The Process of Individuation in William Golding's *The Inheritors*: Affect and the Encounter with "the Other"

William Golding'in *The Inheritors* Romanında Bireyleşme Süreci: Duygulanım ve "Öteki"yle Karşılaşma

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Abstract
This article traces the transmission of affect between the Neanderthals and Homo sapiens in William Golding's *The Inheritors* which begins the process of individuation in the Neanderthal characters. Focusing in particular on the encounter with "the other," it suggests that these groups diffuse terror and fear to each other, which leads first to a fragmentation among the Neanderthals. I demonstrate the role of the affect in understanding the distinction between self and the other and argue how it helps in the formation of a self-contained individual, and elucidate how mediation of affect between these groups turns the crisis of encounter into a debate about the innocence and fall of human beings, and about how historical continuities are transmitted through silences, gaps, and omissions of some people or some thoughts.
Keywords: Affect theory, *The Inheritors*, Neanderthals, Homo Sapiens, "The Other"

Öz
Bu makale, William Golding'in *The Inheritors* adlı romanındaki Neandertaller ve Homo Sapiensler arasındaki duygulanım aktarılışını ele alarak Neandertal karakterlerin bireyleşme sürecini inceler. Bilhassa "öteki" ile karşılaşmaya odaklanarak, iki grup arasında yayılan korku ve terör duygularının Neandertallerin dağılmasına yol açtığı öne sürülerek kendileri ve ötekiler arasında ayrım yapmalarında duygulanımın rolü irdelenecektir. Ardından duygulanımın bireyleşme sürecindeki etkisine dair bir tartışma yürütüp, bu karşılaşmanın ortaya çıkardığı krizin duygulanım aracılığıyla insanlığın masumiyetini yitirişine dair bir söyleme dönüşmesi üzerinde durulacaktır. Böylece Golding'in, boşluklar, dışarıda bırakılanlar ve sessizlikler aracılığıyla tarihsel sürekliliğin miras bırakılma biçimleri üzerine düşünceleri de tartışılmış olur.
Anahtar Kelimeler: Duygulanım Teorisi, *The Inheritors*, Neandertaller, Homo Sapiensler, "Öteki"

In his remarks to Frank Kermode in a broadcast, William Golding explains that if it is the way everybody else sees a set of circumstances, then there is no point in writing a book.[1] This certainly promises an uncommon reading experience for

[1] Although *The Inheritors* was published in England in 1955, one year after *Lord of the Flies*, it could only be published in America seven years after its publication in England, after his first novel gained him enough reputation. His third novel, *Pincher Martin* came out in America five years before *The Inheritors*, though.

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The Inheritors (1955) perceived through some strange eyes in which Golding asks fundamental questions about humanity and the trauma generated by the encounter with the "other." The novel might be an outcome of a wartime disillusionment, a reflection on the evil in the humanity and a response to the changing world—a response enhanced and enlarged by a liberating linguistic intensity and an astounding level of articulation, and with a narrative in which different modes of being exist, and feet can "see."

Isolated in time and space, *The Inheritors* is set in prehistory, as the Neanderthals, encounter *Homo sapiens*, the "modern" human beings. This is a world in transition, where *Homo sapiens*, "the new comers," are going to exterminate "the people," the Neanderthals, and inherit the earth. In that respect, the novel, according to Howard S. Babb, replicates *Lord of the Flies* (1954), in which Ralph's society gradually and remorselessly destroys Jack's society (Babb 38). Initially, *Homo sapiens* indirectly cause the death of the chief Neanderthals', Mal, by removing the log bridge, as a result of which Mal falls into the water. They kill Ha, with whom they come across during a hunt, after which they raid the people's cave, murder Nil and the old woman, capture and eat the young girl Liku, and kidnap the baby. Attempting to recapture the baby, Fa dies falling over a waterfall; finally, Lok is left, who is destined to die alone. The Neanderthals fail to make sense of these incidents and killings. This failure and their innocence motivate the structure of the novel, built on the ironic contradiction between the Neanderthals with human capacities and *Homo sapiens* with inhuman savagery. Golding manipulates point of view and language by narrating from the limited perspective of Lok, a Neanderthal, an approach for which *The Inheritors* has been acclaimed as a tour de force by critics.[2]

