth about the hypocrisy and double dealing of the human community. (Howell, 1993, pp.61-87)

Gardner's life was also reversed at the age of twelve when he inadvertently killed his younger brother Gilbert in a sorrowful accident. This traumatic accident kept haunting Gardner for the rest of his life (Chavkin, 1990, p.ix). This event may be the reason for his new perception of life and literature, particularly the long-established types and categories in literature. His art deals with two contradictory sides, old-universal, relations between individual and community, freedom and necessity, as William James suggested and became one of Gardner's favorite quotations about his art "the buzzing, blooming confusion"(Winther, 1992, p.3). His main concern is the message that art sends to the readers regardless of time whether past or present "his chief contribution to literature is his ability to renew old truths for his readers, to imbue these truths with new reality "(Winther, 1992).

What justifies the choice of these two names from the two sides of the Atlantic is the fact that both of them have given the reader their

understanding of how the misconceived images in literature and thoughts can be quite different and perhaps have something useful to man in general.

1.0.7.Statement of the Problem

William Golding's *The Inheritors* and John Gardner' *Grendel* share one important trait i.e. reversing the common view held in history and literature about the Neanderthals and Grendel. The present study seeks to explore the intellectual, moral, humane, and linguistic sides of these two novels and their wide-ranging implications.

1.8. Objectives of the Study

The present study seeks to do the following:

- 1- To explain the moral, philosophical, linguistic, and humane implications of the two novels.
- 2- Examining the common thematic and technical points the two novels share, irrespective of the intellectual and artistic stands of their writers.
- 3- Shed light on the idea of considering William Golding's *The Inheritors* and John Gardner's *Grendel* to be contrapuntal readings of earlier texts.

1.9. Questions of the Study

This study attempts to answer the following questions:

- 1- What are the moral, philosophical, linguistic, and humane implications of the two novels?

- 2- What are the common thematic and technical points the two novels share, irrespective of the intellectual and artistic stands of their writers?
- 3- To what extent can one consider William Golding's *The Inheritors* and John Gardner's *Grendel* to be contrapuntal readings of earlier texts?

1.10. Significance of the Study

The significance of the present study lies in the fact that it is one of the rare occasions that renders Golding's *The Inheritors* and Gardner's *Grendel* from one common point of view as the two writers represent different intellectual and philosophical viewpoints. This type of study is less common in this part of the world. For this reason it can be considered to be significant.

1.11. Limits of the Study

This study is theoretically limited to two novels of the second half of the twentieth century or post-modernism: *The Inheritors* that is written by the British writer William Golding and *Grendel* that is written by the American writer John Gardner.

1.12. Limitations of the Study

Due to the nature of their topics, the results of the two novels analysis can't be generalized to all Golding's novels or to all Gardner's.

1.13. Definition of Terms

1) Contrapuntal:

Contrapuntal: Edward Said (1935-2003) finds that “contrapuntal” is a term derived from the musical term “counterpoint” which means the simultaneous combination of two or more melodies (Cuddon, 1999, p. 184). Edward Said’s concept of the contrapuntal embodies the effort to bring various interpretive voices into conjunction without harmonization, to emphasize the uniqueness of each voice in contrast with other voices, and to compensate for gaps in one interpretation or interpretive perspective by placing it in conjunction with another (Khan, 2007). In the current context, the researcher uses this term to show the resemblances between the two novels in terms of their fresh readings of earlier texts and creating their own visions of such controversial works.

2) Neanderthals

Neanderthals: Are an extinct species of humans in the genus Homo. H.G. Wells in his book *The Outline of History* refers to Neanderthals as giant creatures, killers of the mammoth or the cave bear and they are gorilla-like monsters, with cunning brains (Wells,1920,pp35-7).They lived 300.000 years ago in Germany where remains were found and discovered. In the present context, the researcher uses William Golding's exact meaning of the Neanderthal clan which contrasts sharply with H.G. Wells's. Golding shows that the Neanderthals are the first inheritors and the original owners of the earth; they are simple, primitive, harmless, sympathetic, united, and almost vegetarian creatures.

3) **Beowulf / Grendel**

Beowulf: Is a poem from the sixth century Anglo-Saxons which explains a heroic epic chronicling the illustrious deeds of the great Geatish warrior, Beowulf, who voyages across the sea to rid the Danes of a horrible monster, Grendel, that has been threatening their Kingdom. The opening lines of Beowulf signal that what follows will be a marvelous tale from the past. "We have heard of the glory in bygone days/ of the

folk-king of the spear-Danes / how those lords did lofty deeds" (Johnston, 2011, p. 1).

Grendel: Is the title of the novel written by John Gardner in (1971). Gardner's manipulation of the plot and characters of the original epic *Beowulf* is intentional to tell the story from a monster's point of view whose name is Grendel. Thus Gardner transforms a complex, repulsive beast into a lonely but kind and brilliant outsider who stirs a striking contrast to his human enemies. In his re-invention of the Beowulf story, Gardner criticizes not only the Anglo-Saxon civilization and moral beliefs the original poem depicts, but also the human situations in general.

Chapter Two

2.0. Review of Related Literature

2.1. Review of Theoretical Studies

Many researchers have written about William Golding's and John Gardner's work. Golding himself wrote many books about his art theories. Gardner had 140 interviews between 1971 to 1982. The following are some of these theoretical studies which dealt with this topic.

In a reply to a literary magazine questionnaire, *The Writer in his Age*, Golding writes:

I am very serious; I believe that man suffers from an appalling ignorance of his own nature. I produce my own view, in my belief that it may be something like the truth. I am fully engaged to the human dilemma but see it as far more fundamental than a complex of taxes and astronomy (1959, p. 310).

Writing about the dilemma of man, Golding feels that it is the truth because it is the writer's duty to reflect what problems man faces; the writer is like the prophet and his/her work of art is his/her calling on earth. He feels that Man's dilemma is more important than dealing with new topics such as astronomy.

MacKinnon's study(1964) states that many writers in the 1950's dealt with the "dilemma of modern man"(p.75) and that those writers have given or shown the readers the deep repercussions of this problem on modern society. Mackinnon blamed these writers for being only concerned with words, not actions. In contrast with such arguments, William Golding does his best to force his readers to the agony of their species. The author finds that Golding has a normal message which he conveys by means of explaining and convincing the reader of what is right and wrong.

Gregor & Weeks (1967) assert that "the Neanderthals "pictures" are visualizations, not conceptualizations. If they are part of the people's sub normally rich life of sense and instinct, they are also part of their incapacity for abstract thought" (p.73). This means that Golding is very talented when he substitutes the word "idea" with "picture" which fits the mechanism of the Neanderthals' mind. Here, Golding wants to convey how simple their only means of communication is. It depends on the pictures they have captured once, and they recall these pictures once again when they need to. This unique gift of the Neanderthals is not found in the physique of the new men in the novel and this uniqueness also makes them different in their

sensuous understanding and emotion. That's why the new men could not communicate with the Neanderthals and regard them to be "evil", not because they are really evil but because they lack this capacity of connection with the other Homo Sapiens. This gap between the two clans widened considerably in each chapter till it abolishes the innocence of the Neanderthals altogether.

Babb's study (1970) asserts:

No doubt Golding engages our emotions chiefly through associating us, via story's point of view, with a group of fundamentally innocent and good-hearted Neanderthals people....-whose fate it is to be destroyed (or captured), one after another, by a tribe of new men, by Homo sapiens (p.37).

This brief summary of the whole novel gives one fact that Babb completely adopts i.e. the message that Golding wanted to convey that Neanderthals is not really what H.G. Wells has shown in his book *The Outline of History* in (1920) about the same people. He also sides with Golding that the new people are capturers and destroyers of life. But Babb thinks that William Golding renders our feelings in the final chapter to sympathize with Homo sapiens in spite of all the brutality and

animosity they showed throughout the novel. This is because the reader after all is a human and Golding is trying to give him the chance to compare and pass judgments on his own.

In Dickson's study (1990), the author asserts that Golding objects to this tidy rationalistic philosophy of progress and evolutionary superiority in Wells's *The Outline of History*. Golding is quoted as saying:

The Outline seemed to me to be too neat and slick. And when I re-read it as an adult I came across his picture of Neanderthal man, our immediate predecessors, as being the gross brutal creatures who were possibly the basis of the mythological bad man, whatever he may be, the ogre. I thought to myself that this is just absurd. What we're doing is externalizing our own inside (p.28).

This may refer to the manifestations of Golding's objection after his re-reading of *The Outline*. It gives a clear declaration that Neanderthals are not really as bad as this depiction. In the same book Dickson goes on to say:

The Inheritors provides a more complicated view of human kind than does Wells's, and suggests that the human potential for evil accompanies whatever social, moral, or intellectual progress people might achieve. Man's capacity for self-destruction, or the destruction of others, partially defines what it is to be human (Dickson, 1991, p.29).

Dickson depends here more on what Golding has said about the two signs of Man which are the capacity to kill and the belief in God. *The Inheritors*, can be a flashback to more analytical viewpoint about the origin of human beings. Evil and goodness are there inside each one and they are our ancestors who have chosen their way to be the killers of goodness and innocence, but it's time for new generations to choose their way to recall evil, goodness and innocence of the Neanderthals. So education, intellectual progress and even technology have no impact on changing or rendering the implied evil of human beings.

Hoover's (1999) study of language and style in Golding's *The Inheritors* states:

The novel itself creates or evokes its primitive fictional world with tremendous speed and economy. However, it is just as rapidly suggests that the novel will react against and subvert the epigraph of H.G. Wells and Sir Harry Johnson rather than built upon it (p. 2).

Any reader who reads the first page of the novel starting with that epigraph may conclude that the novel is going to show him a cruel, bad and evil clan of the Neanderthals. However, but from the first paragraph the reader can realize that the novel is a sort of defense or an irony of that epigraph. Hoover goes on to say that:

the beginning of the novel has reinforced the implication of the epigraph that Lok and Liku are Neanderthals,... yet the happy picture of an adult-child romp invites the tentative conclusion that Lok and Liku are father and daughter and clashes with the 'ogres' of the epigraph, there is nothing monstrous, it suggests personhood and humanity (p. 3).

This start may evoke the reader to discover more about the paradoxical image of the Neanderthal with what has been introduced by H. G. Wells.

Golding tries to mock the new civilized man by presenting him as cannibalistic creature that is lured by bloodshed and violence. The best explanation for the new men, as Kulkarni has mentioned, is suggested by S. J. Boyd who writes:

There are predators, conquistadors, their life feeds on death. They gain the world by disinherit the meek....their attitude to nature is belligerent. Their personal lives are violent and fraught with trauma- Tuami and Vivani's illicit love-making is an example, their ultimate recourse is a quasi- cannibal orgy in which Liku is eaten (Kulkarni, 2003, pp. 36-7).

This reflects one main fact that not only Golding's *The Inheritors* is an evidence against what H. G. Wells' the *Outline of History*, but also there are other writers and anthropologists who have rejected the argument that Neanderthals are better than the new men of this world.

In his two novel *Lord of the Flies* and *The Inheritors*, Golding deals with man's instinct to destroy what is good, whether it is material or spiritual. Treating of cruelty, selfishness and yearning after power, he puts his viewpoint very clearly, evil is presented everywhere and is with difficulty held at bay, and good almost impossible to achieve(George, 2008, p.131).

Golding brings the very primitive Neanderthal man to start his theory of the very origin of evil and its relationship with Man. Leading the contemporary readers to one fact that evil is immortal up to your time and goodness is something which is impossible to get to.

ALShammary's study (2013) asserts:

William Golding treats evil as an almost mythical intensity....He does not object to man's arrogance or his selfishness, but he insists that there must be certain limits to his freedom; one man's freedom must not interfere with or destroy the freedom of others (pp. 38-49).

Writing about a prehistoric world does not mean that world is free, unrestricted, and unbounded; but on the contrary, we find a man with loss of freedom, thoughts and actions. Being united with the other group's "pictures", Lok, the last male, finds himself lost, unable to think or do anything but to surrender for death alone.

