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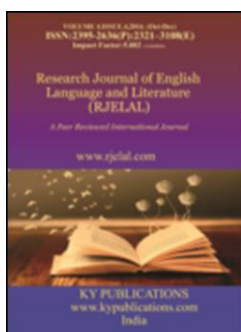


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**THE INHERITOR: A STUDY OF MAN ON THE SLIPPERY SCALE OF EVOLUTION**

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**ABSTRACT**

In *The Inheritors* Golding attempts to highlight that man, the chosen creature of God, is beyond the concept of evaluation. Evaluation always favours progress but this is not happening with man. As soon as he gets chance to use his free will, he takes very little time to slip back towards his primal stage of evaluation. For many years in his life, Golding had lived in that part of England, which was embedded, with the signs of the remotest times in human history. Living in such a place, it was not surprising, then, that Wells' *The Outline* was an important book in Golding's life. He was initiated to it by his father's extreme rationalism. But then came the world war II and the explosion of atom bomb exploded all the concept of *The Outline*. In *The Inheritors*, the Neanderthal cave men personify the sanctity and innocence of man's heart. In the 'advanced' homo sapiens, who is surely the ancestor of modern man, Golding personifies vileness and dark fear. The frightened New men, our early parents, behave in very much the same way as the small children generally do. Golding points out that evolution has wrought no change in our primitive animal nature except for bringing about a few physiological changes. Most prominent among these changes is our 'evolved' brain, which is capable of taking decisions, and takes more wrong ones than right ones. We remain hunters and vain ritualists. We continue to perpetrate annihilation on our fellow beings. We are, thus, no better-off than we were. We have become only worst. The point of our rise has also been the point of our fall.

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In *The Inheritors* Golding attempts to highlight that man, the chosen creature of God, is beyond the concept of evaluation. Evaluation always favours progress but this is not happening with man. As soon as he gets chance to use his free will, he takes very little time to slip back towards his primal stage of evaluation. For many years in his life, Golding had lived in that part of England, which was embedded, with the signs of the remotest times in human history. Living in such a place, it was not surprising, then, that Wells' *The Outline* was an important book in Golding's life. He was initiated to

it by his father's extreme rationalism. But then came the world war II and the explosion of atom bomb exploded all the concept of *The Outline*. After the war, Wells story now seemed to be only "brash optimism". Here are Golding's words on it:

Yes, there's the brash optimism that H.G. Wells exhibits in *The Outline of History*... I got this from my father... It seemed to me 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.”<sup>1</sup>

Dented with the blood-curdling experiences of the war and disillusioned about human mental superiority by Nazi totalitarian rules and concentration camps, the refinement and advancement that the rest of the world believed in, had lost its meaning for Golding. He had seen how men had evolved into Hitlers and Stalins. Golding makes a qualitative, rather than a quantitative analysis of the evolutionary victory of the homo sapiens over the Neanderthalensis. And to indicate, as if, that he intended to blast the Wellsian view of the evolution of man. He places at the beginning of his novel, as epigraph, the very words of Wells describing the Neanderthal man as an ‘ogre’. As John Peter said, “The very core of the book is ironic for its purpose to play-off against our snug prejudices – like those of the epigraph – a representation of their ground that is as humiliating as it is unexpected”.<sup>2</sup>

According to Golding, we are all victims of our self-created illusions. We conveniently pass the buck onto the Neanderthals when it comes to owning up for the beastliness in us. Golding shows in his second and most challenging novel that howsoever we may progress on the scale of evolution, we are essentially sick of blind conceit. We are just ‘advanced’ hunters, nothing more. We may have inherited the earth from the Neanderthals, but we are certainly not meek. Thus, Golding designs *The Inheritors* to counter the commonly held illusion that Homo sapiens were the improved version of Homo Neanderthalensis.

Golding’s Neanderthals are the true copy of Wells’ beings in their physical appearances, expect that they are red, and not grey. Golding’s Neanderthal is also hairy, crouched and ape-like with no nose, forehead or chin. They are a group of eight people who are led by an Old Man. They, too, do not kill animals for food and eat meat only as secondary predators. This may be due to an absence of canines in their dentures. They bury their dead with reverence. Again, like Wells’ primitives, they are afraid of water and use a log to cross a river.