Criticisms of Golding's work initially studied it through the lenses of fable and allegory. This approach, according to John Peter, was not much liked by the author, who corrected the terminology and suggested the word 'myth' to describe his intentions. Another school of critics asserted that in his early novels Golding rebuffed particular targets. Baker maintains that Golding himself acknowledged the influence of Poe and of Greek tragedy (Baker 4), but he is also said to have been influenced by R. M. Ballantyne's 1857 novel *The Coral Island*, and to have reacted against it in the *Lord of the Flies*. Bernard S. Oldsey and Stanley Weintraub have noted that, with *The Inheritors*, the connection was with the novel by Joseph Conrad and Ford Madox Hueffer (Ford)'s novel, published in 1901 with exactly the same title (Oldsey and Weintraub 44), and H. G. Wells' "The Grisly Folk," *The Outline of History* (1920), and a cluster of connected works. Though Golding rejected the claim that his novels came out of novels, and, as Baker points out, he stated that his novels owed much more to theatre and Greek drama much more than novel writing that his novels owe (Baker 5), the prefixed epigraph from *The Outline of History* to *The Inheritors* in which H. G. Wells describes Neanderthal man as strange, short, ugly, and inferior to man,

[2] See James R. Baker, *William Golding: A Critical Study*, p. 23; Samuel Hynes, *William Golding*, p. 16; Paul Elmen, *William Golding*, p. 25; S. J. Boyd, *The Novels of William Golding*, p. 28.

can be considered as a point of departure for Golding's novel, and clearly served both as a springboard and source of information for Golding:

> 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 … says Sir Harry Johnston, in a survey of the rise of modern man in his Views and Reviews: "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." (Wells 70)

In his *Outline*, Wells traced the development of man, characterized Neanderthals by their "ugliness," "repulsive strangeness," and "inferior stature," and was influenced by the Darwinian theory, which placed man at the top of the evolutionary process, for which he claimed a linear direction for evolution. Gindin, however, asserts that this is a simplification of Wells's point of view in that in the *Outline* Wells is not quite as certain of the superiority of the human being as the quotation might suggest (Gindin 31), but optimistically proclaims that "the appearance of *Homo sapiens* was certainly an enormous leap forward in the history of mankind" (69). Tiger, on the other hand, emphasizes that recent evidence indicates that, contrary to Wells's hypothesis, Neanderthal man might have been gentle (Tiger 71), which, according to Biles, suggests that Golding was not content with Wells's "furtive optimism" (Biles 105) according to which evolution presumed an ethical evolution in man: "*The Outline* seemed to me to be too neat and slick. 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 myself that this is absurd. What we're doing is externalising our own inside" (in Dickson 29). *Homo sapiens* in *The Inheritors* is clearly one such externalization of "our own inside": it reverses what Wells's epigraph implies and describes *Homo sapiens*, the evolutionary subsequent, as the "monster" with "cannibalistic tendencies" and the Neanderthals as amiable and warm with communal values and no sense of private ownership. The novel's title, in that sense, communicates this irony by recalling the words of the Beatitude, "Blessed are the meek: for they shall inherit the earth" (Fuller 19); in the novel, the meek one does not inherit the earth.

The Inheritors, in that regard, poses a problematic idea based on the incomprehensibility of the other and the dilemma of existing in a world with different human beings. The present article will argue that the Neanderthals and *Homo sapiens* lack the experience of encountering "the other", and fail to convert the effect of the confrontation into an understanding. Despite not having the faculty of judgement and rationalization, the distance between the Neanderthals and *Homo sapiens* does not impede the transmission of affect between these two groups, even when they are not aware of each other's existence. On the contrary, I will suggest that, without any verbal interaction, these two groups diffuse terror and fear to each other, which leads first to a fragmentation of the self

among the Neanderthals, especially Lok and Fa, and then to their extermination. Demarcation between self and the other, which did not exist for the Neanderthals until that moment, becomes something real, only to be obliterated at the end of the novel by the kidnap of the Neanderthal baby. I hope to demonstrate the role of the affect in understanding the distinction between self and the other and argue how it helps in the formation of a self-contained individual which, according to Brennan, is based on the idea that containment is constructed rather than given (Brennan 12). Viewing "affect", from Seigworth and Gregg's perspective, as "integral to body's perceptual becoming (always becoming otherwise, however subtly, than what already is), pulled beyond its seeming surface-boundedness by way of its relation to, indeed its composition through, the forces of encounter; [and a process in which] a body is as much outside itself as in itself—webbed in its relations—until ultimately such firm distinctions cease to matter" (3), I do not consider bodies as stable things, but as part of a process immersed in the world. Such an argument can be helpful in elucidating how mediation of affect between these groups turns the crisis of encounter into a debate about innocence and the fall of human beings, and about how we, as the descendants of *Homo sapiens*, also spring from such an encounter, which reveals that, as Deleuze and Guattari note, affects go beyond the strength of those who undergo them (164).