Gardner says when he is interviewed by Digby Diehl (1971):

There are people full of violence and, in a simple way, full of despair about the human character and civilization. ... and a noted critic wrote to Gardner telling him that he liked Grendel, but that it contained... a 'disturbing philosophy' to which Gardner replied 'there are no disturbing philosophies left any more, we've hit the bottom and we're just bouncing(p.43).

Gardner's point of view of man and his final destiny or position in the contemporary world is reflected in his novel and works of art. Having a 'disturbing philosophy' is not a result but a cause of the modern man's dissatisfaction with his/her civilization.

Waugh in his article (1972) identifies himself wholeheartedly with Grendel, saying that this story enables the reader to examine "all the legends with which mankind sustain belief in his intrinsic nobility, and sees the whole structure as a pack of lies"(p.14). A novel in which a reader is driven to sympathize more with the monster than humans because of his point of view and thoughts about how humans behave and live, is really a novel that can be called "writerly". A text through which the reader can judge his own intrinsic impulses and desires and to reanalyze or redirect them every time she/he reads it. "Roland Barthes drew a distinction between the readerly and the writerly text. The writerly text forces us to produce its meaning rather than consume it because the

text constantly draws attention to its own status and procedures as a verbal artifact" (Peck & Coyle, 2002, p. 169).

When Natov & DeLuca interviewed John Gardner in (1978), he talked about Grendel as a main character "Grendel is a cosmic principle of an intellectual disorder. He liked unreason... that gave me the idea of telling *Beowulf* story from Grendel's point of view, using Grendel to represent Sartre's philosophical position and showing how it came about "(p.110). Gardner has put his main character in the place of a thinker to have reasoning mind as well as to seek for reasoning answers for the human life.

S. Singular (1979) adds :

in *Grendel*, an early tour de force which the critics called "magical" and "a small masterpiece", Gardner takes the reader so far inside the head and heart of the monster that he finds himself cheering for *Grendel* even as the beast kills and eats women and men and the critic Richard Locke wrote that *Grendel* is the fiction at its best, it takes risks beyond morality (p.34).

Siding with a monster, any reader can easily discover this fact about Gardner, one can feel and touch the writer's being interested in the action of his monster's even though the action was "killing people". Going too deep into the heart and mind of that monster, the writer is trying to

involve his contemporary readers in the reasons and causes behind the monster's action.

Sagedy's(1982) comments on the relation of this novel with the existential philosophy:

In a form of satire, *Grendel* is a biting attack on Sartrean nihilism in contemporary literature and a declaration of the need for art to become, as in the past, model art, an art that holds the ugly, evil, and debased up to ridicule and praises the beautiful, good, and just (p.1).

Here we can find that longing for the ancient literature that looks for the pure, simple life without hypocrisy or lying. Stating the truth without any form of double dealing is Gardner's point of view. *Grendel* is an attack against the false ideas of nothingness and nihilism in literature, it is a call for these morals that the contemporary art and man need.

Wiggler writes an article in titled *Gardner's Ghosts*:

all of Gardner's monsters strive to be human, like *Grendel* and are somehow likeable and Gardner's admits that by saying he saw people as monsters, clowns, and human beings and what was wonderful about clowns was that they try to be human beings and couldn't make it(1982, p. 17).

Telling his readers about his vision of human beings and levels of behavior which is either to be a monster or a clown and important is

really confusing. In line with this point of view, Gardner constructs his characters specially in *Grendel* in which we have a monster that hates to be one of those clowns of "people".

In his study (1992), Winther states that "Grendel's basic problem is his unquenchable thirst for life in the angelic mode; the fact of reproduction is repulsive to him because they are emblematic of life at its most physical, most non-angelic level"(p.21). The main idea that appears in this short paragraph is that Grendel, the monster, is seeking for more superior life than the one he watches and recognizes the human, searching for spiritual, pure, truthful, rightful life that Grendel can't find in the physical and human world.

In his book *Understanding John Gardner* (1993), Howell says:

the central conflict in the novel is within the mind of Grendel, who must choose between the spiritual "connectedness" of the ordered world envisioned by the "Shaper"; and the spiritual disconnectedness of the mechanistic world envisioned by Grendel's nihilistic "dragon" (p.63).

This explains how Grendel is a thoughtful character rather than a bearlike monster. Seeking for order, love, perfect world is depicted as the main hope not only for Grendel but also for modern readers in general.

Spinning a web of words is exactly how the eponymous antihero of John Gardner's *Grendel* describes his self-conscious movement through the world.....Nor does the novelist want to rehabilitate him or make him cute and cuddly. He is still a monster, still eats people, still revels in mayhem and blood. Not exactly best- buddy material. What Gardner wants to keep him a monster and nevertheless make him sympathetic. So he makes him a good deal like us(except for the people – eating parts): witty, observant, interested in language and what it can do for good or ill, alienated, aggrieved, and a little bit sorry for himself. As a result, readers are able to see the necessity of Beowulf's ultimate triumph while regretting the loss of Grendel's remarkable voice. And if one can do that for a twelve-hundred- year- old monster, s/he has really done something (Foster, 2009, pp 52-3).

Foster tries to summarize the whole great work done by Gardner who represented the same features of the same monster of the original version of *Beowulf*'s Grendel, but with great sympathy in the part of the reader, in fact Foster thinks that doing this is a kind of challenge and risk because the reader of *Beowulf* differs from the reader of the late twentieth century of *Grendel* .

2.2. Review of Empirical Studies

Burmester's (1968) explained Golding's main idea in his novel *The Inheritors*, saying that "Golding reverses the theme of regression and attempts, through a speculative investigation of human evolution, to locate in man's prehistory the emergence of the human will with its attendant dictatorial instincts and emotions" (p.3). According to the author, Golding tries to point out that evil's emergence began a long time ago and these emotions and instincts of badness and cruelty are associated with man's will. It is out of hatred, wars, and animosity that modern man has established his civilization as Golding's fiction explains.

Harvey's (1971) discusses the polarity in William Golding's novels: good versus evil and innocence versus experience by man. He adds that:

The *Inheritors*, the reader sees as the Neanderthal man sees, but interprets as rational, fallen man interprets. He understands that innocence is doomed to be destroyed by fearful, thinking experience. Because of this dual view, the reader later observes the guilt and fear which motivate the Homo Sapiens and sympathizes with them, for these are the same irrational feelings which have often motivated the modern man (p. 33).

Beginning the novel with the Neanderthals' point of view making the reader sympathize with their innocent nature and with their being threatened by the intrusion of the Homo Sapiens, Golding in the last two chapters adopts the new people's point of view. The writer wants the reader to take side with them, giving him the chance to judge by himself whether they are guilty or not.

Stone's dissertation (1980) explains the natural imagery used by Golding to achieve his goal of shocking the contemporary reader:

Golding above all tries to shock people out of their complacency and status.... He wants to affect change in the twentieth century man, but his readers seem limited to be the professional critics. His complex and carefully wrought structures inhabited the reader who wishes easy access to a message... his coerces teases the reader into participating in the discovery of the novel's message (p.146).

Golding's deep images, metaphors, and personification lead the reader to experience the events of the novel in order to get to the change that Golding desires on the part of the modern man as a reader. This argument supports the claim that *The Inheritors* is a writerly text.

Mittoo's study (1988) deals with the main reasons behind Golding's reversed point of view of modern, civilized man:

Having witnessed the historical orientation of modern man and the resulting loss of religious, faith, and the rationalism and violence of contemporary history, Golding's imagination turns away from one-sidedness of the present and reverts to the past for authentic evidence of man's sacred history, evoking the salvific and malefic archaic images that are obscured or lie behind the artifacts of our culture (pp. 55-6).

Longing for the past is a result of the writer's belief in man's total loss of faith at the present time in addition to man's dissatisfaction with his/her original history.

Devkota's (1989) starts by saying that:

William Golding's first three novels: *Lord of the Flies*, *The Inheritors* and *Pincher Martin* expose the dual drive of human nature: one toward God and love, the other away from God and toward selfishness and hate. *The Inheritors* where Golding shows us the weakness of civilization which is supposed to restrain the selfish drive (p.iii).

This may give us the contrast between the two sides: the selfish drive and the weakness of civilization. Although the Neanderthals live in a very primitive setting and life, they don't show any selfishness towards each other as the novel indicates.

Al Mwzaiji's (2009) talked about the interrelation between the language and the theme of Golding's novels including *The Inheritors*:

The language constructs the theme of darkness and correspondingly builds up the characters and their experiences in Golding's novels. He has demonstrated how 'darkness' and characters are linguistically intertwined to express the writer's point of view of the fallen nature of human beings.... Discussing the various linguistic devices, techniques and methods Golding has employed to portray individual characters, and consequently their worldviews (p.445).

Here the reader of Golding's novels can feel that the language used in his novels is designed to fit the particular atmosphere and circumstances of each one of his three different novels: *Lord of the Flies* (1954), *The Inheritors* (1955) and *Pincher Martin* (1956). The reader feels that she/he has been involved in the events and lived its details with vividness and immediacy. But underneath the novelist refers to the fact that the language in these novels has a vital role to play in commenting on the moral and psychological sides of the characters in question.

Atwill's thesis (1978) sheds light on Gardner's *Grendel* arguing that:

The central metaphors of Grendel are all those which reveal the way in which language is functioned as an ordering device. To Grendel, speaking in his awkward, sprung, hexameters, words are a trap... Grendel conjures up images of words as webs, nets, barriers, .etc, to remind the reader that language is an obstruction, not a clear channel to experience (p.36).

Lacy' study abstract (2006) focuses on how we become monsters. He says that the monsters reflected in contemporary novels represent human beings themselves:

In contemporary texts, the tables are turned , sympathetic yet still other-ed monsters may represent represented human desires or marginalized people oppressed by the culture of the 'hero'. The key difference is that these monsters use language. They tell their side of the story and gain our sympathy. As this happens, we realize that they are not incarnation of evil but necessary extension of ourselves as in Gardner's Grendel, in its original and updated incarnation provides into the development of the inhuman voice (p.ii).

This means that Gardner depicts his monster as a lover for an ordered world even though he himself lacks coherent and understandable words. This reflects Gardner's main concern to show that the world we live in is marked by chaos and disconnection.

Hiortdahl's dissertation (2008) asserts that *Grendel* is a problematic case study because the novel is produced as parody and dark humor. This justifies the grim, sometimes brutal tone of the novel and its inverted forms, but scholars in general agree on the novel's brilliance and irony. Hiortdahl thinks that Gardner's aim is to reinvent *Beowulf* in modern terms through reversing some of its elements to a world of ideas to which twentieth-century readers could respond. (p.2)

Denham's (2010) study of the weaving of reality with fiction and constructing out of the two new worlds is what John Gardner's *Grendel* raises. His argument runs as follows:

Gardner takes away Grendel's monstrosity in terms of the atrocities he commits or his fearsomeness. Instead, Gardner highlights Grendel's alienation from the humans of the text, showing how Grendel is monstrous because of the miscommunication between the two, and not so much his deeds. Grendel and the thanes are separated by language; while they speak a type of speech that is somewhat recognizable to each other there are no real conversations exchanged between Grendel and the thanes (p.34).

The ability to communicate with other people is here the main concern of the writer because according to Gardner the monster's inability to connect with others is the main obstacle in showing his real lessons.

Chapter Three

3.0. Research Methodology

3.1. Methods of the Study

In this part of the thesis there is a need to refer to the fact that the approach which will be used throughout the study is chiefly descriptive and analytical. The researcher explains the methods she has followed to prepare for this study. First the researcher explores the philosophical, sociological and psychological studies which paved the way for the emergence of writing as the ones in the present thesis.

The revival of interest in primitivism in both plastic arts and literature has been explored in the study as it is relevant and essential to the present work. Throughout the sample of the study, it is quite clear that (Golding's *The Inheritors* and Gardner's *Grendel*) have been rightfully contextualized as far as the researcher sees. This analysis will be classified according to humanistic and moral significance in the linguistic experiments the two writers have used in their novels. In the humanistic significance, the researcher is going to show how the actions and behaviors of the pre-historic Neanderthal man who was described by H. G. Wells's *The Outline of History* as a cannibalistic ape-like creature, as

greatly appeals to be human than the modern, civilized and the contemporary reader himself. Then the researcher in going to deal with the monster, Grendel's humane behavior with his family and how he criticizes the hypocrisy of the developing, civilized society of the Danes. Seeing the world from the eyes of monsters- like characters (Lok and Grendel), the two writers express their criticism of current life.