But the similarity ends here; from here Golding makes an about turn. Instead of copying Wells blindly, Golding now starts reading between the lines. Against Wells’ theory, Golding’s cave men are of gentle disposition, extremely naive and innocent without the ability to decipher the evil in the hearts of the New men. They live in a close-knit group and share love and loyalty. They are not the cannibals that Wells has hinted them to be. On the contrary, it is the New men who are shown to be child-snatchers and violators of sanctity. Unable to sustain themselves under new conditions created for them by the New men, they fall victim to their own over-simplicity and inviolate pure nature.

Thus, by inverting the flattering Wellsian picture of the descent of modern man, Golding aims to cure the world of Ballantyne-like illusions. He studies modern man and his future in terms of the Neanderthal and his past. By tilting the scales in favour of the Homo Neanderthalensis, Golding points out subtly to the fact that the very homo sapiens, whom we proudly call our ancestors, were corrupt and violent people. Howsoever advanced we may think ourselves to be, we still retain the specks of crude primitive qualities. These surface through the chinks of our civilized life in the form of wars and genocides. They animate our dreams and make our modern lives archetypal patterns of the life of pre-historic men. This can be seen in our physiology, which carries the remains of our early form of life as the coccyx at the end of our vertebral column. We carry the flaws of our evolution as a tree carries its rings. Frank Kermode rightly points out the difference in attitude between Golding and H.G. Wells when he says:

The difference between Golding and Wells of *The Outline* is simple: to Wells the success of the high-foreheaded, weapon-bearing, carnivorous homo-sapiens was progress, but to Golding it was the defeat of innocence, the sin of Adam seen in terms of a new kind of history.<sup>3</sup>

When the story begins, Golding places before us the final days in the life of a small group of Neanderthals. Golding calls this group “the people” instead of “Mouseterians” or “Homo Neanderthalensis”. The term “the people”, as if,

almost immediately lends to the group a humane quality. The group consists of eight members – three couples and two children. The first pair is that of Mal, an old man who is also the head of the group, and the nameless Old Woman who carries fire in a ball of clay. The second couple is that of Lok and his mate, Fa. Fa carries in her arms her baby which is simply called “the new one”. The last couple consists of the male, Ha, and his female, Nil. Lastly, there is the little girl named Liku who always carries her Oa doll. From the very beginning, it is made apparent to the reader that these are pre-verbal people incapable of comprehending and analyzing things clearly. Still, Golding has induced them with a sort of semi-language, and in doing this he has performed a truly commendable technical feat. Because these people are incapable of verbally expressing their mental processes or comprehending incidents correctly, we readers see only what these people, with their limited understanding of things, see and feel. At times, the reader can guess by himself such realities which still remain hidden to the Neanderthals.

It is springtime and the people, according to their usual practice, are led by Mal to their summer quarters near the waterfall. Till now, all winter, they had been living in a dark cave by the sea. The summer habitat is almost like a paradise to them. Besides the weather being pleasant and temperate, there are plenty of sweet fruits here unlike the bitter ones near the winter caves. The first complication starts when the log, which the people had used till now to cross over to their summer haunts, is found missing. Golding, doing away with the conventional means of introducing the characters, has begun the story in the middle in epic-fashion. The characters come before us one by one. We get an inkling into the personality of the characters as revealed by their different reactions to the disappearance of the log.

Although the disappearance of the log-bridge poses a meaningful problem to all the adult members of the Neanderthal clan, none among them, not even the ever-alert Ha, can guess it as the doing of some third party. It is only the reader who may, if he is a curious enough, suspect that the log has been deliberately removed from its usual place.

Golding shows here how the brain of the Neanderthal man, incapable of ‘thinking’, and unacquainted with the evil and malice that man is capable of, cannot conceive any mischief behind the incident. The group of unsuspecting Neanderthals get together to restore the birch-log. But while crossing the stream an unfortunate incident occurs. Mal, the old man, slips and falls into the water.