Within the context of affective transmission, the bridge features as an important symbol. The primacy of the bridge emerges as the Neanderthals, on their annual migration from their winter quarters by the sea to their summer quarters at the edge of a river and a waterfall, realize that the log that serves as a bridge on the river has been removed. Thinking they are the only people on the earth, they cannot make sense of the reason for this change, and try to find a way to cross the river. This foreshadowing introductory scene implies that the displacement of the bridge and the impediment to the normal course of the people's migration signify the gap between people's present knowledge and future events, and the suffering they will endure throughout the novel while trying to rebuild the log bridges. It communicates a polarity between the people and the newcomers, whose arrival the people are not yet aware of. This polarity between the rationally understandable and the mysterious in human experience, as James Gindin points out, is a recurrent theme in Golding's works, as Golding indicates in his interviews that "we live constantly in two worlds, one physical and the other spiritual" (Gindin 12-13). Withdrawal of the bridge right at the beginning of the novel, in that sense, indicates that the arrival of the newcomers denotes a rupture in the harmonious life of the Neanderthals. This polarity and the sense of rupture dominate the novel until the Neanderthals are extinguished by *Homo sapiens*.

Withdrawal of the bridge also signifies the inability of the reader to share the perspective of the Neanderthal characters. The people and Lok, from whose perspective the novel is narrated, lack the linguistic skills and the ability to reason that the reader of the book possesses, and the removal of the bridge implies the absence of such a link between the reader and the Neanderthal characters, thus naturally causing an impediment in comprehending the novel

and making Lok's incomprehension our incomprehension. This gulf created by the use of point of view leads critics like Ted E. Boyle and Gabriel Josipovici to conclude that it is difficult to sympathize with the Neanderthals as their pictures are irrelevant to us and they communicate through their senses (in Redpath 32). Yet the novel presents us with the sensuous language of the Neanderthals wherein they communicate through pictures, senses, and emotions instead of rationalized language. The sensuous communication in the novel invites us into Lok's world which is unknown to us. As Wittgenstein explains in *Tractatus*, "The world is my world: this is manifest in the fact that the limits of language (of that language which alone I understand) means the limits of my world" (57). Lok's limited perspective limits our perception, yet through the senses and emotions transferred to us, Golding opens a window onto a language which is unknown but not completely irrelevant to our understanding.

In the remote time of *The Inheritors*, removal of the log bridge is the first encounter of "the people" with "the other," since the log has been displaced by the "newcomers". Most importantly, with this first rupture and fall, the narrative gradually proceeds with events which enable "the people" to realize that there is a power or a force outside their group, although they cannot identify or define it. When Lok inexplicably smells fire on the island, the presence of the newcomers is hinted at for the second time. Each realization and feeling exceeds and feeds the previous ones. These scenes are the seeds of the unknown disentangled in the course of the narration and add to what they are as human beings, which transforms them and eventually leads to their extinction. The fear generated after "the beginning of a nightmare age for the children of the human tribe" as a result of the confrontation of the "true men" with the grisly folk who snatch a child in Wells's short story is transformed in Golding's narrative. In his version, the grisly folk are doomed and their encounter with the newcomers goes heavily against them, bringing growing fear and desperation. As the Neanderthals lack the necessary cognitive skills to identify a cause-and-effect relation and to think analytically, they are unable to foresee the approaching threat. Yet they "feel the atmosphere" as they proceed, and it literally gets into them, especially when Mal falls into the water as he tries to get across the river. Physically and psychologically, something is present that was not there before. Something which did not originate *sui generis* and comes via an unknown interaction with the other. These affective points require the reader to enter the realm of causality—but with a complex view of causality, since, as Hardt explains, these affects belong simultaneously to both sides of the causal relationship which illuminates our power to affect the world around us and be affected by it (Hardt ix).