Consequently, the moral side in the two novels is going to be explained and analyzed by the researcher in dealing with the most noticeable events in the two novels and how the vivid creativity of the two writers shows the moral side in the two main characters' "protagonists" personality.

3.2. Sample of the Study

The samples of the study will be two novels from the 20th century. These two novels will be explored in terms of themes and artistic techniques.

3.3. Procedures of the Study

Essentially, the researcher has used certain procedures to get to the main goal of this study; one can list them as follows:

1. Reading about the sociological, cultural, philosophical and psychological reasons behind the authors' choice of such uncommon texts on the present ones.
2. Reading previous studies pertaining to this type of fiction, both theoretical and empirical. The objective behind this is that the researcher wants to show how critics, scholars, researchers and graduate students have viewed these two novels and their writers.
3. Reading about the biographies of both writers Golding and Gardner, and showing how their intellectual orientations have determined their choice of such narrative materials.
4. Analyzing the themes at nuances in the two novels and their cultural explication.
5. Discussing the findings.
6. Answering the questions of the study.
7. Conclusion and recommendations.
8. Writing references according to APA style.

Chapter Four

4.0. Discussion and Analysis

The present chapter is the core of the argument. It is divided into two sections: the first section gives a detailed analysis of Golding's *The Inheritors*, with a particular reference to the individual- community relationship, husband- wife relationship, the role of the supernatural in the lives of the hunters in addition to the moral and philosophical implications. The second one tackles the same points as manifested in Gardner's *Grendel*.

4.1. Golding's *The Inheritors*

In 2008, ranking as the third according to *The Times* list of the greatest 50 British writers since 1945, the Nobel Prize winner in 1983, William Golding's works of literature deal so much with the writer's longing for the purity of prehistoric works seeking for building or to reunion that gap he feels in the present civilized life. As primitivist,

works like *The Spire* (1964), *The Pyramid* (1967) and *The Scorpion God* (1971) reflect and emphasize the writer's desire to look backward for ancient places, times and works of art in pursuit of a better world.

Although Golding's second amazing novel *The Inheritors* was written after the emergence of his well-known novel *Lord of the Flies*, it has got a great deal of a critical attention as well as readers'. Golding says that *The Inheritors* is the best in his view and that it differs from his first novel. When he was asked about the novel he was fond of in a radio station interview his answer was " I like *The Inheritors* first of all, which expresses the end of the man who is moralist and how he is caught by Homo Sapiens which is us"(Marx, 1963). This novel starts with a group of a clan of Neanderthals who are innocent, simple minded, and isolated in a deserted island. While following their usual trek to their summer caves, they were attacked by a group of new people or Homo Sapiens who are violent, cannibalistic and full of animosity. Golding expresses this innocence of the Neanderthal saying:

the quality of innocence in Neanderthal man of *The Inheritors* is very sad thing, inseparable from ignorance; whereas, perhaps, in boys in *Lord of the Flies*, intelligence and evil are not inseparable, but parallel things, as a matter of genetics(cited in Biles,1970, pp.109-12).

The novel ends with the killing of the whole group of the Neanderthals except one child 'the new one' that is taken by the Homo as a pet. This end may emphasize one important thing in Golding's thinking that this kind of moralists group of people has been destroyed by us the new, civilized people.

The novel is told and seen from the least intelligent member of the Neanderthals 'Lok' with a limited view point, an ape like-human who has no ability to rationalize things and his total attempt of thinking is denoted by "I have a picture"; Golding's purpose behind that is to show their limited cognitive power, a point the researcher is going to discuss in details in the following pages.

4.1.1. The Domestic Affairs

In this part of the discussion, the researcher shows the relationship between the members of the main group in question 'The Neanderthals' and their human, communal and supernatural surroundings. The reason behind that is to explain the details of the daily life of these people and how they live. This in fact shows the author's point of view regarding the differences between them and the Homo Sapiens.

A- Individual - Community Relationship

To deal with this most important part, it is quite evident that the relationship between the two groups in conflict 'Neanderthals and Homo Sapiens' shows the differences between them. The Neanderthals' community life is devoid of fight and passionate clash; each one of them has his/her role and function. Their world is marked by harmony and peace between them and the surroundings, goddess and nature. The forest is their own property; they integrate with nature from the early beginning the move from winter place to summer's carrying nothing except the fire and Liku's Oa, their caves, log, and sun is characterized by their purity, respect and primitive souls:

As a matter of fact violence didn't exist among that simple clan and they were living a quiet life excluded from fear. They have sympathy for every member of thin clan, they live on natural sources as their food. Their mental faculties were simple enough not to realize the approach of evil toward them (AlShammery, 2013,p. 39).

They respect the earth 'Oa' as they think that it nurtures the living on this island. They feel that they belong to everything when they come back to their summer cave. They used to see the things as they have left behind in their summer cave. The only thing they fear is water and then they discover that the water is better than the others,

" They are like the river and the fall, they are the people of the fall; nothing stands against them" (p. 195).

" the water is a terrible thing."

" the water is better than the new people"(p.197).

Lok is the narrator of the first ten chapters of the novel and the protagonist of the Neanderthal clans although he is the least intelligent member, but the writer uses Lok's eyes and mind to be the readers'.(Babb,1970, p.48) The novel starts with 'lok' running not alone but with the youngest girl 'Liku' hanging in his back, beating his belly with her feet.

Lok was running as fast as he could. His head was down and he carried his thorn bush.... Liku rode him laughing, one hand clutched in the chestnut curls that lay on his neck... the other holding the little Oa tucked under his chin... Liku beat his belly with her feet (p.11).

This picture indicates many important hints to the readers. One can find that the act of 'running as fast as he could' may refer to the kind of actions, events, or responsibilities which the writer has assigned to the main member himself. Starting with the act of 'running' which will continue throughout the novel till it ends with the act of Lok's 'escaping' and then dying alone. The second depiction is the joining between Lok

and the little Liku, 'Liku rode him laughing' which means that the relationship between the two is a peaceful, full of love, and a family relation. This riding act also reflects the personality of Lok as a kind human by whom a little child can ride back and this in fact, is a foreshadowing for the fact that because of trying to save Liku when the Homo Sapiens kidnap her, Lok and Fa have died. Liku appears holding Oa in one hand and hanging to Lok with another; this also reflects that Oa as well as Lok are the ultimate hope for the Neanderthals even for their little children. A similar picture is 'Fa' and the baby 'the new one' although the readers can find out through the novel that 'the new one' is not Fa's baby:

Fa came trotting along the trail. The new one was sleeping on her back. She did not fear that he would fall because she felt his hands gripping her hair at the neck and his feet holding the hair farther down her back but she trotted softly so that he should not wake.

(p.12)

" The perhaps surprising fact that the baby Fa has been carrying is Nil's and not her own is further evidence that this is a close- knit and trusting group"(Hoover, 1999, p. 5). This sensitiveness of the adults – children connection expresses the kind of the invariable relationship between them, nourished with sense, kindness and cooperation, covered with love,

peace and safety. 'Nil' the other adult female appears, the reader recognizes that she is the true mother of the 'new one' and Ha is the father. "her breasts were stretched and full and the white milk stood in the nipples' (p. 14). " she checks on the baby, touches Ha on the arm, and asks why he left her, actions that suggest the possibility that Nil, Ha and the new one are a family group"(Hoover. P.5). Then we meet 'the old woman' whom the writer depicts as " bowed and remote... she carries a leaf – wrapped burden which sagged a little in her hands and was lifted up again so that the people remembered how heavy it was"(pp.14-15). Then 'Mal' the " the last of the people" (p.15), or may be the old male leader of the group with his white hair. This simple, small, and family gathering gives the impression that the small community those people have built is a happy one, without any complexity or feuds when compared with the 'New People'. When the Neanderthals find that the 'log' has gone they try to share one idea, 'picture', in order to cooperate to rebuild the bridge to the other side of the river crossing to their summer cave.

Fa and Nil shared a picture of Ha thinking. He had thought that he must make sure the log was still in position because if the water had taken the log or if the log had crawled off on business of its own

then the people would have to trek a day's journey round the swamp
and that meant danger or even more discomforts than usual (p.14).

Thinking as a group, sharing one picture of the same problem ' the log's moving off' and trying of the possible danger that they may face makes them find an acceptable solution to their losing of the old bridge. With respect to his images and pictures when Mal said" Find a tree that has fallen" (p. 16), they 'obediently spread out along the water'. Each one behaves as a responsible person;

"the old woman paced to the branch on which Liku had swung"

" Lok began to pull the coloured fungi from it giving them to Liku to eat"

" Ha , Nil and Fa plucked unhandily at the trunk" till the end of their mission to "join the trail across the water"(p. 17). They feel with 'relief and joy', even the sun has shared this picture of pleasure with them when it 'reappears again to shine the whole world'. Another event of community cooperation is expressed when Mal has fallen sick "Mal bent down and coughed till his shoulders were wrenched. Nil squatted by him, put one hand on his belly and the other on his shoulder" (p.25). The old woman tries to nurse Mal:

she came and knelt by him and rubbed his chest with her hands and
kneaded the muscles of his neck. She took his head on her knees

and shielded him from the wind till his coughing was done and he lay still, shivering slightly (p.34).

Everyone of the Neanderthals takes his/her responsibility of helping with the urgent recovery of Mal, Lok and Fa with Liku find food, Ha and Nil with the new one bring more wood from the forest while the old woman stays with Mal. When Mal is dying:

The old woman puts her mouth close to his head.

"Eat, Mal."

Mal got up on one elbow, panting.

" Water! ".

Lok ran down to the river and came back with water in his hand, and Mal sucked it up. Then Fa knelt on the other side and let him lean against her while the old woman dipped a stick in the birth more times than there were figures in the whole world and put it to his mouth. (p.64)

This kind of behavior as Babb suggests "the people are everywhere full of sympathy, as is revealed, for example, by the way in which they huddle about the sick Mal in order to warm and comfort him"(1970, p.39). Also it is a vivid proof of their community's pure relationship and cooperation.

The people knelt in a semicircle round him. The old woman gathered them with her eyes... she lowered Mal on his side and folded his knees to his chest. Nil and Fa lifted him and lowered him

into the hole. The old woman put his hands under his face.. she stood up and they saw no expression in her face. She went to a shelf of rock and chose one of the hunches of meat. She knelt and put it in the hole by his face.

- "Eat, Mal, when you are hungry."

.... The old woman took handfuls of water and the others dipped their hands too. She came back and poured the water over Mal's face.

- "Drink when you are thirsty."

One by one the people trickled water over the grey dead face. (p. 90)

Drawing this funeral event of Mal's death again the whole group participates, cooperates and witnesses this sad, slow and sorrowful activity. For further rest and comfort they put food as well as drink for Mal believing that he will be hungry or thirsty when he will be in the mother's earth's belly again "Oa has taken Mal into her belly"(p. 91).

Even after the disappearance of Ha while he was searching for more wood for the fire, Lok asks the new people about him when he is certain that there is another group of people or new people." New people ! Where is Ha?"(p.102), he doesn't give up the last picture or hope to find Ha because he may be in danger and they could save him.

Finally one can be sure that this group community relation is permeated by warmth, love and respect, all for one and one for all. As it has been aptly described, "The life of the People is characterized by a special code of ethics; their values are values of community, not individual ones. The community shares common emotions and has a deep reverence for and awe of life" (Landsiedel, 2004, p.5). While commenting on Virginia Tiger's book *William Golding. The Dark Fields of Discovery* (1976) the same scholar refers in this respect to 'a matter of accumulated physical sensation', (p.5) One can see these physical tendencies clearly while reading the novel.

In contrast to all these , one can find that the writer is very careful in depicting the Homo Sapiens' community life.