At last they are able to reach their camping ground at the base of the waterfall. The snows on the mountain have not thawed yet, and Mal realizes that he has miscalculated the time of migration and has led the people to their summer quarters a bit too early. Mal distributes responsibilities to the different members of his clan while he himself procures a chill due to his fall into the river. Lok, Fa and Liku are assigned the job of collecting food while Ha goes in search of wood. Thus starts the simple and uncomplicated life of the Neanderthals. They are innocent and they revere life. Although they are primarily herbivorous and only eat meat of animals killed by other predators, they bring back some meat for the ill Mal. This shows how caring these uncivilized primitives are. Their demands from life are minimum. For them “To-day is like yesterday and to-morrow”. They worship Oa, who is an impregnated female figure symbolizes the life-giving forces of nature. The people consider all women to be incarnations of Oa. To the younger members of the clan, the Old Woman is Oa personified. Liku carries her little Oa doll with her wherever she goes, as if, it was not a mere doll or toy but a living companion. These people believed that:

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.<sup>4</sup>

While Lok and Fa return to Mal and the Old Woman with food, Nil, who had gone out with Ha to collect firewood, comes back alone. Lok goes in search of Ha and discovers the traces of some other beings in the place beside themselves. Meanwhile Mal succumbs to his chill, and so the leadership and responsibility fall on Lok. The Neanderthals bury

their leader, Mal, with proper rites. They dig his grave and lay him in it in a foetal posture. Water is then sprinkled on him and some meat is placed in the grave beside him, when old Mal is finally buried his followers believe that "Oa has taken Mal into her belly" (TI 91). Lok continues to search for his friend Ha and he sees for the first time a strange creature whom he guesses to be one of these 'other' people. He is a New man, a homo sapiens. Although Lok experiences no fear at the sight of the New man, the homo sapiens, on the other hand, feeling threatened by the ape-like creature shoots a twig-arrow at him. Lok, in sheer innocence mistakes this sign of hostility as a gift. When he returns to the camp, he finds that the New people have routed the whole place. They have put-off the fire, snatched the two infants and killed Nil and the Old Woman. The group of eight Neanderthals now dwindles to half - Lok and Fa and the two kidnapped children.

The abduction of the Neanderthal children can be considered to be that juncture of the novel from where the focus of the story shifts from the Neanderthal men to the New people. When Lok and Fa go in search of Liku and "the new one", they come upon the camp of the New man. From a safe vantage point on a tree the couple watches and learns the ways of the homo sapiens.

The reader sees through the eyes of the primitives that the lifestyle of the invaders is a total contrast to that of the natives. The New men are hunters and, as they later find out, even cannibals. The primitives are the worshippers of Mother Nature whom they personify in Oa. In life and after it, they are connected with this mother-like deity. The New men, on the other hand, are worshippers of a stag. While the Neanderthals believed that they have all issued forth from the benevolent Oa, the New men indulge in violent and soul-corrupting sex. Not only are the new people a contrast to the primitives in their life-style, but are also different from them in their physical appearances. The New men have an upright posture, a fully formed face and a highly developed brain which enabled them to take conscious decisions. They also have canines among their teeth which the natives lack.

Lok and Fa, who watch the activities of the new people from their hide-out, are surprised to see such strange 'beings'. The stag-dancing, meat-eating and sexual indulgences are all new and entrancing to this primitive pair. When they get a chance, Lok and Fa for the first time, taste the meat and wine of the invaders. They also practice their voluptuous activities. Liku is nowhere to be seen now, and although the Neanderthal couple does not realize it, the reader can well hypothesize that the little girl must have been cannibalized. During one of their attempts to free the children, Fa is killed.

Lok, now the soul surviving member of the clan, becomes a tragic, solitary figure. The last moments of Lok's life are described in such a way by the novelist as though he was not a Homo Neanderthalensis but a canine creature. Now, the novelist no longer addresses Lok as "him" but as "it" and the "red creature". Like a wounded animal Lok crawls back to the place where the Oa figure stands near Mal's grave. He lies down in a foetal position and prepares himself to be embedded into the earth-belly of the ever-embracing Oa.

The twelfth and the last chapter of the novel look at things from the other side of the line of evolution. Now we are party to the New men. Golding was of the firm conviction that modern man is more like the corrupt New men rather than the naive Neanderthals. He says:

Now look, I have a view which you haven't got and I would like you to see this from my point of view. Therefore, I must first put it so graphically in my way of thinking that you identify yourself with it, and then at the end I'm going to put you where you are, looking at it from the outside.<sup>5</sup>

Among the prominent members – there is Marlan, the old and selfish chief of the tribe, Tuami, a representative New man, who wants to kill Marlan and usurp the leadership of the tribe, Vivani the adulterous mate of Marlan who indulges in sin with Tuami, and a small girl, Tanakil, who is as old as Liku. At last, we have the opportunity of viewing the situation from the New men's side. They have been successful in wiping out the strange ape-like men. They have abducted and cannibalized their children, Liku and "the new one". They have routed

their habitat and extinguished their fire. Now, terrified by the continuous raids on their camps by the last two surviving ape-people in the attempt to free their offspring, the New men decide to leave the island and sail away to a safe place. When we see them, they are fleeing from the dark forests in their dug-out canoes. "The new one" can be seen playing all around Vivani, who in spite of her sinful nature, is all love and motherly affection for the little devil-like infant.