Lack of reason and limited linguistic abilities force the Neanderthals to rely mostly on their sensory abilities. Their sense of smell and hearing is very developed, even animalistic, and they communicate partly by sharing mental

pictures,[3] which means that they have the faculty of telepathy. This "tight little group" (Golding 21), obedient to the authority of Mal and affectionate, kind, and considerate of one another, are a "knot" (21), and they are bound to one another with "a thousand invisible strings" (104) which "were not ornaments of life but its substance. If they broke, a man would die" (78). These invisible strings connect their minds, and they are able to share their experiences and feelings with these mental images although their linguistic abilities are not as developed as those of the new people. This suggests a more profound affect. Sharing the understandings gathered from sensory experiences enable the people to benefit from that accumulation, and creates a tight connection. Actions of mind are connected to the actions of bodies, and their bodies' power to act corresponds to its sensitivity to other bodies. As Spinoza puts it, every increase of power to act and think corresponds to an increased power to be affected (in Hardt x).

Stephen Ahern notes that "no embodied being is independent, but rather is affected by and affects other bodies as a condition of being in the world" (Ahern 13). This identifies an inter-informing aspect which adds power to the relational ontology of affect theory and which positions the human "as embedded in, subject to, even constituted by networks of relation larger than the individual" (Ahern 13). The faculty of telepathy—described as "thousand strings" connecting the people—reveals the people's interdependency. The inter-informing ability adds to their power to survival as a group, and each time a group member is lost, their chances of survival dwindle. These invisible ties also signify the transmission of affect, which means, as Teressa Brennan proposes, that these affects do not only arise within a particular person but also come via an interaction with other people and environment. They are social in origin but biological and physical in effect (Brennan 3). Through this transmission, mental images of one group member are brought into alignment with those of the others. Considering killing as wickedness also manifests the alignment with nature and their deep connections with their environment. Lawrence S. Friedman associates this non-violence with the communal life. While the new man is alone with himself and bereft of the fellowship that assuages fear, Neanderthals are at ease among themselves and in nature. New men are fuelled by the will to dominate rather than to cooperate, and are distrustful and wary of their fellows. For Friedman, this alienation and self-consciousness chiefly accounts for their violence (Friedman 43). In addition to the interdependency of the Neanderthals, Walker points out that, their keen senses allow them to know the trees and animals and grasses as they know their own bodies – it is as if the boundaries between themselves and the objects around them give way (Walker 300):

> There built up in Lok's head a picture of the man, not by reasoned deduction but because in every place the scent told him – do this! As the smell of the cat would evoke in him a cat-stealth of avoidance and cat-

[3] According to John Carey, Golding took the idea of pictorial thinking from H. G. Wells who wrote "Primitive man probably thought very much as a child thinks, that is to say, in a series of imaginative pictures" in *A Short History of the World* (quoted in Carey, 179).

> snarl; as the sight of Mal tottering up the slope had made the people parody him, so now the scent turned Lok into the thing that had gone before him. (Golding 77)

The sensory abilities of the people enable them to have an immanent relationship with nature: they resemble a bridge between humanity and nature, which furnishes them with an in-between position and renders them capable of acting and being acted upon. Sense perception is so crucial for their identities that, by just sniffing the scent of the new people, Lok is able to absorb their point of view: "with the scent of the other [he] becomes the other." This is another indication that their mental operations do not deal with abstract concepts; instead, they rely on sensory input and reference to their immediate surroundings. And smell helps them feel the atmosphere with no conversation or any visual signal. In addition, sexual intercourse creates strict ties within the group, as sex provides access to each other's bodies. This communal life, however, hinders the development of individuality until the moment *Homo sapiens* appear and take away their group members.