But the fundamental informing structure of *The Inheritors* is the series of contrasts that Golding develops between the Neanderthal people and the new men: contrasts which in the main ally Neanderthal man and with what we ordinarily think of as distinctively human qualities and virtues, ironically enough, and which ally Homo Sapiens with inhuman savagery (Babb, p.39).

In short, by the gradual disappearance of the seventh Neanderthal members, one by one, either by killing or kidnapping directly or indirectly, the Homo Sapiens become the manifestation of evil in the

novel. First Ha disappears in the island unknowingly(pp.65-8), the death of Mal who falls sick after falling in water trying to bring back the log which the new people or the other has removed away," the log that wasn't there"(p.98). This in turn leads to the final illness and eventual death of Mal. Then the old woman's body floats in the gloomy water (p.108-9) and Lok sees her body. After that the kidnapping of Liku and the baby 'the new one', then Nil is killed and thrown into the water, Fa escapes terrified because of the 'others' and slips into the waterfalls. Lok discovers that Liku is killed and eaten by the cannibalistic people when he sees her small bones and Oa that she has had in her hand when she has been kidnapped (p.169). It's at this moment, Lok realizes the brutality and animosity of the Homo Sapiens, a point that leads to his fatal death alone with deep agony and distress in the island.

In addition to their inexorable killing act, those ' new' people perform a series of rituals and sacrifices suggesting horror and fear for the Neanderthals. New men's community is absurd and full of mysterious activities; they are bowing down for their chief who performs " a rutting stag" (p. 128). Tuami sharpens a piece of ivory intending to kill his chief ' Marlan'(pp. 231- 233), " the new men are near open rebellion against their chief, who cannot always keep them under control even by the bribes he

gives them of intoxicating drink and of Liku's flesh"(Babb, p.39). But they also cut one of their tribe member's figure when they want to express their success in their hunting mission "Pine-tree removed his hand carefully from the polished wood and a finger remained stretched out on the branch" (p. 147). Then the second animus sexual activity that leads Fa to say that the new people are not ordinary people because Oa has not brought them from her belly as the Neanderthal thinks that Oa 'the female earth' is the source of their beginning " Oa did not bring them out of her belly"(p. 173).

All these situation and incidents lead to the main difference between the two communities as well as the individuals of the two groups in conflict.

B- Husband- Wife Relationship

Then novel elaborates the relationship of Lok and Fa as an example of this part of husband- wife relationship, despite its brevity as Ha suddenly disappears and is found dead.

From the final scene of the two 'Lok, Fa', one can notice how their relation is constructed:

Fa took hold of him by the arms and looked imploringly into his face.

- "there will be a fire again and I shall have children."

A picture came into Lok's head.

- "I will do so." He said sturdily, "and when I see liku I will take her also."

There were things in Fa's face, not for the first time, that he could not understand (p. 207).

After the brutal intrusion of the 'others' in the peaceful and primitive life of the Neanderthals and after being alone Fa and Lok still share one 'picture'. It is the dream of fine (symbol of life), family gathering and life of peace and domestic love and emotions. But what Lok cannot understand in Fa's face is the 'things' that Fa doesn't tell him about. When he dreams of getting back and saving Liku again, Fa witnesses the sacrifice of Liku by the new men when Lok was sleeping the night before.

Becoming alone in the island Lok and Fa symbolize the Eden fall of Adam and Eve, both feel that their position of responsibility is a very difficult one because at this moment Lok represents Mal while Fa represents the Woman

"Now I am Mal. It is heavy to be Mal." "It is heavy to be the Women" (p. 197).

When Fa and Lok are separated for the second time in the island, Lok has become alone but he is still sharing his feelings of terror and depression with Fa" Inside – Lok shared a picture of terror with Fa but outside-Lok was coldly brave and still as ice"(p.183).

However, when Lok and Fa miss the words as well as the pictures for an exact expression for a mysterious situation of them, they keep silent and the writer depicts this situation very carefully.

The pictures meant nothing and they began to spin till his head felt as if it would spilt. He found words for his tongue but his tongue hardly knew how to use them.

"What is it?"

Fa didn't move. A kind of half –knowledge, terrible in its very formlessness, filtered into Lok as though he were sharing a picture with her but had no eyes inside his head and could not see it (p. 173).

Thus the sensuous become the only means of expressing what inflicts these sub-human beings in those painful conditions where the good and pure are out of place.

Lok and Fa are used to share the domestic responsibilities together, they go together for the scent of Ha, when Lok sees the others, he feels that his fear controls him and he needs for the presence of Fa more than

any time" He looked down and the river was thin in the gap and everything changed in shape. He wanted Fa more than ever and ducked into the gully"(p. 81). and Fa goes to pray for Oa the Ice woman cave for the return of Ha and for the recovery of sick Mal." Be silent ! Oa will let the ice women hear and they will fall"(p.81).

Searching for the lost Fa is by scent, and steps whose "prints far part as she fled" (p.186), Lok recognizes her steps which are full of terror and fear escaping from the new men. Lok" had a great desire to hear her speak again and to touch her with his body" (p. 186).

Lok let himself down to the ground, found Fa's tracks once more and ran along them. Her steps were full of terror so that his own hair rose in sympathy.. he saw where her feet like his own had plunged terribly in the mud and left an open hol that was filling now with stagnant water (p.187).

But his feeling when he saw her again with a slight wound and blood. He tries to examine her wound and to express his fear to be alone as well.

Lok was laughing and talking.

" it is bad to be alone. It is very bad to be alone"

Lok touched the front of her thigh. "The wound was no longer bleeding but black blood lay in it like a tongue".

" it is bad to be alone...."(p.196-7).

When Fa slips down into the waterfalls, Lok's state was very impressive and affective filled with bewildering and sorrow. The writer no more named him as Lok but, but he treats him as 'the red creature' and by 'it' to assert his alienation situation.

the red creature, now grey and blue in the twilight, loped down the slope and dived into the fire... it scrambled about by the water, clambered up the tree, peered through the ivy after the tree in the river. Then it came down, raced along a trail that led through the bushes.... Then ran to and fro by the water.. ..ran back.... , began to circle.... It made no sound (p.217-18).

With this state of sadness and loneliness, Lok has died with grief overwhelmingly.

C- The Role of the Supernatural

The role of the supernatural in this novel is represented by the goddess Oa and the ice women cave that serves as a sanctuary - a place where Oa or 'the earth' seems closer than anywhere else. It is both a place of fear and threat as well as a place of sacredness, beauty and divinity or holiness. It is the centre of some natural elements in the surroundings of the Neanderthals i.e. the sun, the birds, the fire and river.

In fact keeping food and drink with the dead body of Mal reflects the Neanderthals' respect as well as belief in the power of gods, a feeling that leads them to worship their Oa respectfully. It is for Oa, that Fa has prayed for Mal's recovery. Apart from the direct situation where the sense of the supernatural is crystallized, the narrative tone supports this impression when the reader comes across descriptions in the following," there was the great Oa. She brought forth the earth from her belly. She gave suck. The earth brought forth woman and the woman brought forth the first man out of her belly"(p.35)(Dickson, 1990, p.29). They also think that even animals come out of Oa's belly" This very bad. Oa brought the doe out of her belly"(p.54). The old woman was so close to Oa because she represents the wisdom of the clan when Lok thinks that

the old woman's presence is the source of knowledge. In another situation, the reader is exposed to this predominant idea about the supernatural and its vital role in orienting the thoughts and understanding of their limited world:

Then the knowledge, so nearly like thinking, made a tiredness in his head and he shook it off, returning to be the comfortable and happy Lok whose betters told him what to do and looked after him. He remembered the old woman, so close to Oa, knowing so indescribably much, the doorkeeper to whom all secrets were open.

He felt awed and happy and witless again (p. 61).

The place of the ice-woman cave represents the place of both fear and death and the place of the creative power by which they can go on living peacefully in that world. Female can only go and ask for help in that place. Mark Kinkead-Weekes and Ian Gregor call the place a cathedral where "the holiness of death-in- life and life-in-death" manifests simultaneously" (p.79).

4.1.2. The linguistic Significance

Reading a 20th century novel about prehistoric Neanderthals, one might feel alienated from his current civilized life. But Golding's linguistic talent exposes the modern reader to more contemplation and judgment of his own position in the world. Golding has used the simplest, the least intelligent of his group, 'Lok' as a narrator for his story. This choice may lead to a negative impact on the modern, civilized, and well-educated readers. However, from the first chapter down to the last, one may feel that the eyes and tongue of Lok are used as potent devices in conveying this outlandish world. As modern readers, we are linked with a world replete with ideas and communication that are based mainly on images, or 'pictures', there isn't any active role for language in the main patterned system of the novel. The Neanderthal people communicate mainly by a non-verbal language; they use a telepathic way. As Landsiedel's study affirms, William Golding solves this problem by:

giving Lok's People a kind of thought-transference. Much of the communication between the People is non-verbal, nearly telepathic, and mostly in the form of pictures. The pictures are visualizations, "snapshots not of an idea but of an entire event". Words are indefinite, used sometimes at random to express excitement, joy or

terror. The reader watches from a dead tree through the eyes of Lok and Fa the activities of the New People's tribe, their rituals, their realization of art and their actions in relation to their religion (2004, p.4).

The readers are preoccupied with this uncommon means of communication since they use the Neanderthal People's eyes that have a super ability to "gaze without thought or look without seeing" (KinKead & Gregor, p.67). They use language very rarely" she asked a question of Ha and he answered her with his mouth" (p. 13) or by actually more primitive means" Ha looked his question at the old man"(p. 17). They understand each other's thoughts 'pictures' they share one kind of a pain picture :

" ..there was silence again and one mind or no mind in the overhang... quite without warning, all the people shared a picture (of Mal's suffering) inside their heads"(p. 38)

"People understand each other"(p.72) "

"Fa and Nil shared a picture of Ha thinking" (p.14)

" she was gazing earnestly at the old woman. Then Lok saw the strain go out of her face and knew that they were sharing a picture. It came to him too.." (p.63).

They could be imagining pictures or ideas of past or future" I am by the sea and I have a picture. This picture of a picture I am ..." (p.62)

"there will be a fire again and I shall have children."(p. 207)

They share the picture of the time "they came without speech to the rocks by the fall where the huge cliff looked down for its feet in the turbulence and smoother of white water...." (p.28)

In this uncommon world where language is stripped to its basic constituents, the reader's role is very crucial in deriving significance and linking details into more expressive, meaningful sentences and concepts. This is because of the people's incapacity to express themselves by words or language properly. That is why readers have to utilize their own interpretive reasoning powers in order to understand the Neanderthals' transparent but different point of view. When collecting the number of 'pictures' in this novel, the reader will find out that this diction has never been used by the 'new people' and the writer never misses using it mistakenly or even unintentionally. There are 191 uses of the word 'picture' in the tenth chapter of the novel, 2 times only in Chapter Eleven which are found in the pages that Lok is still thinking before dying alone in the same chapter. Then there is zero picture in Chapter Twelve when the writer turns, shifts, or switches the narrative perspective from Lok's

into the new people's' Tuami'. This leads to one inference, that the word 'picture' is associated with the communication language of the Neanderthals only while the new men never use 'pictures' as a means of communication. Instead they use language and thinking or inner lonely decisions that the reader understands by him/er self i.e. " Tuami thought bitterly of the great square sail...." (p. 223):

they were waiting in the rough ivory of the knife-haft that was so much more important than the blade. They were an answer, the frightened, angry love of the woman and ridiculous, intimidating rump that was wagging at her head, they were a password. His hands felt for the ivory in the bilges and he could feel in his fingers how Vivani and her devil fitted it. (p.233)

One can notice that even the names that Golding has chosen for his pre-historic characters are assimilated and integrated with the physical, intellectual and humane nature or behavior of each group. Liku which may mean (I like you), Tuami as (which combines to 'you' and 'me'), Lok as (luck or look), Mal as (male that suffers from illness) and as Lok donates the names of the new people (Bush , Chestnut-head, Tanakil, Marlan, Vivani, Tuft). It is through the difference between the connotations of the names of the two groups (Neanderthals and the New People) that the author succeeds in showing the great distance between

the two. The various connotations of the names are the metrically important in suggesting the mechanism of the minds of the Neanderthals. As one critic puts it, "Even if the names lack the coloring that I sense in them, clearly the contrast itself between the two groups is so sustained as to become the dominant shaping force of Golding's novel"(Babb, p. 41). This point is of great interest and significance for researchers and students alike. One reason behind this is the fact that the names appear as clues for recognizing and identifying their moral dispositions and realizations of the outside world. It is within this light that the following argument is given:

Golding doesn't use their names haphazardly; rather the names of the new people are indicative of their inner ferocious nature. Some of their names refer to natural physical objects as "pine-tree, Chestnut, and Bush", and others are connotations of pejorative meanings as " Marlan, Tuft, and Vivani", thus the names of the new people show them nearer to nature, but they destroy the island and its poor innocent who dominate by means of violence and sin, rather than by their own newness or modernity (Sajed, 2008, p.31).