Although *The Inheritors* is, at first glance, a story of the extinction of a remnant group of Homo Neanderthals brought about by the anthropologically superior race of homo sapiens in a pre-Christian, pre-historic era, still one cannot miss the religious undertone here, which is ever-present in a Golding novel. Through the pollution of the pre-verbal and near-primate world of the Neanderthals by the homo sapiens and the subsequent annihilation of the former by the latter, Golding has traced the evolution in consciousness, the knowledge of evil and the loss of innocence. Frank Kermode is absolutely correct when he says:

*The Inheritors* is about the accumulation of guilt that necessarily attended the historical success of homo-sapiens, the intellectual superiority of Man over his simian victims is precisely measured by the cruelty and guilt which dominate his life and are relatively absent from his predecessors.<sup>6</sup>

Golding has meant the Biblical theme of the Fall of man to be the underlying substructure of this novel. When the novel begins, we find the Neanderthals in a pre-lapsarian state. Their summer habitat is a virtual Eden for them. There are plenty of fruits and water. Surrounded on all sides by nature and catered by her, the Neanderthals have nothing to crave for. They aspire for only the bare necessities of survival. They do not know greed. They live in the present and the future is a remote possibility from them. As Lok truly says, "Ha and Nil have brought many days wood back. Fa and Liku have brought many days' food back. And soon the warm days will be here" (TI 59).

The life of the Neanderthals is, therefore, almost paradisaical in its complacency. This is seen in

the way Lok happily laughs and plays with Liku. Their life is at its primal state. It is untarnished by the corruption which accompanies evolution. By showing us an initially serene picture of Neanderthals' life, Golding prepares us for the contrast he means to build up between the two tribes of people.

Compared to the Neanderthals, the homo sapiens lead a life of indiscipline. Although their superior intelligence has enabled them to better life in many ways, they have lost that primal sanctity of life. They have learned to make life-destroying weapons. When they first encounter an ape-man, they think him to be a potential danger and shoot an arrow at him. Their superior abilities have bred a continuous fear in them. They indulge in bitter quarrels and power struggles. The seeds of adultery, dishonesty, indiscipline and corruption have already sprouted and struck roots in their consciousness. Explaining the artistic purpose behind presenting such a contrast between the Neanderthals and the New men, Golding says:

"I picture the Neanderthals as a primitive but good race that existed before the Fall, wiped out by Homo sapiens simply because it wasn't evil enough to survive. It's animal innocence was no match for our capacity for surviving at all costs. It's an odd thing – as far back as we can go in history we find that the two signs of Man are a capacity to kill and a belief in God."<sup>7</sup>

An interesting aspect of Golding's presentation of the theme of Fall in this novel is that Golding has shown the moral degradation not only of the New men but the Neanderthals too. Here, both the tribes digress from divinity. The difference is that while the Neanderthals taste their first fruit of evil, the New men experience a new sign of evil in them – fear of darkness. Invading the serene premises of the Neanderthals, the new people try to force a pattern of life on them. This forced encroachment gives birth to a sense of insecurity in their own hearts. They experience a fear and terror, which was till now unknown to them. They fear the Neanderthals without reason. In Golding's own words, in thinking of the Neanderthals as devils, the new men are just externalizing their own insides.