Any thought process requires a somatic action and in relaying the past events they repeat their body movements. Golding makes the interdependence between humans and their surroundings a crucial aspect of the human condition. According to Kinkead-Weekes and Gregor, the sensuous texture of the narrative is a direct result of Golding's challenge to himself to imagine what it is like to live through sense and instinct, not through the mind, breaking the barrier of "modern" consciousness. This generates a stylistic problem for the novel, though: while it intensifies the sensuous imagination, it deprives the novel of all analysis, by the author or his characters, and of most of the possibilities of dialogue through the consciousness of people who neither think nor communicate as we do (Kinkead-Weekes 52). This explains the intensive use of metaphors which convey their experience with visual aids (not through conceptualization, but through modern resources of expression, such as explaining the root ornament of Oa as "the likeness of a great-bellied woman" (Golding 33). But it also suggests the controversial position that affect operates outside of language, discourse, and ideology, which is a perspective Massumi subscribes to: "affect must be viewed as independent of, and in an important sense prior to ideology that is, prior to intentions, meanings, reasons, and beliefs" (Massumi 27). While Lok feels the atmosphere through smell, for instance, he is not even aware of the existence of human beings, yet he still senses the uncanny change at the level of the body.

The affect one creates continues to linger on even after the existence of that person ends. After Nil announces Ha's disappearance, they cannot comprehend the fact because they continue feeling the memories of his existence:

> … they stood still and mediated formlessly the picture of no Ha. He was with them. They knew his every inch and expression, his individual scent, his wise and silent face. His thorn bush lay against the rock, part of the shaft water-smooth from his hot grip. The accustomed rock waited for him, there before them was the worn mark of his body on the earth. All

> these things came together in Lok. They made his heart swell, gave him strength as if he might will Ha to them out of the air.
> Suddenly Nil spoke.
> "Ha is gone." (Golding 68)

Ha's expressions, his scent, and his spiritual existence continue to affect the group until they are finally sure of his death. The people project their awareness on each other, and this projection creates strong ties among them. The important thing is that these affects are not unwanted; they feed on these affects, build on them, and contribute from themselves without strict boundaries. At this point, they are not self-contained individuals. They have a more permeable way of being, and do not repress each other's energy.

The disappearance of Ha accentuates the imminence of danger, but this time people start to develop a conviction of what the other might be capable of. Lok's sense of smell enables him to untangle the mystery behind Ha's disappearance, allowing him to realize that "the other" exists. However, he cannot define the other at this point, and wishes to understand what it is and how to treat it. Ha's death creates the fear, and gives a perspective. This is followed by the acceptance of the existence of "the other," experiencing self-consciousness and embarking on a process of individuation or a pre-individual milieu.

Lok's discovery of the scent of something "other" and "[turning] … into the thing that had gone before him" (Golding 77) empowers him to identify with the other through what lingers from the behaviour at the end of which he finds himself spying on the cave where his group is. According to Babb, this temporary identification with the other changes Lok and alienates him from the other members of his group (Babb 49): "He was cut off and no longer one of the people; as though his communion with the other had changed him, he was different from them and they could not see him … he felt his difference and invisibility as a cold wind that blew on his skin" (Golding 78). This identification rendered Lok susceptible to the negative affects of the other, and the process of "othering" accelerated. Yet this reveals that the unfolding of the affective dynamic and the way one individual affects and is being affected requires an interplay, which demands both active and receptive participants, which generates the process of individuation.

Having undergone these affective experiences, and by identifying and defining the other, the Neanderthals start to develop self-awareness which fragments Lok between "Lok-outside" and "Lok-inside." By first hearing and then seeing the other, Lok is now able to use the word "like", which means that, in contrast to his situation in his tight group bonded with invisible strings, his self is dislocated and he can differentiate himself as an individual being. This transmission of affect connected to power, however, is a relation in which these two groups take opposite positions, and the newcomers project outside of themselves emotions such as terror, fear, and desperation. Their reference to Neanderthals as "devils" is a projection which reveals that they project what they disown in themselves, which is being the "devil" and reflect it to the Neanderthals. The terror and aggression created by the outlaw position of *Homo*

sapiens and the disorder in their group are directed at Neanderthals, causing hopelessness and anxiety about extinction and hopelessness in the other, and are seen as the origin of the negative affects. The fear of being taken over is in the air, and although the people do not realize the transmission of affect for what it is, they are aware of the negativity which leads to the breach of boundaries, crossing the dreaded river dividing the groups, and generating some self-definition and cognitive changes in the people.