From a stylistic point of view, Halliday has his own contribution in shedding some illuminating light on the stylistic and linguistic aspects of the novel; he asserts that:

the textual function is not limited to the establishment of relations between sentences; it is concerned just as much with the internal organization of the sentences, with its meaning as a message both in itself and in relation to the context(1981, p. 59).

Using this kind of linguistic form, Halliday stresses that Golding's main purposes are: first to show the exact limitations of the people's own actions, second to express the people's own world which cannot transcend these actions and third to provide the dim apprehension of the superior power of the 'others'(p. 74). Interestingly, Halliday's own analysis becomes another means of commenting on this challenging novel and its uncanny worlds. Thus the reader comes across a judgment with the following one:

Halliday attempts to connect patterns of grammar, lexis, and even phonology with the underlying functions of language in order to establish a criterion that will distinguish significant or motivated prominence or foregrounding from simple statistical prominence, Halliday examines some prominent features of the *Inheritors* and relates their prominence to total meaning of the book, so he divided the novel into two sections one from the eyes of Lok and the other after shifting the point of view to the new people , he discovers that the first section expresses its own primitive fictional world features while the second is more modern one (Hoover, 1999, p. 19-20).

The Neanderthals use scent also as a means of communication and exploration; they know each other by scents; they smell the scent of others and the scent of a different fire." Lok's nose opened automatically and sampled the complex of odours that came with the mist" (p.42). The narrative tone of the following passage is evidence of the author's ability to put himself in the mind and sentiment of the character:

the smoke of the fire had moved and changed in quality. For a moment he thought that the old woman had shifted it but then the folly of this picture made him laugh. Neither would the old woman make smoke like that (p.57).

One can notice that Golding has used simple utterances' words in the language of the Neanderthals i.e. one syllable names, Fa, Mal, Ha, Nil, Oa and Lok, with simple adjectives depicted their primitive words i.e. cold, true, strong , warm, good, bad etc, and using simple sentences:

" will you not give the fire more to eat?"(p. 39)

" people must find food. People must find wood" (p. 36)

"but there is other. And Ha has gone" (p. 87)

" Fa will look for a scent and Nil and Liku and the new one..." (p.96)

" I will half eat for him. And perhaps the milk will come" (p.163).

This is marked by the absence or minimization of the usage of conjunctions or subordinate clauses which leads to another proof that

Golding intends to depict those primitive people in a way that the modern reader feels alienated from or unfamiliar with the world of the Neanderthals.

Golding, of course, is not a thorough going modernist as, say, James Joyce, Virginia Woolf or William Faulkner. However, in using the language in narrative and dialogues between the characters in question, Golding manages to give a plausible and more or less convincing account of the world of the 'inheritors'. This is because of the simplicity and congruity of the vocabulary used and its ultimate success in evoking those remote worlds and customs.

4.1.3. The Moral and Philosophical Implications

All Golding's fictions hinge on the presence of a fable or a moral tale the reader is expected or invented to figure out its moral implications. That is what one finds in *Lord of the Flies* or *Pincher Martin*. The present novel is not different. From previous sections, the reader finds the Neanderthals clan is helpful, lovable, vegetarian, kind, forgivable, cohesive, sensuous, and cooperative. However they are tough and strong in facing disasters and problems which they hardly understand. The way that Golding has highlighted these features of the Neanderthals is very

brilliant. He uses primitive language and puts those people face to face with other 'new people' giving the reader a chance to compare between the two and judge them by himself the Neanderthals and averting the way the 'others' or 'the new people' act. The narrative experience in this novel and the way the characters from both camps are depicted show a glaring irony summarized in the view stating that the novel "proved that the Neanderthals are ironically more human in the best sense of that word than Homo Sapiens" (Dickson, 1990, p.35). The fall of the Neanderthal in fact comes gradual: first the moral fall, then the physical one:

Walter Sullivan observes that the fall of the Neanderthals is two folds. It is first moral, then it is physical, their outer journey thwarted by bad weather, parallels their imminent spiritual as well as physical destruction at the hands of the new people, the journey to the good lands, the hunt for the lost children, and most importantly, the attempts to discover who and what the 'other' people are. It is this quest to understand that is of the desperate importance, and thus the physical efforts to find Homo sapiens are analogous to the spiritual journey toward knowledge of humankind, a journey that the reader accomplishes with more insight than does the dull-witted Lok (Dickson, p.33).

The new people kill animals as well as human beings for getting meat specially when they kill and then eat Liku (p.169), while the Neanderthals

eat only what nature offers them; they are totally vegetarian, but when they find the doe sucked by a cat, not by themselves the speech turns to a conscience blame "A cat has sucked all her blood .There is no blame. The yellow ones have not reached the liver " (p.53). "The people are thin with hunger and they must eat. They don't like the taste of meat but they must eat... the meat is for Mal who is sick" (p.56). They admit that they don't like the taste of meat because they are not killing animals for the sake of eating 'meat' but for hunger and for Mal's sickness. They eat what nature has offered them in case there is no blame since they don't kill or suck the blood of any animal that "Oa has brought out of her belly" though it is very bad action to think of that idea " this is very bad. Oa brought the doe out of her belly... this is very bad. But a cat killed you so there is no blame" (p.54). For them it is not permissible to shed blood for hunger, love and goodness are the predominant feelings even when danger looms. Also the paradoxical degree of innocence between the two groups is assured by the dramatic encounter, i.e. when the new men 'Homo sapiens' attack Lok with a poisoned arrow, Lok thinks it is only a gift "a confused idea that someone was trying to give him a present" (p. 111).

Finally what has been discussed previously proves the real moral and humanistic nature of the Neanderthals:

This is the modern new man in *The Inheritors*. He exterminates the meek, mild, and good Neanderthals as a result of fear. The cause of the crisis is man's inner essence which makes humans regress as much as they try to progress in their development, the new people think the Neanderthals are devils, but the fact is vice versa in the sense that the actions of the new people prove them to be like the devil and the Neanderthals manners and conducts show them as angels (Sajed, 2008, p.35).

If there is a message behind presenting those sub-human beings and their world, it is the nostalgia for a perlapsical world where man's humanity is not contaminated by modern malaise and technological complication and urban crises.

4.1.4. *The Inheritors*: A Contrapuntal Reading

One of the inquiries that anyone may have when reading Golding's *The Inheritors* is that: Is H. G. Wells's *The Outline of History* a source of inspiration or the starting point for Golding's *The Inheritors*? Golding's interest in archaeology is reflected in *The Inheritors* (1955). When he was an adult, he found the remains of an old woman. He expresses his feelings when he saw that the skeleton was covered again with earth:

There is a sense in which I share the guilt buried beneath the runway, a sense in which my imagination has locked me to them. I

share in what was at the least a callous act – in what at the worst may very well have been prehistoric murder. The most fundamental contribution to the evolutionary insight that man developed from animal, ape- like ancestors in the dim and distant past made Charles Darwin.(McCarron,1994,p.3)

His theory placed man at the top of evolution. Evolution became a synonym for progress. This new era of thinking influenced writers and provoked a strong reaction. One important example is *The Outline of History* by H.G. Wells, a rational supporter of the Darwinian Theory.

Being very much interested in the classical works, Golding has read Wells's *The Outline of History* when he was a teenager, but he rejects Wells's main postulate and optimism about human emergence:

The Outline seemed to me to be too neat and slick. And when I re-read it as an adult I came across his picture of Neanderthal man, our immediate predecessors, as being the gross brutal creatures who were possibly the basis of the mythological bad man, whatever he may be, the ogre. I thought to myself that this is just absurd. What we are doing is externalizing our own inside (Golding & Kermode, 1950, pp.9-10).

Golding's *The Inheritors* starts with an epigraph from Well's *The Outline of History*:

We know very little of the appearance of the Neanderthal man, but this.... seems to suggest an extreme hairiness, an ugliness, or a repulsive strangeness in his appearance over and above his low forehead, his beetle brows, his ape neck, and his inferior stature (Wells, 1920, pp.73-75).

He selected quotes by Sir Arthur Keith, Worthington Smith and Sir Harry Johnston in a survey of the modern man in his *Views and Reviews* which are mentioned in Wells's book "the dim racial remembrance of such gorilla- like monsters, with cunning brains, shambling gait, hairy bodies, strong teeth, and possibly cannibalistic tendencies may be the germ of the ogre in folklore"(p. 73). Of course, Golding's book does not claim to be a scientific refutation of Wells's view. Rather it is a subjective account or a man wishful presentation of the Neanderthal community, in time with Golding's Christian temperament and conception to life.

From the first paragraph, the reader feels that the reason behind referring to Wells's words is ironic. Thus the reader finds that:

Lok was running as fast as he could. His head was down and he carried his thorn bush.... Liku rode him laughing, one hand clutched in the chestnut curls that lay on his neck... the other holding the little Oa tucked under his chin... Liku beat his belly with her feet (p.11).

This picture reflects many important hints to the readers. One is the union between Lok and the little Liku, 'Liku rode him laughing' which means that the relationship between the two is a peaceful, full of love, and a family relation. This riding act also reflects the personality of Lok as a kind figure by whom a little child can ride back peacefully and this contradicts sharply with what Wells has said about them as a 'repulsive monster'. When the readers continue reading they find that the Neanderthals are not cannibalistic creatures since they hate 'eating meat' or flesh. (p. 54) This runs in total contrast to the Homo sapiens who kill then 'eat Liku'(p. 169).

But *The Outline of History* was more than just a source of information about prehistory. Not only the setting of *The Inheritors* and the physical characteristics of the two species with some modifications derive from H. G. Wells' contribution but *The Outline* is also the target of an ironic examination of the nineteenth-century belief in the linear direction of evolution. Golding opposed Wells' belief in evolution as a similar ethical evolution in man (Landsiedel,2004, pp.2-3) .

Technically speaking, *The Inheritors* shows more than one literary influence. At least two more important sources can be observed. The plot of another work by H. G. Wells – the short story "The Grisly Folk" – was

adapted by Golding to a considerable extent. Also the topic of the encounter between two species – the Neanderthal man and Homo sapiens is similar. But whereas Wells portrayed the Neanderthals as ugly and evil monsters, Golding exchanged the moral natures of the two species and furthermore present and the complex instinctual tendencies of the Neanderthals by human ones.

In short the different aspects of this novel discussed in this section indicate the intellectual stand of Golding in dealing with the main position in this world. The striking emphasis laid on the strong family ties and many good qualities among the Neanderthals and their pathetic absence by the New Man is an unmistakable condemnation of the contemporary world and

its dehumanizing practices and habits. Golding always betrays nostalgia for a pre-industrial world that preserves man's essential traits.

4.2. Gardner's *Grendel*

If Golding's art brings on a traumatic experience (the war and its aftermath) , this holds true for Gardner's in one way or another. He has memorable experience of his brother's accidental death which eventually leads to gloomy feelings and depression. His writing of his short story "Redemption" (1977), in fact expresses that sorrowful accident through fictionalizing it. He says in an interview in (1980) that he "decided to take it (the guilt) head on by writing this short story" (Mitcham & Richard, 1980, p.124). This may express his mentioning of the word 'wound' in his *On Moral Fiction* (1987) when he writes:

Art begins in a wound, an imperfection- a wound inherent in the nature of life itself, and is an attempt either to learn to live with the wound or to heal it. It is the pain of the wound which impels the artist to do his work, and it is the universality of woundedness in the human condition which makes the work of art significant as medicine or distraction (Gardner, p. 181).