We see the change and moral damaged incurred by the new men most vividly through the character of Tuami. In the last Chapter, through the self-awareness of Tuami, we can see how the consciousness of the New men has undergone a change for the worse. It is an irony that men with superior intellect, who have been successful in annihilating the evolutionarily inferior Neanderthals, in their turn, are afraid of their own victims. They may have been able to wipe out the entire race, but they cannot get rid of the fear and darkness that have already entered their hearts. As if as a sign that they will live now in a continued state of moral uneasiness, they have carried away with them a symbol of the very 'devils' they were fleeing from. "The new one" is still with them. As he sits in the boat sharpening his ivory dagger, contemplating the murder of Marlan, the truth about their place in the world dawns on Tuami:

They were as different from the group of bold hunters and magicians who had sailed up the river towards the fall as a soaked feather is from a dry one. Restlessly he turned the ivory in his Hands. What was the use of sharpening it against a man? Who would sharpen a point against the darkness of the world? (TI 231)

The sandy, muddy ideas in Tuami's brain start clearly up. Illusions settled to the bottom of his consciousness and a sharp painful self-realization grips him. Their life-destroying deeds and mindless killings of the innocent Neanderthals have plunged them into the darkness of sin. This darkness within them they find reflected in their surroundings, making their lives a perpetual state of danger. When "Tuami looked at the line of darkness...it was so long...that he could not see if the line of darkness had an ending(TI 233)."

Lok from the very beginning had inkling that there was something not quite right about the New people. Observing their corrupt life-style, Lok, using his punitive power of comprehension, thinks that the New men, behaving in such strange and vulgar ways must be ill and feels that "the new people were dying"(TI 143). Thus, only he could guess the moral malady of the ancestors of the modern man. But even this early guess could not

save him from the corrupting impact of the evolved brain. Watching the indecent ways of the New men from his tree hide-out, Lok finds the serpent of primordial evil uncoiling in him. Soon after he and Fa have watched the meat-drinking, stag-dancing and love-making of the Homo sapiens, they taste the meat and wine of these men. Also, for the first time, Lok becomes violent with Fa. In *The Inheritors*, Golding highlights violence and corrupt sexual tendencies as a harmful by-product of civilization and material advancement. There is something insane and sinful about sex practiced by the modern man. It conveys more lust than love. Copying their evil ways, Lok and Fa

"... pressed themselves against each other, they clung, searching for a centre, they fell, still clinging face-to-face. The fire of their bodies lit, and they strained towards it" (TI 131).

After this close brush with a 'civilized' way of life, Lok finds himself a changed person. The seeds of evil have already started spreading roots inside his consciousness. Although his ultimate doom had not yet come, still he could feel the completeness of his inner self rupture into a duality. Golding has very aptly pictured the rift between good and evil in Lok, the rift through which he falls and perishes:

...there were two Loks, outside and inside. The inner Lok could look for ever. But the outer that breathed and heard and smelt and was awake always, was insistent and tightening on him like another skin. It forced the knowledge of its fear, its sense of peril on him long before his brain could understand the picture. (TI 141)

At the end Lok is a pathetic figure. From a cheerful, fun-loving and bouncing personality, Lok is reduced to the last specimen of a species pushed to extinction by the advancing homo sapiens. His crawling back to Oa can be seen as Lok's expiation for the evil state he has fallen into. Assuming a foetal burial posture, Lok waits for peaceful redemption. Lok reduced and became like animal like a dog, when the story ends. Lok weeps for the first time. He weeps for his lost companions. He



weeps for the lost innocence. He weeps because his Eden has been changed into pandemonium by mindless people who are too egocentric to respect the sanctity of life.

Throughout *The Inheritors*, Golding has, through various implications, emphasized his religious intentions in writing the novel. Once again Golding studies man's damaged religiosity vis-à-vis civilization. The effect of civilization on religious beliefs has always remained Golding's favourite topic. In *The Inheritors* it is the civilized who corrupt the primitive morality of the Neanderthals. Golding has, thus, confirmed the fact that man, whether primitive or modern, whether at the top of the evolutionary scale or at the initial point, has evil inherent in him. His fall is inevitable and unavoidable, and he consciously works towards it. As John Gindin rightly points out,

The novel carries the implication that man's unique power to reason and think carries with it his propensity towards pride and sin.<sup>8</sup>

The decline and fall of the immediate ancestors of the homo sapiens is hinted at in the novel through allusions and symbols. The very title of the novel reminds us about the sermon to St. Matthew in the holy Bible which goes this way:

Blessed are the poor in spirit for theirs is the kingdom of heaven

Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. (St. Matthew 5:3:4:5)

Golding borrowed his title directly from this saying of the Holy Book of the Christians. He, in showing the routing of the meek by the cruel inheritors of the earth, has parodied the biblical theme in the modern context. Man, with his improved and evolved consciousness, with the Free Will to choose evil ways in order to fulfill his insatiable greed, has inherited the earth. The promise of the Bible has been flouted by the exuberance of sin in the modern times. It is the meek, with no or limited consciousness and for whom ignorance is bliss, who are deprived of their Eden-like homes. Their undeveloped mental ability is no match for the 'knowledge' of the homo sapiens. While the Homo sapiens have the know-how to produce weapons and the advantage of the Free Will to conjure and

perpetrate sinful deeds, the Neanderthals with only "pictures" to substitute a well-developed consciousness fall prey to the evil designs of the former species. Thus, the title prepares us for a biblical antithesis.