What starts as a distant observation of the newcomers who are bent on destroying the Neanderthals continues with the direct impact of the latter on the future of the group, who are particularly affected by the loss of the "new one" who represents the future. That future is under threat because the Neanderthals are the last survivors of a Great Fire, and Fa and Lok cannot reproduce because there is the probability of Fa being barren. The abduction of the children, specifically the baby, is a catalyser which forces Fa and Lok to cross the dreaded river and to rescue the children. This episode is another step towards self-consciousness, because as they watch the newcomers, they begin, in a limited way, to reflect on their differences.

Through their secret observations they realize that this new group of people are more developed in practical terms even though the Neanderthals cannot perceive the connection between things, such as the existence of poisonous weapons or the reasons for the newcomers' rituals. Different forms of encounter with "the other" stands as the crux of the novel's character construction, as well as constructing the binary narrative form. Such encounters also gradually reveal the loss of innocence and the fall of the human beings, the newcomers.

Though Lok and Fa plan to rescue Liku and the young one, and bide their time in choosing when to do so, they fail twice, and while watching the newcomers, they begin to realize how different they are. This understanding accentuates the development of self-consciousness. Fa, for instance, seeing the newcomers eat Liku, realizes that these people do not come from the belly of Oa. After witnessing the cannibalism of the newcomers, Fa says: "They have gone over us like a hollow log. They are like winter." This suggests that the newcomers alienated the people, and Fa alienates them in return. Much as they wish to rescue the young one, it also suggests that the hope of Lok and Fa to rescue the baby is only a virtual one, as they are physically incapable of doing it; the baby is always out of reach or around the next bend. Fa and Lok are not able to escape that complicated situation, as mentally and physically they are not at that level. What matters here is the fact they are able to affect the other group despite their lack of capability. The obscurity and sense of fear they create is something that connects them.

As a result of the fear generated by the people, the newcomers decide to migrate elsewhere, and to protect themselves by giving Tanakil as a sacrifice. Knowing that this is the last time they have the chance to save the children, Fa and Lok decide to confront them. The Neanderthals transmit terror and chaos to the other group, and the mutual feeling of terror and chaos results in the death of many newcomers and of Fa. This encounter is a moment in which these two

groups represent two sides: the self and the sensory world, the conscious and the unconscious self, the self and the other. For Massumi, with intensified affect and saturation of the space with fear comes a stronger sense of embeddedness in life and a heightened sense of belonging (Massumi 6). The more the level of intensification rises, the more the sense of belonging increases among *Homo sapiens;* Tuami abandons the thought of killing Marlan and feels an increased sense of belonging.

Lok's attempts to rescue Liku until he realizes that she has been eaten by the newcomers, instantiates the strong attachment among the people and their sense of belonging. Until the point where he sees Liku's ornament of Oa in the ashes, he still hopes to rescue her. Following Lok's perspective, the reader is also ignorant of Liku's death—that is, although there are some clues in "death in Fa's eyes," the reader realizes the fact at the same time as Lok does. This is the culmination of the Neanderthals' tragedy and a moment of epiphany that makes Lok weep. But this also reveals that his self is haunted by the other, and all these affective relations introduce subjectivity and individuation.

Janet Burroway notes that understanding the fact that Liku was eaten by the newcomers does not make Lok say that they do not come from the belly of the Oa; he just weeps. For Burroway, the fact that Lok does not consider the others as subhuman because of what they did to the Neanderthals, instead seeing them as complex and complicated beings, represents refusal of a simplistic judgement (Burroway 67). The newcomers, possessing the baby, in the end connect both groups, and represent the future of humanity. Apart from the transmission of affect between the two groups, the only physical exchange they have is the baby. "The other" no longer means hostility, danger and foreignness. The baby represents the fragment of "the other" in the *Homo sapiens*, so, as Blackman notes, they are "one yet many" (Blackman xxiii).

In a talk called "Belief and Creativity" he gave in 1980, Golding explains that all his novels deal with "the man at an extremity, man tested like a building material, taken into laboratory and used to destruction; man isolated, man obsessed, man drowning in a literal sea or in the sea of his ignorance" (Golding "Belief and Creativity" 198-99). In an attempt to deal with the human condition and reflecting on the evil residing in man, *homo sapiens* is regarded in *The Inheritors* is regarded as the source of the loss of innocence, the fall of the humankind from a harmonious relationship with nature, their environment, and other members of their groups. While the borders and boundaries between bodies, human and non-human, were porous and permeable before, the entrance of *Homo sapiens* breaks this union. This evinces Golding's view on the agency of *Homo sapiens* in the existence of evil in the world. As John Carey emphasizes, however, most of Golding's notes for the rewrite of the novel refer to the idea that the new people are not impelled by mere wickedness or cruelty but by some irresistible force—progress or destiny or natural selection (Carey 182). He does not isolate evil in any one character, not even Tuami, because he realizes that progress always occurs at another's expense ("What else could we have done?"). In William Blake's words: "The tree which moves some to tears of