Here Gardner almost repeats what Edmund Wilson in his valuable book *The Wound and the Bow* (1941) where the bitter-sweet of reality has been explored and rationalized. In particular there is a possible

explanation behind such a task and how the individual him/her self views it in comparison with those perceiving his text. He holds a suitable role for art in modern life since "the corrupt art as a leader for corrupt civilization" (Edwards & Polsgrove, 1977, p. 43). In (1971) he wrote *Grendel* or as the writer used to refer to it as a tour de force written in a short period of time. One of his critics David Cowart notes that the novel come as a response to what he names "Ur-Story" of *Beowulf* in terms of thematic similarities. Gregory L. Morris regards Gardner's representation of *Beowulf* as Platonic ideals and Fulgentius's influence on Anglo Saxon, essentially in terms of tone(Hiortdahl, 2008, p.3). His use of the first person narrator of the novel as a monster' Grendel' who classifies himself as " ridiculous hairy creature torn apart by poetry"(p.44) is in fact a challenge for one of two reasons; either to pity, sympathize or defend his " lust for blood" which leads the modern reader to justify his raids on human beings community or it takes the form of criticizing his own or attacking that monster that subverts human life and system. However Gardner has his own reaction toward appreciation of that 'monster'. He is quoted to be saying:

Grendel is a cosmic principle of intellectual disorder. He liked unreason similar to Paul Sartre who doubts causality, thinks that one can change history and his/er life, pretends the past doesn't

exist and there is no momentum. It was a hopeless position and that gave me the idea of telling the Beowulf story from Grendel's point of view, using Grendel to represent Sartre's philosophical position and showing how it came about (Natov & DeLuca, 1978, p.114).

The ironic view of the monster lets the reader after reading the novel to share what the writer has in his mind through his character, to judge by himself his/er own decision since Gardner used to employ open ends in order to "remind us of the choices the reader knows about and helps us make them rightly" (Mitcham & Richard, 1980, p.125).

In *Grendel*, Gardner depicts the actions of a disordered mind which transcend logic and order; it is through regression that the mind randomly creates its own cruel and brutal beliefs or things. Thus one common point between the two novels has already been established. Both writers have sought to enter uncommon and remote worlds based on earlier texts where the perspective is completely changed in time with the present writer's perception. Both of them choose such worlds motivated by memorable and dramatic experiences which they sought to escape or foreground in these two novels.

4.2.1. The Domestic Affairs

In this part of the discussion, the researcher shows the relationship between Grendel the protagonist and his own family, communal (represented by the Scandinavian King Hrothgar and the thanes his people) and supernatural surroundings. The function behind that is to explain the details of the daily life and how Grendel rationalizes the thanes' life, their greatest warriors and Hart (their Meadhall). This in fact shows the author's point of view regarding the monster's reaction to these civilized, educated but hypocrite group of 'human beings'. As suggested by one of Gardner's critics, "Gardner invents a character whose qualities include the range of human emotions, including conscience and apprehension of ethics, the desire for debate of higher ideas, and the desire to communicate on many levels, including the artistic" (Hiortdhal, 2008, p.32)

A - Individual- Community Relationship

The kind of community that Grendel encounters in the novel consists of two types: the human and the non-human communities. By the human community, the novel suggests the Danes people and their king Hrothgar. The non-human community is the natural world and the animals which

Grendel talks to or communicates with and which eventually constitutes a world of its own.

Grendel spends his time watching the thanes of the great king Hrothgar, criticizing them, mocking, and by then attacking them, he used to slip away by night to listen to their songs, poetry, conversations and ancient stories about their fake history" I listened, huddled in the darkness, tormented, mistrustful. I know them, had watched them,... I watched from the vines and boulders of the giant's ruin, two miles off" (p.47).

The novel starts telling the events of the last twelve years in the life of Grendel and his raids to the kingdom and the Hart (the marvelous Meadhall) which they built haunted by the Shaper's poetry about the glorious history of the brave king's ancestors, "why can't these creatures discover a little dignity."(p.6) .This is his first opinion about the people he has attacked few years earlier. He was trapped by his leg in an oak tree when he saw men for the first time; those men think that Grendel is either the tree sprite or fungus, he first tries to befriend them but his mother rescues him later. This event is really the " period of transition" (p. 26) for Grendel because he discovers that there are others whom he could meet in

this world since he used to live in an isolated underground cave with his non-speaking mother, far away from those people:

They were small, these creatures, with dead –looking eyes and gray-white faces, and yet in some ways they were like us, except ridiculous and at the same time, mysteriously irritating, like rats. Their movements were stiff and regular, as if figured by logic. (p. 24)

He begins to change his view point, when he at last encounters humans or the Danes. He understands their speech "it was my own language, spoken in a strange way" (p.23), but they do not understand him. They attack him and Grendel realizes that the humans are not similar to animals, but they are "thinking creatures, pattern makers."(p. 27). The contrast between human beings and animals is raised in the following argument which highlights the attraction- aversion duality that is the basis of Grendel's dealing with others:

Naturally enough, since the Danes are the only other speakers in his world, Grendel is drawn to them and observes them from afar. He watches as they make war on each other, and he watches as Hrothgar conquers the other tribes, beings taking tributes, and establishes Hart. Grendel is listening when a scop, whom Grendel calls the Shaper, sings of Hrothgar's greatness and Danes' nobility.

Grendel, who has seen the ignoble barbarism of the Danes (Lacy, 2006, p.63).

These are the reasons behind the constitution of Grendel's hatred ideas about the mysterious, hypocrite, sham, and unreal world of human beings. Grendel's raids against the Danes and search for reasoning lead to Grendel's own fate. It is because of his animus, brutal lures for blood shedding, enjoying his self- existence killing habit, the Dance fear, attack him and call him as the 'Destroyer'. "I was Grendel, Ruiner of Meadhalls, Wrecker of Kings." (p.80)

When Grendel talks to Unferth who can be considered to be the bravest warrior of the Danes who follows Grendel to his cave just to be mentioned in a poem or song " the king has given me splendid gifts. He will see tonight that his gifts have not gone for nothing! Prepare to fall, foul thing! This one red hour makes your reputation or mine" (p.83). He explains the meaning of heroism for Grendel "you talk of heroism as noble language, dignity. It is more than that, as my coming here has proved"(p. 88), in return Grendel tells him that life is indeed meaningless and he refuses to wrestle Unferth, but he holds him back to the Meadhall killing two of the guards. The predicament of Grendel is similar to the modern man's or rather the author projects on this creature what the

European man really suffers from. It is in the words of one of Gardner's critics:

Grendel's dilemma is pointed to the novel's ideational synthesis. Because of the absolutist state of his mind, he is unable to accept the contraries of existence; instead he constantly limits himself to only one of the contraries and thereby brings about his downfall. In observing the budding civilization of Hrothgar's society, he stares himself blind on the shortcomings of that society (Winther, 1992, p.170).

Grendel will not listen to any other opinion since he maintains his alienation with a continuous one-sided argument. When he encounters one of the bowmen (priest, Ork) , he identifies himself as " it is I . The Destroyer"(p.130). He again mocks his conversations with the other priests although he introduces himself for Grendel as " the oldest and the wisest of the priests"(p.180), but he has been cheated by Grendel's claim as being the 'Destroyer' and he bows for Grendel's calling his ' My lord' asking to be blessed by him. So again the arrival of Ork adds more tragic sense on the part of Grendel. Thus these insights definitely give Grendel as well the reader a motivation to think about the perfection of the man and how, when, where, he could be!

His meeting with these characters in fact serves the writer's purposes or need to alienate Grendel more and more, aiming to keep him far from reality towards his fatal death by the stranger or (Beowulf) who finally leads Grendel to realize the meaning of life and death, through his own(Grendel's) death " Darkness. I really will die! Every rock, every tree, every crystal of snow cries out cold- blood objectness. Cold, sharp outlines, everything around me: distinct, detached, as dead men.... Mama, Mama! I'm dying! But her love is history."(p.172-3)

Grendel in the light presentably Gardner brings to mind remote echoes of the wild creature in the Mesopotamian epic, Gilgamesh, i.e. Enkidu who has lived bestial life until woman "tames" him and humanizes him. Apart from his mother, there is no other woman in the form of a lover or mistress who can show him the tenderness and kindness which are absent from his cruel world. What Grendel learns from the human and non-human is the suffering, alienation and violence.

B- Son- Parent Relationship

In this novel, the reader notices that the writer has constructed a relationship between the monster 'Grendel' and his only kinsman and companion in his undersea home cave, his mother. This kind of relationship was not found in the original poem *Beowulf* in which Grendel is depicted as one of the monsters that Beowulf kills in addition to Grendel's mother and the dragon and Grendel is mentioned only in the poem's 861 lines(from Beowulf's arrival till Grendel's death). Howell mentions that "In *Grendel*, Gardner juggles the characters and events; he creates a relationship between Grendel and his mother who has lost the power of language and mumbles unintelligibly while picking among the bones in their cave below the fiery pond"(1993,p 62).

Grendel portrays his mother as "my pale slightly glowing fat mother. old, sick at heart. Guilty, she imagines, of some unremembered, perhaps ancestral crime."(p.11)She used to be silent because she never speaks or because she " dissected and bounders the dusty mechanical bits of her miserable life's curse."(p.11) He used to ask her "why do we stand this putrid, stinking hole?" She never answers him, a point which makes him think that there is a kind of 'secret' behind her silence and she will speak

soon. However she never speaks, tells him 'nothing'. His relationship with her is unified as " one thing, like the wall and the rock growing out from it or so, desperately affirmed." (p.17)

His mother is the only " creature in those days only my mother looked at me, as if to consume me, like a troll. She loves me."(p. 17) Grendel knows that his mother's feeling towards him is love and he knows that by a 'mysterious sense' or may be an eye language. When he was separated from his mother for the first time, he became a self-existentialist an event happened in the second chapter when the "spell would break suddenly: on shelves or in hallways of my mother's cave" (p.16). He examined the world away from his distant boundaries, following a scent as" sweet as my mama's milk"(p. 18), his legs were in a trap and he couldn't save himself ; he pitied himself because no one' will ever even miss him, poor Grendel', there was everything except his mother the only person who cares for him, "if she is there to save him everything in the cliffs will "suddenly snap into position around her, once again well organized"(p.19). After the pull attacking, he realizes that when the person is in trouble the world becomes meaningless for him " I understand that the world is nothing: a mechanical chaos of casual, brute, on which we stupidly impose our hopes and fears... I alone exist." (p. 22).

The following critical comment is helpful in shedding light on the absurd world in which he lives:

Later when Grendel is rescued by his mother, he comes to the same existential conclusion about the absurdity of the self discovered in reflected consciousness, naturally, Grendel views the rest of life existentially as separate and detached from his own being- a being he is not locked into, but can reflect on and observe himself observing it (Segedy,1982, pp.9-10)

Gardner obviously adopts Sartre' philosophy when, his Grendel says that 'I understand that the world is nothing: a mechanical chaos...', and this perception colors Grendel's speculations about the meaning of life and existence. In this regard, it is necessary to refer to the fact that although Gardner admires Sartre's literature, he still says "he was wrong as a philosopher" (Natov & DeLuce, 1978,p. 119).

The mother's love is depicted very carefully by hugging her son (p. 29), trying to protect him from conquering the world outside "each time I come in she gets between me and the door as if to lock me up with her forever" (p.145), trying to rationalize things for her son "she felt in me and couldn't cure to end my suffering" (p. 102) " For even my mama loves me not for myself, my holy specialness , but for my son-ness, my possessedness, my displacement of air as visible proof of her

power"(p.158) Hiortdahl elaborates Grendel's monologues in his insightful comment:

In the novel, Grendel's mother having no choice with respect to virtue: her loyalty to her son cannot be virtuous because of God's decree, yet disloyalty would be equally lacking in virtue: her inherited misalliances preclude her ability to attain virtue (2008, p.22).