The putting-off of the fire in *The Inheritor* is closely followed by sudden and extreme moral degradation. These incidents remind us how Adam and Eve, disobeying God's order, fall prey to the lure of a serpent and taste the forbidden fruit of the Tree of Knowledge. This fruit of knowledge brought an end to their blissfully ignorant state, acquainted them with the misery of sin and doomed their descendents, men, till eternity. Peter Green has interpreted the biblical meaning in *The Inheritors* in these words:

The Inheritors can be read as an allegory at one level, of the Fall – Lok and Fa thus become anthropological analogues of Adam and Eve; but it is man himself whom Golding identifies with the serpent and who tempts Lok to eat of the Tree of Knowledge.<sup>9</sup>

Besides the meat-eating symbol, there are other hints in the novel which highlight Golding intention to depict the homo sapiens as a venom-bearing serpent. When Lok picks up the arrow shot at him by a homo sapien, he identifies the odour of the poison on the tip of the arrow with bitter berries. The Neanderthals were forbidden to eat such bitter berries.

By showing the New men to be indulging in the worship of the stag, Golding emphasizes the fact that the New men are morally doomed. Although born as God's chosen creature, man, by his own free will, indulges in immoral and pagan activities, which leads to the loss of the Paradise or the holy land promised to them by their Creator. Their own inherent evil nullifies the possibility of their transcendence. In sharp contrast to the God-defying religion of the New men, the nature-revering though rudimentary worship of Oa is very soothing to our religious sensibilities. Oa, for the Neanderthals is not only an idol, she is present in nature itself.

Golding has ment the boat in which the New men flee the darkness of the forest to symbolize man's journey from sin into deeper sin.

The New men may be fleeing the dark forests, but they cannot hope to regain the peace and security of life, for their inherent evil natures will not let them rest from sinning. They may have been successful in escaping from the devils of the outside world, but Tuami has realized that their fear is caused by the devil within him and within all men. Thus, it can be said that Golding's purpose in the novel is the exploration of the darkness of the world.

Thus, in *The Inheritors* Golding has treated two similar sounding and closely related topics – the Descent of Man and man's descent from morality into sin. The former phenomenon has brought with it the latter one as a negative side-effect. So man has risen and fallen at the same time. The pattern of the novel gradually works itself out into this paradox. Golding has built up a high-voltage potential between the two poles in man's consciousness – reason and unreason. The difference is that while on the one hand Reason is personified by the good character, on the second he votes for Unreason which he thinks, is synonymous to the uncorrupted ignorant bliss of the Neanderthals. In this novel Golding is preoccupied with innocence and studies man on the slippery scale of evolution. Discussing *The Inheritors* V.V. Subbarao says:

Though man's rise to consciousness has ensured his survival and contributed to his progress in the evolutionary scale, Golding sees it as a fall. Man is alienated from his true self on the one hand and from the universe on the other. Thus the Descent of Man as propounded by Darwin is here inverted and interpreted not only literally, but in the theological sense of the Fall.<sup>10</sup>

*The Inheritors* contains Golding's diatribe on modern man who lives under the illusion that he is a rational creature in control of his own destiny. In this novel Golding studies the clash between good and evil in man through the clash between two antagonistic tribes. In *The Inheritors*, the Neanderthal cave men personify the sanctity and innocence of man's heart. In the 'advanced' homo sapiens, who is surely the ancestor of modern man, Golding personifies vileness and dark fear. The

frightened New men, our early parents, behave in very much the same way as the small children generally do. Golding points out that evolution has wrought no change in our primitive animal nature except for bringing about a few physiological changes. Most prominent among these changes is our 'evolved' brain, which is capable of taking decisions, and takes more wrong ones than right ones. We remain hunters and vain ritualists. We continue to perpetrate annihilation on our fellow beings. We are, thus, no better-off than we were. We have become only worst. The point of our rise has also been the point of our Fall.

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