joy is in the eyes of others only a green thing that stands in the way" (Blake 793). The people are no more than a "thing in the way" that must be destroyed. The fact that Tuami rationalizes what happened in the group and with the "monsters" indicates that he is ready to move forward and forget the past. As Nietzsche puts it, "one who cannot leave himself behind on the threshold of the moment and forget the past […] would be condemned to see 'becoming' everywhere. Such a man no longer believes in himself or his own existence; he sees everything fly past in an eternal succession and loses himself in the stream of becoming" (Nietzsche 6). People should have the strength to compensate for what has been lost, rebuilding shattered forms out of one's self. When Tuami abandons the thought of killing Marlan and focuses on Vivani and the baby, he is healing his wounds and growing out of himself. As the artist of the group, he is able to abstract those experiences and is learning to desire the future more keenly. This also explains the contradiction between what Golding told the critic Virginia Tiger—that he wrote the first draft as a rebuttal of the nineteenth-century doctrine of progress (Tiger 91)—and his stress, in the rewrite, on the evolutionary life force which drives the new people upwards, symbolized also by the ability of *Homo sapiens* to travel up the river against the current. In a work defying a line of demarcation between poetry and artistic prose with its image patterns, the contradiction extends to the central symbol of the waterfall where the final extermination of the people takes place, and the river, which emphasizes the inevitable stream of time, the fall, and the loss of innocence.

It is hard, however, to assert a completely pessimistic point of view for the novel. As the point of view shifts from the Neanderthals to the *Homo sapiens*, we look to the future, though not a utopian dream of a better life. There is a sort of vagueness surrounding the situation, and an uncertainty about where the human beings are going to end up. This vagueness and uncertainty provide room for manoeuvrability and a sense of potential to the situation. Walker, for instance, suggests that the novel insists on the idea that the Neanderthal group and their way of life, based on senses and communality, had to perish. By creating a dialectic between these two systems of exchange, however, Golding suggests the need for a third kind of communal system. The union of both sides, for Walker, is symbolized by the ivory knife handle being carved by Tuami in the shape of Vivani holding the Neanderthal baby, as a representation of the union of the strengths of the people and those of the new men (Walker 300). The potential resides in the baby, who holds the capacity for affecting and being affected. By taking the baby, *Homo sapiens'* has stepped over a threshold. For Massumi, who quotes Spinoza, every transition is accompanied by a feeling of the change in capacity (Massumi 4). The terror provoked by the Neanderthals ends for the newcomers and while the last oppressed Neanderthal, Lok, metamorphoses into a monster at the end, the baby holds the potential to become the ordinary among *Homo sapiens*. The existence of the Neanderthal baby manifests how deep the roots of men go and how they take the past of the Neanderthals into themselves. Or how the past will continue haunting.

The narrative, following a prehistoric temporal index, shows that in the end we empathize with the victor. As Walter Benjamin notes, "whoever has emerged

victorious participates to this day in the triumphal procession in which the present rulers step over those who are lying prostrate" (Benjamin 256). What Golding narrates in this book is a document of the barbarism of civilization; it reflects what cannot be contemplated without horror and what cannot be directed against the grain. Golding's historical reconsideration of the succession of events between the Neanderthals and *Homo sapiens,* which accede to the present and which provides a fictional narration of the early forms of othering and oppression, manifests the modern need to deconstruct the past: as Nietzsche points out, "though we condemn the errors and think we have escaped them, we cannot escape the fact that we spring from them" (Nietzsche 21). It points out how certain things, ideas, or people are marginalized, excluded, or repressed, and how historical continuities are transmitted through silences, gaps, and omissions. Like Lok's Sisyphean pursuit of saving the baby and Liku, which leads to his destruction, we might be navigating an ongoing round of disappointment and optimism while trying to stay afloat—which might be read as a form of cruel optimism.

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