All this is evidence of how the writer tries to show the modern readers how simple, easy-going and kind is the mother-son relationship although the 'son' usually doesn't watch or feel it. He tells us that the monster watches this in spite of his madness.

But once the person is in trouble there would not be any "mama", he would face his fate alone because "mama's love is history" and no one will 'follow' for saving him (p.173). Gardner is really addressing his own readers, giving them the opportunity to infer, deduce and compare those remote worlds with his own. Gardner expects that the reader's role here is vital in seeking the outcomes of this encounter between the fictive and factual. It is in the words of Winther:

Not only does Gardner view the writing of fiction as an act of exploration on the part of the artist, but he is also concerned that the reading of fiction should constitute a process of discovery for the reader as well... for a literary text for Gardner' sense to be moral, it

must also be fashioned in such a way as to trigger discovery in its readers, a fiction which is moral depends upon this multiple-dialogue between author, text and reader (1992, p.83).

C- The Role of the Supernatural

Through the novel, the reader can judge many implications about the role of the supernatural i.e. poetry and the dragon. In the linguistic implication, the whole situation of the novel is beyond expectations. Here the monster and even in *Beowulf*, has an exceptional ability to respond greatly to poetry and its great effects.

After listening to the Shaper's linguistically attractive poem, Grendel lives the state of disorder and detachment with his own view and understanding to the world existence "creature torn apart by poetry, I clutched the sides of my head as if to heal the split, but I couldn't" (p. 44) . He can identify himself with the natural figures, addressing them in a very intimate tone:

It's good to be out in the night, naked to the cold mechanics of the stars. Space hurls outward, falconswift, mounting like an irreversible justice, a final disease. The cold night air is reality at last: indifferent to me as a stone face carved on a high wall to show that the world is abandoned.(p.9)

The supernatural elements such as the dragon help in enlightening him. The dragon appears in the novel " calm as winter, unveiled the truth. He was not a friend"(p.12). This dragon explains the real meaning of life to

Grendel who refuses the idea that man can be both good and evil. Of course this level of reading the novel makes it sound like a moral parable that is meant to convey a particular message to the modern readers. Some critics say that Grendel and the dragon are the most identifiable characters or (creatures) who supply the novel with many of the writer's thoughts and philosophies (Winther. 1993 p.164).

The dragon is a creature who owns the huge philosophical and intellectual powers that are very far from the limited ' low level', disordered thoughts of Grendel as well as for mankind; his superior ideas familiarize the monster with many wide extended philosophical and logical arguments about the world and the meaning of life "because of his cold pleasure in knowing what he knows."(p. 62), and because he"know everything'. He also declares that monsters will always be in the position of monsters while man will be man and each one will keep his own place on earth. The presence of the dragon is a reminder that it has the role of the intellect while the monster' Grendel' is the tabula rasa." The dragon possesses a total vision of history, past and future, and views man's system building as an exercise in metaphysical futility and ignorance. He scoffs at man's pretentiousness" (Segedy, 1982, p. 26).

What makes Grendel pursue the dragon is his need for explanations and answers for his bewilderment or being 'lost' which resulted in the Shaper's words, in fact the dragon convinces Grendel to forget about the illusion of words and to 'seek gold' as it is an attempt on his part to make Grendel stop thinking about the human world and not to interfere or bother his own world "that is what you have come for. My advice is, don't ask! Do as I do! Seek out gold- but not my gold – and guard it." (p. 62) .The dragon says that Grendel understands the measurers and theory makers by which he means humans but the best rule is to choose another philosophy to think about or observe because of the human absurdity:

All pigs eat cheese.

Old Snaggle is a pig.

If Snaggle is sick and refuses to eat, try cheese. (p. 64)

Many critics explain the presence of the dragon not as an individual character but they see that it is in fact Grendel's own dark or evil self. Gardner foreshadows the appearance of the dragon early in Grendel's visions when he puts Grendel in contact with inarticulate characters i.e. the gold workers, so that darkness starts to haunt him till he says "some evil inside myself pushed out into the trees."(p. 54). Then he is guided to the dragon by this instinct" like a stone through earth and sea towards the dragon" (p. 56) (Howell, 1993, p.69). Grendel fears the dragon because of

his 'cold- eyed look' and because of his ability to know future as an observer " we see from the mountaintop: all time, all space... not that we cause things to fail,...my knowledge of the future does not cause the future... even then I don't change the future."(p.63). Eventually, Grendel's feeling has been compared to those of a "rabbit" (p.59)

The dragon talks about many philosophical items i.e. Time and Space, Nature, Connectedness, Insanity, Simple facts, Importance, Expression, and death.(pp. 62-74) Finally he asks Grendel to recognize his needs and to know what he himself is really "Know thyself: that's my dictum. Know how much you've got, and beware of strangers." (p. 74) After this meeting with the dragon Grandel notices the great change taking place in his life " nothing was changed, everything was changed, whatever I may have understand or misunderstand in the dragon's talk, something much deeper stayed with me, became my aura." (p. 75)

Jeff Henderson argues that Gardner makes supernatural additions of the dragon's aspects in the novel that Grendel was very much affected by:

Among Gardner's additions in this line are the dragon's supernatural intelligence and ability to see all time and space in an instant and his telepathic powers whereby he summons Grendel to his cave and reads Grendel's mind during their interview. Grendel himself is able to cast a watching-silencing spell, and he develops precognitive

powers of his own which enable him to sense the impending arrival of the stranger (Beowulf) and the Geats(Henderson, 1985, pp.167-8).

For this reason Grendel identifies himself with the speech of the dragon who explains the Shaper's philosophy more clearly " Grendel's decision between the philosophies of the Shaper and the dragon finally allows him to define himself: he says "I was Grendel, Ruiner of Meadhalls, Wrecker of Kings."(p.80)

4.2.2. The Linguistic Significance

Language plays a vital role in Gardner's *Grendel* since the writer uses different ways that can influence the emergence of the final form of his novel. In fact he uses different mechanisms to achieve his end. Many scholars and critics have analyzed the vital function and role assigned to the linguistic medium in conveying the multiple themes of this novel. One of his critics has the following to say in this regard:

Grendel is a work of fabulation and metafiction. In rhythmically stressed prose Gardner deconstructs the original epic's characters and actions(and many of its lines) by placing them in an ironic context which implicitly questions the vision of the original work saluting its literary power(Howell, 1993, pp.61-2).

First, we can notice that the writer intervenes by adding *italics* for many of the important words in the discourse of the characters. Then he uses the cuts A, B and scenes to guide and shift the readers for a different time and place of the events. Also one can notice that the writer uses prosaic lines or verses to mitigate monotony and to be tied more firmly with the original poem *Beowulf*. Even inanimate objects are present and have voices in the novel. For Grendel, i.e. an underground river is "whispering patterns of words, his sanity resists" (p. 9), while the stars "tease, torment his wits toward meaningful patterns that do not exist." (p. 11) Also there is the beauty of Wealtheow whose name means (holy servant of common people), the Queen at Hrothgar's court, who appears during the second year of his raiding:

she came between them, wordless, uncondemning, pouring out
mead like a mother's love, and they were softened, reminded of
their humanness, exactly as they might have been soften by the cry
of a child in danger, or an old man's suffering, or spring. (p. 103)

The attractive look of her makes the Shaper sing about things "that had never crossed his mind before", he sings for 'comfort, beauty, and a wisdom softer'. And her beauty and effect have clanged to Grendel's mind "She was beautiful, as innocence as dawn on winter hills. She tore me

apart as once the Shaper's song had done."(p. 100), he links the effect of her beauty to the words of the Shaper's song.

Since Gardner "writes with a hypothetical audience in mind, the intended receiver, or the implied reader" (Winther, 1992, p.83), he uses a diction that serves both the satisfaction of the reader and crystallizing the mind of a sub-human creature. It is through speech, talking aloud, howling that Grendel produces intimidating effects on the Danes. In fact they feel astounded and helpless. His ruminations shed light on this particular side:

Talking, talking, spinning a spell, pale skin of words that closes me
in like a coffin. Not in a language that anyone any longer
understands. Rushing, degenerate mutter of noises I send out before
me wherever I creep, like a dragon burning his way though vines
and fog .(p.15)

Maybe his long staying accompanied by his 'speechless Mama' only with few words, leads to his being 'lost' and meaningless: "she had forgotten all language long ago, or maybe had never known any, I'd never heard her speak to the other shapes. How I myself learned to speak I can't remember" (p. 28). But the only one who tries to break into Grendel's world is Unferth, the only 'real hero' Grendel has seen out of poetry' who reveals the Shaper's idea about heroism, " Unferth had put on the Shaper's idea of

the hero like a merry mask, had seen it torn away, and was now reduced to what he was: a thinking animal stripped naked of former illusions, stubbornly living on, ashamed and meaningless." (p.104). It is through mocking, that Grendel's uses "apples" as weapons and dreams of achieving his victory over the Danes at the same time. The linguistic dilemma one comes across in Golding's *The Inheritors* is once again vividly present in this novel. The vocabulary is carefully selected by the author who seeks to fulfill thematic and technical sides of the novel. Above all, Gardner succeeds in projecting the smallest details in the back mind of Grendel. Lacy points this out saying:

Interestingly, now that they (Grendel, Unferth) represent opposing ideologies, Unferth can understand Grendel's speech, which is always mocking him. Through the power of language, Grendel creates weakness and doubt in Unferth just as the Shaper had done to Grendel before. Grendel believes his victory over Unferth signals his overall victory over the Danes (Lacy, 2006, p67).

Again by language Grendel is destroyed by the whispering of the stranger(Beowulf)" He's whispering—spilling words like showers of sleet, his mouth three inches from my ear. I will not listen. I continue whispering. As long as I whisper myself I need not hear. His syllables lick at me, chilly fire" (pp.169-70). Grendel doesn't understand this

character and he feels something 'wrong' "I found something peculiar happening to my mind. His mouth did not seem to move with his words."(p.163)

Through art, the Shaper's poem, Grendel faces the climax of his dilemma: "Thus I fled, ridiculous hairy creature torn apart by poetry.. and.. I clutch the sides of my head as if to heal the split, but I couldn't "(p.44), since his mind dived with the words " with ringing phrases, magnificent, golden, and all of them, incredibly, lies."(p.43) makes him unable to realize his real, deep wish to believe the Shaper's words. But the most important linguistic techniques are the choices or the usage of words, throughout the novel that the writer has used to make the reader sympathize with a ' monster' that is in thirsty for blood and killing.

One of the brief accounts of the linguistic aspects of *Grendel*, one can easily notice is that there are parallels and similarities between these two contemporary novels. The alienation of both Lok and Grendel is suggested by the way language is used by the character and those surrounding him. If Lok dimly realizes this when the 'new men' appear in the end of the novel, Grendel's problem is a lasting one. Surrounded and cared by a speechless woman (his mother), Grendel's situation is really striking in that he is endowed with natural wit and brilliance that keeps

his human auditors stunned. Of course, when the two are compared, Loki a more convincing and plausible has given his situation. However, in the case of Grendel and his existentialist views it is perhaps more convenient if one recalls and follows S.T. Coleridge's fanon dictum about the 'willing suspension of disbelief' in order to respond properly to this character and his diction.

4.2.3. The Moral and Philosophical Implications

Being a by- product of the original *Beowulf* , *Grendel* the novel can be also read as an isolated independent, Howell's comment is accepted in this regard when he says: "Though a reader can appreciate *Grendel* without knowing *Beowulf*, an awareness of the epic reveals the ingenuity as well as the irony of Garder's improvisation and parody" (Howell, 1993, p. 62). Gardner is really introducing a monster who is verbally witty, charming, who feels pity towards the fall of humans, mocking them, sometimes an action leads to killing them. Since the novel is told from the monster's perspective, this inner-self view may allow sympathy and reduce the gap between the reader and the narrator (Grendel). Gardner intentionally guides his readers to the real identification to his monstrous character has some existentialist aspiration as seen through the writer's

real knowledge of the present malaise and the existentialist's refusal of knowing what is outside himself and for any spiritual advisor (Winther, 1992, p. 85)

In the concluding words of the novel is said that " poor Grendel's had an accident. So may you all" (p. 174), Gardner says these words can be a blessing for Grendel who understands the holy things in the world: death and life, the author traces Grendel's experience in the world of humans and non- humans. However the author's sympathy and admirations of Grendel and what he represents are quite clear in the adjective 'poor' preceding the character's name.

One can imagine that a novel which sympathizes with a monster is introducing the readers to apprehend life as well. A monster who criticizes people that "have no dignity" (p. 6), and observes that their life as being happy only when they "see life without observing it."(p.8), who understands the world as "nothing"(p. 22), who pities himself feeling of what he lacks "I 'm lack" (p.29) , who is terrified by war planning and congratulates himself for being away from them " It was confusing and frightening, not in a way I could untangle, I was safe in my tree, and the men who fought were nothing to me."(p. 36), He has different feelings while listening to them "I would huddle, my eyebrows lifted, my lips

pursed, the hair on the back of my neck standing up like pigs."(p. 32). He has watched their father's fake, hypocritical fights "they would fight until the snow was slushy with blood, then crawl back, gasping and crying to their separate camps to tell wild tales of what happened."(p. 31). A monster who counts his numberless blessings one by one:

1-My teeth are sound

1-The roof of my cave is sound

1-I have not committed the ultimate act of nihilism: I have not killed the queen

1-Yet (p. 93)

Although such statements are funny and ironic, their seriousness lies in their direct or indirect causes of the contemporary Western man and the challenges awaiting him.

A monster who asks for 'Mercy' when he is comparing himself with the purity and innocence of the beautiful Wealtheow " she was beautiful and she surrounded herself with the dignity of a sacrificial virgin. My chest was full of pain.. O monster trick against reason. I was afraid I was about to sob." (p.100), and with his metaphysical rebel when addressing the nature for his lack of purposes "The cold night air is reality at last: indifferent to me as a stone face carved on a high cliff wall to show that the world is abandoned."(p. 9), "Stares, spattered out through lifeless

night from end to end, like jewels scattered in a dead king's grave, tease, torment my wits toward meaningful patterns that do not exist."(p. 11). Out of all these situations and many others, one can infer that the writer's view is in the novel which is beautifully explained by Winther:

Thus the novel ends by frustrating certain expectations that the early sympathetic portrayal of Grendel has helped built in the reader. The ways in which Gardner attempts to effect an identification between Grendel and the reader become more easily recognizable if we analyze Gardner's narrative technique positing a readily definable audience, one marked by a certain metaphysical impatience, if not rebelliousness (Winther, 1992, p.87).

In short, this is a novel in which the reader prefers a monster to human beings. A monster who thinks in the abstract, values and ideals since these are the only things that make him different from human beings. Of course this runs counter to Golding's Lok who fails to see anything abstract. His life centers completely on what is visible and concrete. At any rate, both characters whether they are involved in the concrete or abstract, they remain essentially reputations and comments of their authors on the practices and preoccupations of the contemporary Western man.

4.2.4. *Grendel*: A Contrapuntal Reading

Gardner makes a sustained use of the ancient myth of the Anglo-Saxon epic poem, as he is authentic to the original text of *Beowulf*, he uses much of the same plot, characters, and setting, except that he tells the story from a monster's eyes. In the original epic Grendel appears from the beginning of the poem till line 861 where it ends by his death. Grendel in *Beowulf* is one of the three monsters (Grendel, Grendel's mother, and a dragon) that the hero Beowulf has slain. Gardner's *Grendel*, covers twelve years of war with Hrothgar kingdom, but it reverts the original structure by starting from the last period of the ancient epic.

As Gardner teaches the Anglo-Saxon epic *Beowulf* (his source of inspiration) for twelve years, he finishes the novel in the summer of 1970, during this period the Character 'Grendel' haunts the writer's mind and imagination (Howell, 1993, p.61). Gardner through his clever framework of the novel explores the philosophy of the Western Civilization, he asserts:

In *Grendel* I wanted to go through them in ideas of Western Civilization - —which seemed to me to be about . . . twelve? . . . and go through them in the voice of the monster , with the story already taken care of , with the various philosophical attitudes (though with Sartre in particular) , and see what I could do , see if I could break out (cited in Bellamy, 1974, p.173).

It is legitimate to ask why the writer chooses *Grendel*? One answer was given by the writer himself when he was interviewed by Natov & DeLuca. He said that while he was teaching *Beowulf* and Anglo-Saxon literature he had devoted himself to an outcome to the interpretation that Grendel is a 'cosmic principle of intellectual disorder', he likes unreason, like Sartre which leads him to the idea of telling the story from the monster's point of view (1978, p. 114). Gardner respects the original ideas and philosophies that appeared in *Beowulf*, and he weaves these with the twentieth modern structural design of *Grendel*, melting it with the ironies of the first-person perspective, then he introduces it to the modern readers, Hiortdahl confirms. This variation in the structure and characterization of the original classic epic has helped the novelist to give his own interpolation and judgment of this work and its violent world. Instead of presenting the traditional view of Grendel as 'evil' Gardner's vision is that the monster embodies good and innocence and those surrounding him are evil. Here in lies the contrapuntal reading of the epic and its vast and wide-ranging meanings and judgments.

4.3. The Humanistic Touches

Throughout the different arguments which have been raised about both Golding's *The Inheritors* and Gardner's *Grendel* it appears that both novelists stressed heavily the differences between human beings and animals or subhuman. If the human community refers to the bad sides of man, the common word in this is usually 'bestiality' or 'dehumanization'. The two novelists have done the opposite in that they 'humanized' what is sub-human or monstrous. Through their ruminations, monologues, pauses, failures to grasp what is going on and the uncommon dialogues exchanged with each other, the reader is given the opportunity to see the validity of the choice of such fictional material. In Gardner's *Grendel*, one can read these words which present Gardner's humanistic worlds when Grendel watches the two enemy groups re-gathering again without regretting their killing of each other in the past:

Thanes filled the hall and a great silent crowd of them spilled out over the surrounding hill, smiling, peaceable, hearing the harper as if not a man in all that lot had ever twisted a knife in his neighbors' chest.(p.48)

Golding's humanistic presentation of the Neanderthal represented by Lok is marked by great joy and sincerity i.e. when Lok watches that Liku and

the new one are still living and the young girl of the 'others' stops beating Liku with her stick:

Lok looked down on Liku, happy in the sight of her round belly and the quiet now that Tanakil was no longer using her stick. He thought of the new one at the fat woman's breast and smiled sideways at Fa(p.163)

The great emphasis laid on the striking differences between these two creatures and their 'brutal' environments certainly helps in showing the irony that one notices in the contemporary sophisticated world of mankind.

Man is deplorably lacking in those emotions and sensations in Golding's novel where the concrete details remain the only medium of communication. Indeed this point (communication) is central here as the two novelists have shown how the 'human' distort and pervert life, while these two creatures 'Lok' and 'Grendel' appear to be following a tradition which is no longer there.

The human appeal in the two novels can be seen in many situations and in every detail. Both fictions explore a deep nostalgia for worlds where innocence prevailed and warmth and genuine relations formed the cornerstone in human relations. The irony here is that although the two novels emphasize, at least in appearance, what is human in the sub-human, the implication is what is missing in humankind. The

hypocrisy, double-dealing, and wholesale violence and cruelty are the main characteristics of the 'human' community. The two novels show that what is inherently 'inhuman' is the predominant aspect of human conduct. Hence the endless search for those worlds the two novels celebrate and long to.

Chapter Five

5.0. Conclusion, Recommendations and Further Studies

In this chapter the researcher sheds light on the final conclusion of this study and the most important recommendations and further researches which can be considered for future studies.

5.1. Conclusion

It has become evident by now that Golding's and Gardner's fiction generally revolve around many issues related to man's destiny and his situation as human in the world. In their well-known allegories, *The Inheritors* and *Grendel* they evoke earlier works and shift their readers to remote places and times where all types of struggle-physical, moral, ontological and philosophical-take place. They have revised the old biblical image of man's inherent evil and his tendency to inflict harm on himself and others. In other words, they tried to say that man's evil is something acquired through the progressing of modern man and it is not original in the first man that God has created. They proved that the 'new

men' are those characters who represent the typical fallen man who is doomed to bring chaos and pain to his fellow human being and environment. This is an indirect way of saying that evil is part and parcel of modern human nature. Hence their present deplorable predicament from which there is no exit or escape.

Given the above-mentioned points, Golding's *The Inheritors* and Gardner's *Grendel* explore similar issues related to the nature of man who is changing into monsters by getting more and more developed and educated. Starting with Freud's theories about the effect of civilization on man, shifting into the idea of primitivism and how modern man believes and thinks lead the reader to share many judgments given by Golding and Gardner.

The Inheritors has shown clearly Golding's goal to criticize and attack the modernity of the civilized man. In disposition and emphasis, Golding introduces his monster like-character as pure, more humble, merciful, kind-hearted creature. On the contrary, he has shown the 'new men' as the most evil, wicked, malicious creatures.

In Gardner's *Grendel*, the writer has used a highly poetic language to bring to his readers the monster that discovers his own world with painful

feelings and great nostalgia to his isolated pure environment, trying to rationalize things in the human world and find answers.

It is time now to give tentative answers to the questions of the study simply because in works like the present one, it is very hard to give a final and conclusive one.

1- What are the moral, philosophical, linguistic, and humane implications of the two novels?

It is quite clear that both novelists have done their best in the characterization, action, dialogues and authorial description and intrusions, that both are pro those worlds of simplicity, solidarity, peace with nature and harmony with the family and the outside environment. The linguistic side is in both crucial because the author has to put himself in the position of a simple-minded semi-human being in Golding's case or a monster in Gardner's. When the two situations are compared Golding's work is more plausible and convincing unlike Grendel who is intellectually contemporary and physically monster like.

2- What are the common thematic and technical points the two novels share, irrespective of the intellectual and artistic stands of their writers?

Both novels share nostalgia for those lost worlds or indirectly aversion and disillusionment with the mechanical, technological, urban and inhuman aspects of modern society. Both novels have been motivated by earlier texts (an essay in Golding's case and an epic in Gardner's) and both seek to undermine the essence of the arguments of both Huxley, Wells and the unknown author of that Danish epic. Both works are marked by a great extent of pessimism and a sinister tone about man's practices and his readiness to destroy the weak creatures and the system.

3- To what extent can one consider William Golding's *The Inheritors* and John Gardner's *Grendel* as contrapuntal readings of earlier texts?

As already indicated, Golding's *The Inheritors* and Gardner's *Grendel* are not original works in that they derive their basic arguments from disagreeing with or even refuting those views seeing the Neanderthal as a beast or Grendel as simply the embodiment of evil. The two novels give their own readings of this old material and change the focus, angle, and the priorities. As such, the two novels are in fact and practice contrapuntal readings of earlier texts. These old works are geared to serve the perspective of the contemporary writer and his painful experiences.

5.2. Recommendations

On the basis of the results of this study, the researcher recommends the following:

- 1- Any work of art can be studied from psychological, cultural, moral, humanistic, social, and stylistic sides if possible. Thus Derrida's multiplicity of reading is certainly helpful in appreciating and recognizing the different implications of the work.
- 2- Close reading is very useful in understanding the message or import of the written work. In the present situation the earlier texts and the new ones have to be read side by side in order to reach the objectives of the author.

5.3. Further Studies

For further studies the researcher suggests the following:

- 1- Each novel of both writers should be studied from a contextual side. Golding's and Gardner's include many references to other literary or philosophical hints.

- 2- Golding's *The Inheritors* should be studied from a linguistic view not as a comparative study but the style and manner the writer has used to reflect each character's personality and psychological life.
- 3- In Golding's *The Inheritor's* , one can study the writer's interference in directing his characters' minds to help support the progress of events and how that interference has been helpful in making the reader approach those remote worlds and figures.
- 4- In Gardner's *Grendel*, one can explore how the use of prose or poetry was adequate in the novel and how that adequacy reflects the talent of the author.
- 5- *Grendel's* deep inherent meaning drives any researcher to study the novel from a metaphysical point of view. It lets any reader as well as any researcher to think, contemplate and judge what is going on now when compared with the past.

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